START

Microfilmed By:

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, MA 01810

July 1994

Camera Operator:
John Sullivan

MASTER NEGATIVE NUMBER: BSO-56-052

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56**.**

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copy-right law.

TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATIO: 14x

FILM STOCK:

REEL 52

Volume 88

BSO
Pops
1955-1956

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

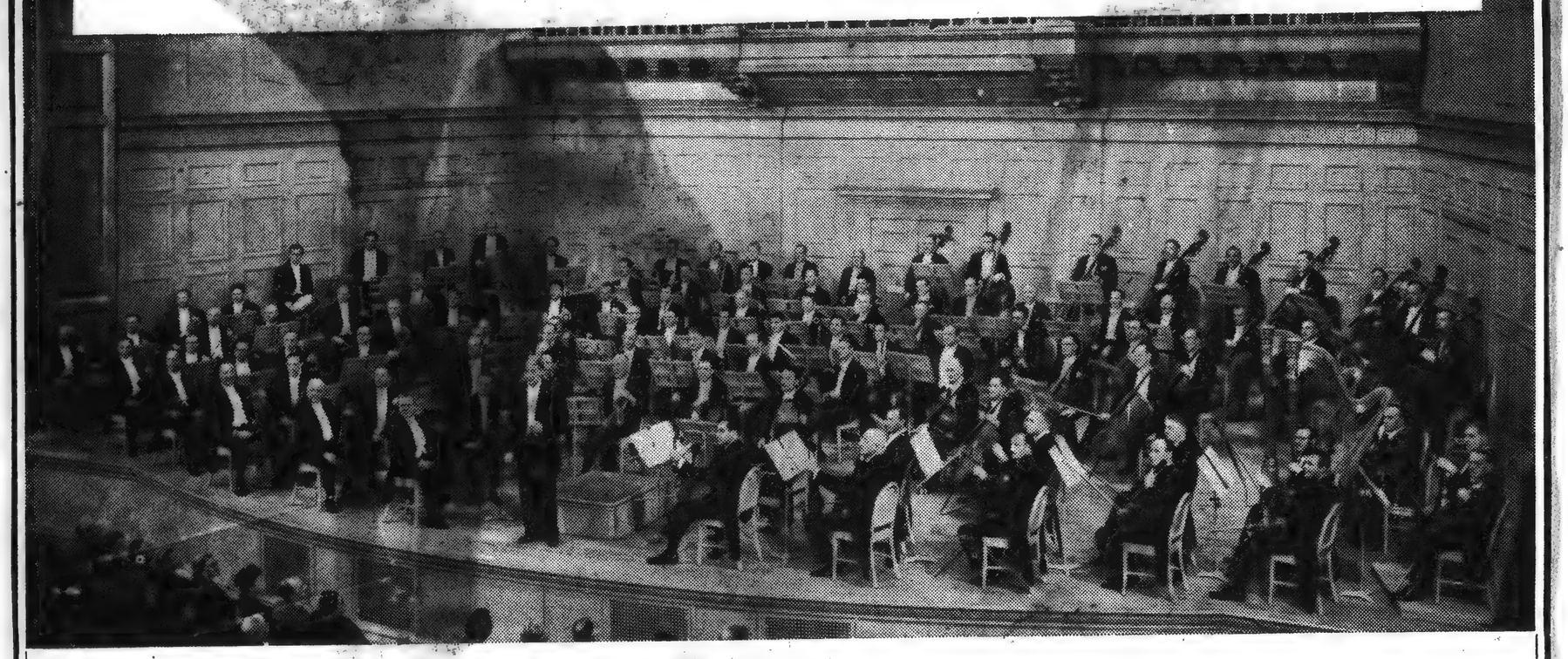
MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 88

BSO
Pops

1955 - 1956

A Report and Appeal on behalf of THE BOSTON SYMPHONY ORCHESTRA



A statement by a distinguished citizen of Boston

Why don't you become a larger part and parcel of this cultural city of Boston, the capital city of the State of Massachusetts? We weren't around to fight at Bunker Hill, or at Concord, or Lexington, or perhaps to join the legions of those who responded to the colors in our three last wars, but now you can help support and maintain one of Boston's greatest attractions, the Boston Symphony Orchestra. Join in the support of the greatest orchestra in the world, one of the most famous jewels in Boston's crown. You are giving in order that music comes free to those who perchance cannot afford to get away from the heat of the city in the summer time with Esplanade Concerts. You are giving to help preserve one of Boston's chief cultural assets for its people. And remember any gift is deductible from your taxes, and it is deductible from your top bracket, not the bottom. It doesn't take too large an income to fall heir to the 50% tax in which event Uncle Sam in reality pays half of your gift.

Alvan T. Fuller

THE BOSTON SYMPHONY ORCHESTRA is one of the great orchestras of this country and the world. To remain best and to improve the best is always difficult, but that is the fundamental and unchanging aim of the orchestra. It is for this purpose that once again we appeal for broad and generous public support of the orchestra which brings such distinction to this community and to which it gives such tremendous service. During last season it gave 156 concerts in Boston and Cambridge, 39 in other cities and 24 Berkshire Festival concerts at Tanglewood, a total of 219 concerts. Of these concerts 48 were broadcast in full by Station WGBH and this season, Mr. Munch and the Boston Symphony Orchestra are broadcast nationwide for an hour most Saturday evenings by the National Broadcasting Company. In addition thousands of Boston Symphony and Boston Pops records are sold each year.

It is gratifying to know that this large musical output is in great demand. There are no empty seats at our concerts, in fact we estimate that over 700,000 people hear the orchestra in person each season. Our sources of earned income are, however, limited both by the size of Symphony Hall and by the need to keep ticket prices within reasonable limits. Costs remain high and in order to attract and keep the best players we have had to increase salaries this season.

In our appeal a year ago we asked for broader community support. It was forthcoming. The number of individual givers rose from 9327 to 10561 and of business and professional givers from 12 to 119. Their names appear at the right. The total of gifts last season was $221,070. This season an appeal has already been made and the response has been generous. Nevertheless careful estimates lead the Trustees to believe that about $125,000 more is needed to enable us to meet this season's obligations.

We hope that you will want to help support and maintain this great Orchestra, one of Boston's greatest attractions and a cultural asset which brings our city's name to all parts of this country and of the world. Gifts are deductible for Federal income tax purposes.

Business contributors to the Orchestra's support in 1953 - 1954

Alden Press, The
Allied Container Corporation
Anderson-Coffey Co., Inc.
Arter Grinding Machine Company
Avery & Saul Co.
Bachrach, Inc.
Bearings Specialty Company
Besse, Harry W.
Bettinger Corporation, The
Boshco, Inc.
Boston Envelope Company
Boston Filter Company
Boston Insulated Wire & Cable Co.
Boston Music Company
Boston Transformer Company
Brotman, Michael Co., Inc.
Brown-Wales Company
Buck Printing Company
Business Equipment Corporation
Cabot, Godfrey L., Inc.
Campbell, A. S. Co., Inc.
Carpenter Manufacturing Company
Charles River Broadcasting Company
Chase, E. Sherman
Checker Taxi Company
Commonwealth Press
  Hamilton B. Wood
Commonwealth Shoe and Leather Co.
  Charles H. Jones, Jr.
  Paul Jones
Comtor Company, The
Control Engineering Corporation
Curran-Morton of Lowell, Inc.
Donnelly, John & Sons
Dowd, H. J. Company, Inc.
Draper Top Company
Durkee-Mower, Inc.
Eastern Company, The
Eastover, Inc.
Eaton and Howard
  Charles F. Eaton, Jr.
Fabric Research Laboratories, Inc.
Fay Foto Service
Felton & Son, Inc.
Ferguson, Stanley W., Inc.
Fibre Leather Manufacturing Company
Filene's, Wm. Sons Company
First National Stores
Ford Motor Company, Inc.
General Box Company
Gillette Safety Razor Company
Globe Plan, Inc.
Globe Ticket Company of New England
Great Atlantic & Pacific Tea Co.
Greer, J. W. Company
Hall, George D., Company
Hamel, L. H. Leather Company
Hawkridge Brothers Company
Hews, A. H. & Company, Inc.
Hixon Electric Company
Horn, E. B. Company
Howard, A. T. Company
Hyman Brothers, Inc.
Internatio Wool, Inc.
International Business Machines Corp.
Jordan Marsh Company
Kaufman, J. G., Company
Kenmore Hotel
Kennedy's Inc.
Klein-Farris Company, Inc.
LaPointe Machine Tool Company
Lawrence, A. G. Leather Co.
  Harold M. Goodspeed
Little, Arthur D., Foundation
M & M Transportation Company
Massachusetts Envelope Company
Matheson Radio Co., Inc. (WHDH)
Miller, Charles N. Company
Moore, Geo. C., Wool Scouring Mills
Moore, The J. W. Machine Company
New England Mica Company, Inc.
OBrion Russell & Co.
  Arthur J. Anderson
Old Corner Book Stores, Inc.
Pan American Airways System
Pappas, C. Co., Inc.
Parker Charitable Foundation
Pine-Wood Plastic Company, Inc.
Polaroid Corporation
Potvin, R. J. Shoe Company
Reed & Barton Corporation
Ryerson, Joseph T. & Son
Salada Tea Company
Sanborn Company
Scully Signal Company
Seiler, H. J. Company
Settimelli, E. & Sons, Inc.
Shell Oil Company
Sheraton Corporation
Silton Brothers, Inc.
Smith, A. L. Iron Company
Smith, Thomas Company
Socony-Vacuum Oil Company
Solby Bayes
Statler Hotel
Stearns, R. H. & Company
Stedfast & Roulston, Inc.
Stop & Shop, Inc.
Thorndike & Gerrish Company
Toy Town Tavern
Treadway Inns
Trimount Automatic Sales Corporation
Twin Harbors Lumber Company
Union Oil Co. of Boston
Volpe, John O. Construction Co., Inc.
Welch, James O. Company
Whiting & Davis
Williams, Edward, Jr.
Winchester Brick Company
Wright, E. T. & Company

Professional Contributors:
Bingham, Dana & Gould
Ernst and Ernst
Kenway, Jenney, Witter & Hildreth
Rittenhouse, Charles F. and Co.
Touche, Niven, Bailey & Smart

Send your check to the Boston Symphony Orchestra, Symphony Hall, Boston.

THE TRUSTEES
HENRY B. CABOT, *President*
JACOB J. KAPLAN, *Vice-President*
RICHARD C. PAINE, *Treasurer*

PHILIP R. ALLEN
TALCOTT M. BANKS, JR.
JOHN NICHOLAS BROWN
THEODORE P. FERRIS
ALVAN T. FULLER
N. PENROSE HALLOWELL
FRANCIS W. HATCH
HAROLD D. HODGKINSON
M. A. DE WOLFE HOWE
C. D. JACKSON
MICHAEL T. KELLEHER
PALFREY PERKINS
LEWIS PERRY
CHARLES H. STOCKTON
EDWARD A. TAFT
RAYMOND S. WILKINS
OLIVER WOLCOTT

[1]

...of this message has been made possible by the generosity of Alvan T. Fuller.

PROOF SLIP FROM The Boston Globe FEB. 24 1955

BLANK PAGE

BLANK PAGE

Cir. (1,706,593)
This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
MAR 14 1955

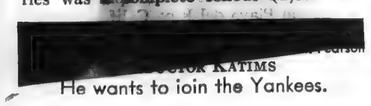
Home Run in Seattle

Conductors of the Seattle Symphony used to have about as much job security as French Premiers. In its 51 years the orchestra has had 13 "permanent" conductors, and few of them managed to last more than a season or two. Seattle's worst moment came in 1951, when French Conductor Manuel Rosenthal was forbidden re-entry to the U.S. for a Gallic breach of morals (the official reason was perjury concerning his marital status when he returned; the lady who traveled with him was not his wife). After the symphony's officials stopped blushing, they decided not to hire anyone for a while but to study a relay of guest conductors. By far the most popular of the visitors proved to be Brooklyn-born Milton Katims. The guest was asked twice, and last fall the board signed him up.

Life is not easy for the Seattle Symphony. At a salary of $11 a rehearsal or concert, musicians earn their livings at other jobs: two violinists are longshoremen, one cellist a bus driver, most others teach music or play in dance bands. But energetic Conductor Katims, 45, made the orchestra sound better than it has in years and proved himself a man to watch among the younger U.S. conductors.

"Barbaric!" With a springy step, a cheerful but firm manner and a superior baton technique, Katims can be as impassioned as Toscanini (he played the viola under the Maestro for eight years to study his technique, guest-conducted the NBC Symphony 52 times). "Warm . . . tender . . . dream with me!" Katims will shout in rehearsal, or "Barbaric! Make it barbaric!" "Come on," he once implored the cellos, trying to get them in the mood for *Salome's* final scene. "I want you to play like a bunch of sluts." At a recent rehearsal with Violinist Nathan Milstein, Katims called a halt to plead with the musicians: "Make it sparkle. Like—not like champagne, I've used that one too often . . ." Milstein leaned over to whisper in his ear, and Katims' face lit up. "That's it," he cried, "like Seven-Up."

With his orchestra well in hand, Katims schedules everything from Brahms to Morton Gould, interests all sorts of listeners. This season, for the first time, the orchestra's eight-concert subscription series was a complete sellout (2,600 subscribers). Katims also expanded a series of $1-admission concerts in the suburbs (where he sometimes gets a local businessman to take the baton for the concluding number), and so excited one old music lover that she offered a $150,000 apartment building toward a new hall. Next year's budget will be jumped from $160,000 to $215,000 (he'll [illegible] in as many concerts, more big-name [illegible] ists), and the pres[illegible]s Kousse[illegible]ndation has nam[illegible] Seattle as o[illegible]ities where its co[illegible]ssioned w[illegible] first performan[illegible] (others: Lo[illegible] Washington, D.C.).



DUCTOR KATIMS
He wants to join the Yankees.

Critical Ball Game. Last month Seattle started to worry again. On his winter leave Conductor Katims did a grueling, 17-concert guest stint with the Houston Symphony. Word leaked out that Houston, which was in the market for a permanent conductor (TIME, Feb. 7), made Katims an offer—$30,000 a year, far more than he gets in Seattle (about $18,000). Seattle prepared itself to be conductorless once more.

But on his return Katims smilingly announced that he had turned down the Houston invitation.* Said he: "I felt a musically moral—or morally musical—obligation to carry on in Seattle what we have started. I feel I am backed completely by the orchestra, the board and the public. To leave now would be like leaving in the eighth inning of a critical ball game when victory is in sight." He was seconded last week by Guest Cellist Gregor Piatigorsky: "It is clear he has started something that is very exciting."

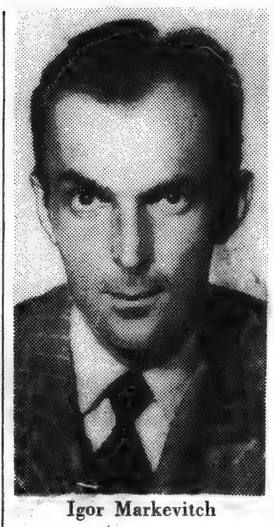
Katims is scheduled to stay in Seattle two more seasons. After that? "Where do baseball players always want to go?" he asks. "The New York [illegible] conductor it's the Boston [illegible]"

* But he will continue to commute to London for frequent appearances with the famed Philharmonia Orchestra, and to Milan for La Scala opera.

This Clipping From
HERALD TRIBUNE N.Y.
MAR 13 1955

Igor Markevitch to Give U. S. Taste of His Magic

By JAY S. HARRISON



Igor Markevitch

Igor Markevitch is a conductor—a conductor with a difference. As he put it recently, he is "entirely anti-prima donna"; so much so, in fact that he has developed a whole theory of conducting out of his belief. But while this detail is generally known to Europeans who have heard Mr. Markevitch on numberless occasions, America will encounter it for the first time Saturday night, when on a broadcast over NBC, Mr. Markevitch makes his domestic debut with the Boston Symphony Orchestra. Even on these shores, however, a canny few have watched with especial interest the career of a musician who, since the 1920s, has been regarded with a compound of reverence and wonder.

Two years after his birth in Kiev, in 1912, the Markevitch family — headed by Markevitch senior, a Russian marshal of the gentry—emigrated to Switzerland. There young Igor's musical talents where discovered and nurtured by Alfred Cortot who, in turn, sent the precocious boy to Nadia Boulanger for study in composition. He was then thirteen. Three years later Markevitch came into contact with Serge Diaghilev, inspired director of the Russian ballet, who commissioned a piano concerto from the adolescent maestro and then presented him to the public, as soloist in his own work, at Covent Garden in London.

Rapid Succession of Works

There followed in rapid succession a parcel of pieces—all of them evoking wild shouts of glee or disapproval, all of them obviously the products of a born musician and creator. For orchestra there were "Rebus," "La Nouvelle Age," "Icare" and a Sinfonietta. For voice there were "Paradise Lost," "L'Oraison Musical," and a Cantata composed in collaboration with Jean Cocteau.

But today, as for many years past, it is Markevitch the conductor who holds the public's affection. And the reasons for his enormous success are not difficult to fathom. The "anti-prima donna-ism" is one; but there are others.

"Let me say to you," Mr. Markevitch began, "that I have been conducting for a long time, but it is only in the last eleven years that I have *really* begun to conduct. Let me explain. In 1935 I studied with Herman Scherchen, and to me he is the pioneer of the modern conducting technique that I employ. How is that? Well, let me demonstrate in terms of the piano. Before Liszt and Chopin, you found fifty types of piano playing, each one different. The way was thus prepared for Liszt and Chopin to establish a basic kind of technique that would serve all pianists.

Same True for Conducting

"And they did. If you can play Liszt and Chopin correctly, you can play anything, because their music shows you what the piano *is*, what it can and cannot do. Now, the same is true, I believe, with a conducting technique."

Mr. Markevitch, who, in addition to his other chores, serves during the summer as director of the International Course in Conducting at the Mozarteum in Salzburg, then added, "You must understand that baton technique is to a conductor what fingers are to a pianist. Certain movements produce certain sounds, and the way in which you get the sounds today, owing to the new conducting techniques, is much different than it was when—say—Toscanini started. If you have a good technique you need less time, less explanation in a rehearsal. And what is a rehearsal but part technical, part social and part personal.

"I must say also—and here I will make enemies—that today's orchestras are mostly better than today's conductors. If you have a flute audition, you get fifty flutists who have had far more orchestral experience than the average conductor. In fact, some young conductors get their experience at the expense of the orchestra."

So saying, Mr. Markevitch then launched into a discussion that reflects clearly and perfectly the conditions that make him something of a rara avis in his field.

"Dictator Is Old Hat"

"Now," he observed, "what must a conductor do? He must have such a perfect technique that the orchestra has the impression there are no difficulties. In our time, orchestras can play anything ever written—but some pieces can be difficult with one conductor and simple with another. To be a dictator is old hat. Our modern orchestras are too civilized, too gentlemanly to be treated like fools. Today the conductor must not dominate, he must collaborate. A director must unite his men, and in this act there is something beautiful because then only the spirit of music dominates.

"Indeed, my ideal as a conductor is to be forgotten, unnoticed. At my best concerts I always had the impression that they went by themselves. I had such contact with the orchestra, it was magic."

Mr. Markevitch continued by explaining that these thoughts really crystallized after the liberation in 1944, which found him in Florence, Italy. Actually, he had been trapped in Florence — where he had gone to study the life and time of Lorenzo the Magnificent in preparation for a choral work on the subject—by the German invasion of France, then his home. Finding himself isolated, Mr. Markevitch went underground, and for two years was in charge of the free press.

Hundreds of Students

The war, having ended, Mr. Markevitch immediately set about reorganizing the orchestra of the Maggio Musicale Florentino, which proved to be his most important stepping stone to musical fame. Conducting simply, without score and with a minimum of gesture, Mr. Markevitch has in the last decade found himself before virtually every leading symphonic group in Europe. To him, also, have flocked hundreds of students to learn his technical theories and absorb some of the humility that has made him the beloved of orchestras across the Continent.

"Yes," he concluded, "I teach and love it. My students must learn not to perspire—if they sweat, they are working too hard and are probably disturbing the players. Think—if Heifetz were carried away like most conductors he would play nothing but wrong notes. And my students must learn scores by heart. That trick I learned from my father. When I was very young we would walk in the garden and play chess without a chessman or a board. I therefore had to retain every move in my head. Believe me, it was good experience."

This Clipping From
NEW YORK TIMES
MAR 15 1955

MARKEVITCH TO DIRECT

Guest Conductor With Boston Symphony Lauds Musicians

Special to The New York Times.

BOSTON, March 14 — The Boston Symphony Orchestra is so efficient that a guest conductor making his United States debut this week feels "shy" during rehearsals, Igor Markevitch said today.

Mr. Markevitch, Russian-born conductor and composer, described his first rehearsal with the orchestra as "an old friend making chamber music with 100 people." He found the Boston musicians "most cooperative."

Mr. Markevitch will serve as guest conductor of the Boston group Friday, Saturday and Sunday. His program will consist of Handel's Concerto Grosso for String Orchestra, Opus 6, No. 5; Tchaikovsky's Overture-Fantasy "Romeo and Juliet," Britten's Variations and Fugue on a Theme of Purcell, and Stravinsky's "The Rite of Spring."

The conductor spent his childhood in Switzerland, and was taken to Paris at the age of 14 to study with Nadia Boulanger. He said today that his four days here reminded him of Switzerland, because of the "continuity of tradition" he had found.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 15 1955

KOUSSEVITZKY TOLD TRUMAN:
Fine Arts Minister Needed

By FRANCIS W. HATCH

President Eisenhower's recommendation that there be established a Federal Advisory Commission for the Arts brings to mind a conversation with Serge Koussevitzky.

KOUSSEVITZKY

I had accompanied him across town from the Hotel Pierre to the Brooklyn Academy of Music where the Boston Symphony was making its annual mid-Winter appearance. With the faithful Victor behind the wheel of the big black limousine, we threaded through traffic with the speed and grace of a greyhound.

In the "Times" I had read of the orchestra's performance in Washington the evening previous. President Truman, according to the account, had visited Boston's eminent conductor in the Green Room at the conclusion of the concert.

"If it is not confidential, what matters did you and the President discuss?" I inquired.

With characteristic staccato intensity, Koussevitzky replied, "I say to Mr Truman, what you need Minister of Fine Arts in the cabinet—someone will represent music, litterature, painting and the drama. Mister Truman say to me, 'Dr. Koussevitzky, I think you have something there. I will think about it.' and then Mr. Truman ask me 'Why do you not play more American music on your program?' And I answer—if we play more American music, will you pay the deficit?"

During the concert I sat with Leroy Anderson who had come to listen with pleasure and prida to the great orchestra he had known during his Harvard days. I reflected that no conductor in America had done more to champion the cause of American music than Serge Koussevitzky

At intermission we visited the conductor in his dressing room. He had come wringing wet from the podium. Victor, turned valet, was assisting him into a complete change.

On the return trip across Brooklyn Bridge Victor drove with the same graceful abandon, an artistic compliment to the great conductor he worshipped and felt privileged to serve.

At Dr. Koussevitzky's funeral I shall never forget Victor sitting silently with head bowed in an expression of devastating sorrow while tears coursed down his cheeks.

Cir. (1,706,573)
This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
MAR 14 1955

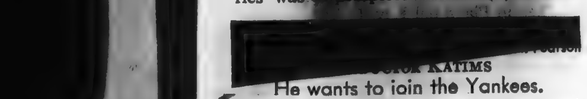
Home Run in Seattle

Conductors of the Seattle Symphony used to have about as much job security as French Premiers. In its 51 years the orchestra has had 13 "permanent" conductors, and few of them managed to last more than a season or two. Seattle's worst moment came in 1951, when French Conductor Manuel Rosenthal was forbidden re-entry to the U.S. for a Gallic breach of morals (the official reason was perjury concerning his marital status when he returned; the lady who traveled with him was not his wife). After the symphony's officials stopped blushing, they decided not to hire anyone for a while but to study a relay of guest conductors. By far the most popular of the visitors proved to be Brooklyn-born Milton Katims. The guest was asked twice, and last fall the board signed him up.

Life is not easy for the Seattle Symphony. At a salary of $81 a rehearsal or concert, musicians earn their livings at other jobs: two violinists are longshoremen, one cellist a bus driver, most others teach music or play in dance bands. But energetic Conductor Katims, 45, made the orchestra sound better than it has in years and proved himself a man to watch among the younger U.S. conductors.

"Barbaric!" With a springy step, a cheerful but firm manner and a superior baton technique, Katims can be as impassioned as Toscanini (he played the viola under the Maestro for eight years to study his technique, guest-conducted the NBC Symphony 52 times). "Warmer! tender . . . dream with me!" Katims will shout in rehearsal, or "Barbaric! Make it barbaric!" "Come on," he once implored the cellos, trying to get them in the mood for *Salome's* final scene. "I want you to play like a bunch of sluts." At a recent rehearsal with Violinist Nathan Milstein, Katims called a halt to plead with the musicians: "Make it sparkle. Like—not like champagne, I've used that one too often . . ." Milstein leaned over to whisper in his ear, and Katims' face lit up. "That's it," he cried, "like Seven-Up."

With his orchestra well in hand, Katims schedules everything from Brahms to Morton Gould, interests all sorts of listeners. This season, for the first time, the orchestra's eight-concert subscription series was a complete sellout (2,600 subscribers). Katims also expanded a series of $1-admission concerts in the suburbs (where he sometimes gets a local businessman to take the baton for the concluding number), and so excited one old music lover that she offered a $150,000 apartment building toward a new hall. Next year's budget will be jumped from $160,000 to $215,000 (b[illegible]in as many concerts, more big-n[illegible]sts), and the pres[illegible] Kou[illegible]ndation has nam[illegible]ities where its co[illegible]first performanc[illegible]ashington, D.C.


HE WANTS TO JOIN THE YANKEES.

Critical Bo[illegible] month Seattle started to worry again. On his winter leave Conductor Katims did a grueling, 17-concert guest stint with the Houston Symphony. Word leaked out that Houston, which was in the market for a permanent conductor (TIME, Feb. 7), made Katims an offer—$30,000 a year, far more than he gets in Seattle (about $18,000). Seattle prepared itself to be conductorless once more.

But on his return Katims smilingly announced that he had turned down the Houston invitation.* Said he: "I felt a musically moral—or morally musical—obligation to carry on in Seattle what we have started. I feel I am backed completely by the orchestra, the board and the public. To leave now would be like leaving in the eighth inning of a critical ball game when victory is in sight." He was seconded last week by Guest Cellist Gre[illegible] Piatigorsky: "It is clear he has started something that is very exciting." [illegible] Katims is scheduled to stay in Seattle t[illegible] seasons. After that? "Where baseball players always w[illegible] asks. "The New York [illegible] conductor it's the Boston[illegible]

* But he will continue to commute to London for frequent appearances with the famed Philharmonia Orchestra, and to Milan for La Scala opera.

This Clipping From
HERALD TRIBUNE N.Y.
MAR 13 1955

Igor Markevitch to Give U. S. Taste of His Magic

By JAY S. HARRISON

Igor Markevitch

Igor Markevitch is a conductor—a conductor with a difference. As he put it recently, he is "entirely anti-prima donna"; so much so, in fact that he has developed a whole theory of conducting out of his belief. But while this detail is generally known to Europeans who have heard Mr. Markevitch on numberless occasions, America will encounter it for the first time Saturday night, when on a broadcast over NBC, Mr. Markevitch makes his domestic debut with the Boston Symphony Orchestra. Even on these shores, however, a canny few have watched with especial interest the career of a musician who, since the 1920s, has been regarded with a compound of reverence and wonder.

Two years after his birth in Kiev, in 1912, the Markevitch family — headed by Markevitch senior, a Russian marshal of the gentry—emigrated to Switzerland. There young Igor's musical talents where discovered and nurtured by Alfred Cortot who, in turn, sent the precocious boy to Nadia Boulanger for study in composition. He was then thirteen. Three years later Markevitch came into contact with Serge Diaghilev, inspired director of the Russian ballet, who commissioned a piano concerto from the adolescent maestro and then presented him to the public, as soloist in his own work, at Covent Garden in London.

Rapid Succession of Works

There followed in rapid succession a parcel of pieces—all of them evoking wild shouts of glee or disapproval, all of them obviously the products of a born musician and creator. For orchestra there were "Rebus," "La Nouvelle Age," "Icare" and a Sinfonietta. For voice there were "Paradise Lost," "L'Oraison Musical," and a Cantata composed in collaboration with Jean Cocteau.

But today, as for many years past, it is Markevitch the conductor who holds the public's affection. And the reasons for his enormous success are not difficult to fathom. The "anti-prima donna-ism" is one; but there are others.

"Let me say to you," Mr. Markevitch began, "that I have been conducting for a long time, but it is only in the last eleven years that I have *really* begun to conduct. Let me explain. In 1935 I studied with Herman Scherchen, and to me he is the pioneer of the modern conducting technique that I employ. How is that? Well, let me demonstrate in terms of the piano. Before Liszt and Chopin, you found fifty types of piano playing, each one different. The way was thus prepared for Liszt and Chopin to establish a basic kind of technique that would serve all pianists.

Same True for Conducting

"And they did. If you can play Liszt and Chopin correctly, you can play anything, because their music shows you what the piano is, what it can and cannot do. Now, the same is true, I believe, with a conducting technique."

Mr. Markevitch, who, in addition to his other chores, serves during the summer as director of the International Course in Conducting at the Mozarteum in Salzburg, then added, "You must understand that baton technique is to a conductor what fingers are to a pianist. Certain movements produce certain sounds, and the way in which you get the sounds today, owing to the new conducting techniques, is much different than it was when—say—Toscanini started. If you have a good technique you need less time, less explanation in a rehearsal. And what is a rehearsal but part technical, part social and part personal.

"I must say also—and here I will make enemies—that today's orchestras are mostly better than today's conductors. If you have a flute audition, you get fifty flutists who have had far more orchestral experience than the average conductor. In fact, some young conductors get their experience at the expense of the orchestra."

So saying, Mr. Markevitch then launched into a discussion that reflects clearly and perfectly the conditions that make him something of a rara avis in his field.

"Dictator Is Old Hat"

"Now," he observed, "what must a conductor do? He must have such a perfect technique that the orchestra has the impression there are no difficulties. In our time, orchestras can play anything ever written—but some pieces can be difficult with one conductor and simple with another. To be a dictator is old hat. Our modern orchestras are too civilized, too gentlemanly to be treated like fools. Today the conductor must not dominate, he must collaborate. A director must unite his men, and in that act there is something beautiful because then only the spirit of music dominates.

"Indeed, my ideal as a conductor is to be forgotten, unnoticed. At my best concerts I always had the impression that they went by themselves. I had such contact with the orchestra, it was magic."

Mr. Markevitch continued by explaining that these thoughts really crystallized after the liberation in 1944, which found him in Florence, Italy. Actually, he had been trapped in Florence — where he had gone to study the life and time of Lorenzo the Magnificent in preparation for a choral work on the subject—by the German invasion of France, then his home. Finding himself isolated, Mr. Markevitch went underground, and for two years was in charge of the free press.

Hundreds of Students

The war, having ended, Mr. Markevitch immediately set about reorganizing the orchestra of the Maggio Musicale Florentine, which proved to be his most important stepping stone to musical fame. Conducting simply, without score and with a minimum of gesture, Mr. Markevitch was in the last decade found himself before virtually every leading symphonic group in Europe. To him, also, have flocked hundreds of students to learn his technical theories and absorb some of the humility that has made him the beloved of orchestras across the Continent.

"Yes," he observed, "I teach and love it. My students must learn not to perspire—if they sweat, they are working too hard and are probably disturbing the players. Think—if Heifetz were carried away like most conductors he would play nothing but wrong notes. And my students must learn scores by heart. That trick I learned from my father. When I was very young we would walk in the garden and play chess without a chessman or a board. I therefore had to retain every move in my head. Believe me, it was good experience."

This Clipping From
NEW YORK TIMES
MAR 15 1955

MARKEVITCH TO DIRECT

Guest Conductor With Boston Symphony Lauds Musicians

Special to The New York Times.

BOSTON, March 14 — The Boston Symphony Orchestra is [illegible]ment that a guest conductor making his United States debut this week feels "shy" during rehearsals, Igor Markevitch said today.

Mr. Markevitch, Russian-born conductor and composer, described his first rehearsal with the orchestra as "an old friend making chamber music with 100 people." He found the Boston musicians "most cooperative."

Mr. Markevitch will serve as guest conductor of the Boston group Friday, Saturday and Sunday. His program will consist of Handel's Concerto Grosso for String Orchestra, Opus 6, No. 5; Tchaikovsky's Overture-Fantasy "Romeo and Juliet;" Britten's Variations and Fugue on a Theme of Purcell, and Stravinsky's "The Rite of Spring."

The conductor spent his childhood in Switzerland, and was taken to Paris at the age of 14 to study with Nadia Boulanger. He said today that his four days here reminded him of Switzerland, because of the "continuity of tradition" he had found.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 15 1955

KOUSSEVITZKY TOLD TRUMAN:
Fine Arts Minister Needed

By FRANCIS W. HATCH

President Eisenhower's recommendation that there be established a Federal Advisory Commission for the Arts brings to mind a conversation with Serge Koussevitzky.

KOUSSEVITZKY

I had accompanied him across town from the Hotel Pierre to the Brooklyn Academy of Music where the Boston Symphony was making its annual mid-Winter appearance. With the faithful Victor behind the wheel of the big black limousine, we threaded through traffic with the speed and grace of a greyhound.

In the Times I had read of the orchestra's performance in Washington the evening previous. President Truman, according to the account, had visited Boston's eminent conductor in the Green Room at the conclusion of the concert.

"If it is not confidential, what matters did you and the President discuss?" I inquired.

With characteristic staccato intensity, Koussevitzky replied, "I say to Mr Truman, what you need Minister of Fine Arts in the cabinet—someone will represent music, litterature, painting and the drama. Mister Truman say to me, 'Dr. Koussevitzky, I think you have something there. I will think about it.' and then Mr. Truman ask me 'Why do you not play more American music on your program?' And I answer—if we play more American music, will you pay the deficit?"

During the concert I sat with Leroy Anderson who had come to listen with pleasure and pride to the great orchestra he had known during his Harvard days. I reflected that no conductor in America had done more to champion the cause of American music than Serge Koussevitzky.

At intermission we visited the conductor in his dressing room. He had become wringing wet from the podium. Victor, turned valet, was assisting him into a complete change.

On the return trip across Brooklyn Bridge Victor drove with the same graceful abandon, an artistic compliment to the great conductor he worshipped and felt privileged to serve.

At Dr. Koussevitzky's funeral I shall never forget Victor sitting silently with head bowed in an expression of devastating sorrow, while tears coursed down his cheeks.

Cir. (1,706,593)
This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
MAR 14 1955

Home Run in Seattle

Conductors of the Seattle Symphony used to have about as much job security as French Premiers. In its 51 years the orchestra has had 13 "permanent" conductors, and few of them managed to last more than a season or two. Seattle's worst moment came in 1951, when French Conductor Manuel Rosenthal was forbidden re-entry to the U.S. for a Gallic breach of morals (the official reason was perjury concerning his marital status when he returned; the lady who traveled with him was not his wife). After the symphony's officials stopped blushing, they decided not to hire anyone for a while but to study a relay of guest conductors. By far the most popular of the visitors proved to be Brooklyn-born Milton Katims. The guest was asked twice, and last fall the board signed him up.

Life is not easy for the Seattle Symphony. At a salary of $81 a rehearsal or concert, musicians earn their livings at other jobs: two violinists are longshoremen, one cellist a bus driver, most others teach music or play in dance bands. But energetic Conductor Katims, 45, made the orchestra sound better than it has in years and proved himself a man to watch among the younger U.S. conductors.

"Barbaric!" With a springy step, a cheerful but firm manner and a superior baton technique, Katims can be as impassioned as Toscanini (he played the viola under the Maestro for eight years to study his technique, guest-conducted the NBC Symphony 52 times). "Warmer, tender . . . dream with me!" Katims will shout in rehearsal, or "Barbaric! Make it barbaric!" "Come on," he once implored the cellos, trying to get them in the mood for *Salome's* final scene. "I want you to play like a bunch of sluts." At a recent rehearsal with Violinist Nathan Milstein, Katims called a halt to plead with the musicians: "Make it sparkle. Like—not like champagne, I've used that one too often . . ." Milstein leaned over to whisper in his ear, and Katims' face lit up. "That's it," he cried, "like Seven-Up."

With his orchestra well in hand, Katims schedules everything from Brahms to Morton Gould, interests all sorts of listeners. This season, for the first time, the orchestra's eight-concert subscription series was a complete sellout (2,600 sub-

* But he will continue to commute to London for frequent appearances with the famed Philharmonia Orchestra, and to Milan for La Scala opera.

COFFEE-BR
such big s

TIME, MARCH 14, 1955

[illegible] 72, as permanent conductor [illegible] contract.

[illegible] orals (the official reason was perjury [illegible] concerning his marital status when he re- [illegible] turned; the lady who traveled with him [illegible] was not his wife). After the symphony's [illegible] officials stopped blushing, they decided not [illegible] to hire anyone for a while but to study a [illegible] relay of guest conductors. By far the most [illegible] popular of the visitors proved to be [illegible] Brooklyn-born Milton Katims. The guest [illegible] was asked twice, and last fall the board [illegible] signed him up.

Life is not easy for the Seattle Sym-

This Clipping From
HERALD TRIBUNE N.Y.
MAR 13 1955

Igor Markevitch to Give U. S. Taste of His Magic

By JAY S. HARRISON

Igor Markevitch is a conductor—a conductor with a difference. As he put it recently, he is "entirely anti-prima donna"; so much so, in fact that he has developed a whole theory of conducting out of his belief. But while this detail is generally known to Europeans who have heard Mr. Markevitch on numberless occasions, America will encounter it for the first time Saturday night, when on a broadcast over NBC, Mr. Markevitch makes his domestic debut with the Boston Symphony Orchestra. Even on these shores, however, a canny few have watched with especial interest the career of a musician who, since the 1920s, has been regarded with a compound of reverence and wonder.

Igor Markevitch

Two years after his birth in Kiev, in 1912, the Markevitch family — headed by Markevitch senior, a Russian marshal of the gentry—emigrated to Switzerland. There young Igor's musical talents where discovered and nurtured by Alfred Cortot who, in turn, sent the precocious boy to Nadia Boulanger for study in composition. He was then thirteen. Three years later Markevitch came into contact with Serge Diaghilev, inspired director of the Russian ballet, who commissioned a piano concerto from the adolescent maestro and then presented him to the public, as soloist in his own work, at Covent Garden in London.

Rapid Succession of Works

There followed in rapid succession a parcel of pieces—all of them evoking wild shouts of glee or disapproval, all of them obviously the products of a born musician and creator. For orchestra there were "Rebus," "La Nouvelle Age," "Icare" and a Sinfonietta. For voice there were "Paradise Lost," "L'Oraison Musical," and a Cantata composed in collaboration with Jean Cocteau.

But today, as for many years past, it is Markevitch the conductor who holds the public's affection. And the reasons for his enormous success are not difficult to fathom. The "anti-prima donna-ism" is one; but there are others.

"Let me say to you," Mr. Markevitch began, "that I have been conducting for a long time, but it is only in the last eleven years that I have *really* begun to conduct. Let me explain. In 1935 I studied with Herman Scherchen, and to me he is the pioneer of the modern conducting technique that I employ. How is that? Well, let me demonstrate, in terms of the piano. Before Liszt and Chopin, you found fifty types of piano playing, each one different. The way was thus prepared for Liszt and Chopin to establish a basic kind of technique that would serve all pianists.

Same True for Conducting

"And they did. If you can play Liszt and Chopin correctly, you can play anything, because their music shows you what the piano is, what it can and cannot do. Now, the same is true, I believe, with a conducting technique."

Mr. Markevitch, who, in addition to his other chores, serves during the summer as director of the International Course in Conducting at the Mozarteum in Salzburg, then added, "You must understand that baton technique is to a conductor what fingers are to a pianist. Certain movements produce certain sounds, and the way in which you get the sounds today, owing to the new conducting techniques, is much different than it was when—say—Toscanini started. If you have a good technique you need less time, less explanation in a rehearsal. And what is a rehearsal but part technical, part social and part personal.

"I must say also—and here I will make enemies—that today's orchestras are mostly better than today's conductors. If you have a flute audition, you get fifty flutists who have had far more orchestral experience than the average conductor. In fact, some young conductors get their experience at the expense of the orchestra."

So saying, Mr. Markevitch then launched into a discussion that reflects clearly and perfectly the conditions that make him something of a rara avis in his field.

"Dictator Is Old Hat"

"Now," he observed, "what must a conductor do? He must have such a perfect technique that the orchestra has the impression there are no difficulties. In our time, orchestras can play anything ever written—but some pieces can be difficult with one conductor and simple with another. To be a dictator is old hat. Our modern orchestras are too civilized, too gentlemanly to be treated like fools. Today the conductor must not dominate, he must collaborate. A director must unite his men, and in this act there is something beautiful because then only the spirit of music dominates.

"Indeed, my ideal as a conductor is to be forgotten, unnoticed. At my best concerts I always had the impression that they went by themselves. I had such contact with the orchestra, it was magic."

Mr. Markevitch continued by explaining that these thoughts really crystallized after the liberation in 1944, which found him in Florence, Italy. Actually, he had been trapped in Florence — where he had gone to study the life and time of Lorenzo the Magnificent in preparation for a choral work on the subject—by the German invasion of France, then his home. Finding himself isolated, Mr. Markevitch went underground, and for two years was in charge of the free press.

Hundreds of Students

The war, having ended, Mr. Markevitch immediately set about reorganizing the orchestra of the Maggio Musicale Florentine, which proved to be his most important stepping stone to musical fame. Conducting simply, without score and with a minimum of gesture, Mr. Markevitch was in the last decade found himself before virtually every leading symphonic group in Europe. To him, also, have flocked hundreds of students to learn his technical theories and absorb some of the humility that has made him the beloved of orchestras across the Continents.

"Yes," he continued, "I teach and love it. My students must learn not to perspire—if they sweat, they are working too hard and are probably disturbing the players. Think—if Heifetz were carried away like most conductors he would play nothing but wrong notes. And my students must learn scores by heart. That trick I learned from my father. When I was very young we would walk in the garden and play chess without a chessman or a board. I therefore had to retain every move in my head. Believe me, it was good experience."

This Clipping From
NEW YORK TIMES
MAR 15 1955

MARKEVITCH TO DIRECT

Guest Conductor With Boston Symphony Lauds Musicians

Special to The New York Times.

BOSTON, March 14 — The Boston Symphony Orchestra is apparent that a guest conductor making his United States debut this week feels "shy" during rehearsals, Igor Markevitch said today.

Mr. Markevitch, Russian-born conductor and composer, described his first rehearsal with the orchestra as "an old friend making chamber music with 100 people." He found the Boston musicians "most cooperative."

Mr. Markevitch will serve as guest conductor of the Boston group Friday, Saturday and Sunday. His program will consist of Handel's Concerto Grosso for String Orchestra, Opus 6, No. 5; Tchaikovsky's Overture-Fantasy "Romeo and Juliet," Britten's Variations and Fugue on a Theme of Purcell, and Stravinsky's "The Rite of Spring."

The conductor spent his childhood in Switzerland, and was taken to Paris at the age of 14 to study with Nadia Boulanger. He said today that his four days here reminded him of Switzerland, because of the "continuity of tradition" he had found.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAR 15 1955

KOUSSEVITZKY TOLD TRUMAN:
Fine Arts Minister Needed

By FRANCIS W. HATCH

President Eisenhower's recommendation that there be established a Federal Advisory Commission for the Arts brings to mind a conversation with Serge Koussevitzky.

KOUSSEVITZKY

I had accompanied him across town from the Hotel Pierre to the Brooklyn Academy of Music where the Boston Symphony was making its annual mid-Winter appearance. With the faithful Victor behind the wheel of the big black limousine, we threaded through traffic with the speed and grace of a greyhound.

In the Times I had read of the orchestra's performance in Washington the evening previous. President Truman, according to the account, had visited Boston's eminent conductor in the Green Room at the conclusion of the concert.

"If it is not confidential, what matters did you and the President discuss?" I inquired.

With characteristic staccato intensity, Koussevitzky replied, "I say to Mr Truman, what you need Minister of Fine Arts in the cabinet—someone will represent music, litterature, painting and the drama. Mister Truman say to me, 'Dr. Koussevitzky, I think you have something there. I will think about it.' and then Mr. Truman ask me 'Why do you not play more American music on your program?' And I answer—if we play more American music, will you pay the deficit?"

During the concert I sat with Leroy Anderson who had come to listen with pleasure and pride to the great orchestra he had known during his Harvard days. I reflected that no conductor in America had done more to champion the cause of American music than Serge Koussevitzky.

At intermission we visited the conductor in his dressing room. He had come wringing wet from the podium. Victor, turned valet, was assisting him into a complete change.

On the return trip across Brooklyn Bridge Victor drove with the same graceful abandon, an artistic compliment to the great conductor he worshipped and felt privileged to serve.

At Dr. Koussevitzky's funeral I shall never forget Victor sitting silently with head bowed in an expression of devastating sorrow, while tears coursed down his cheeks.

Markevitch in Interview-

CSM - 3/16/55

Conductor In U.S. For First Time

By Harold Rogers

Igor Markevitch is giving Bostonians a new perspective on the New World. He and his wife have been in the United States less than two weeks, but he has already formed definite impressions of our country. One strong impression is that the New World is no longer new but older in many ways than the Old World.

"You are wrong if you consider Europe old and the United States new," he told members of the press earlier this week. The noted conductor and composer will lead the concerts by the Boston Symphony Orchestra Friday afternoon, Saturday evening, and Sunday afternoon.

"Cities like Hamburg and Rotterdam," he explained, "are almost completely new. Your country is very much like Switzerland. You both have old constitutions and a settled tradition. The United States has solved problems long ago which are now being solved in Europe. If we are keen to destroy what we have in Europe, then we'll have to come to Boston to see the 'old world.'"

He went on to say that we live a more restful life here, not only in Boston but also in New York. He agreed that the tempo was faster in New York but said there was not the same nervous tension found in Paris and Rome. He attributed this to the tremendous American efficiency that gave people time to relax.

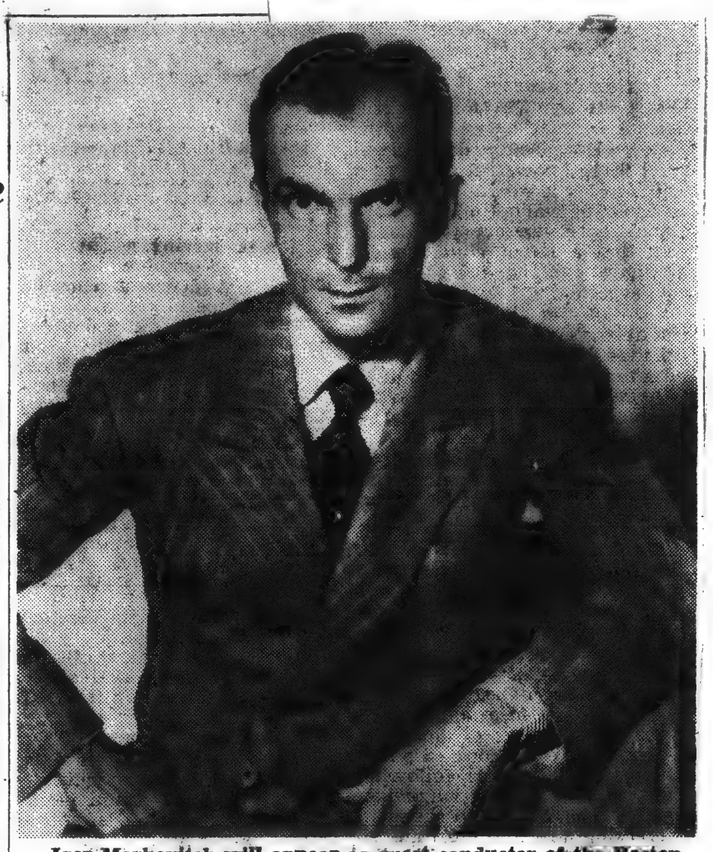
* * *

He and his wife were surprised at the beauty of our small towns like Concord, Mass., or the quaint charm of Louisburg Square on Beacon Hill. His wife, a native of Rome, is a multilingual woman of much personal radiance and a wide range of interests. Mr. Markevitch himself is penetrating in his analyses of musical problems and speaks fluently with an intensity of purpose.

Only occasionally did his very good English require some assistance from his wife. She learned her English as a child in Rome from English nurses. His first lessons in English were given him by the brother of James Joyce, some seven years ago.

"I am proud to have contact with such an orchestra as the Boston Symphony," he said. "At first I was shy, because I had the impression that your orchestras were so efficient, so perfect—too perfect, perhaps.

"Well, I find they are efficient because they are more cooperative. It is now old fashioned for one to be a prima donna or a temperamental conductor. I've had the impression at my rehearsals with the Boston Symphony that I was with old friends making chamber music with 100 people."



Igor Markevitch will appear as guest conductor of the Boston Symphony Orchestra in Symphony Hall Friday afternoon, Saturday night, and Sunday afternoon.

Mr. Markevitch feels that he was well prepared for his first visit to America by his friendship with Bernard Berenson, the art critic and collector, who was formerly of Boston. In 1940 Mr. Markevitch went to Florence to study the period of Lorenzo de' Medici for a cantata he was composing. Owing to the war he was unable to return to France and remained for seven years, during which he was one of Berenson's close friends. Berenson told him much of the United States and the achievements of Thomas Jefferson.

After the United States Army occupied Florence, he was asked to head the Florence Radio and also became the regular conductor of the Florence orchestra. "So you see," he said, "it was the Americans who gave me my first permanent conducting post."

* * *

Mr. Markevitch felt that about six weeks are usually required for a stranger to get the feeling of a couuntry. However, he feels that he can learn as much in half an hour if he's working with an orchestra.

"An orchestra is a small society that reflects the attitudes of a country. The Dutch, for instance, are an easygoing people and consequently do not respond instantly to the conductor's downbeat. The Italians, on the other hand, play almost before getting your signal. An orchestra reflects the mentality of the country, its way of life, its traditions."

Asked why he did not program his own works for his concerts with the Boston Symphony, Mr. Markevitch was somewhat embarrassed. He said that he would never play one of his own pieces at his first concert with an orchestra, that it would be "terribly immodest."

He was surprised to learn, however, that a cantata of his, composed in collaboration with Jean Cocteau 20 years ago, is to be performed March 29 and 30 at the annual concert by the Harvard Glee Club and the Radcliffe Choral Society.

Mr. Markevitch heads a music school, founded by Mahler, each year in Salzburg during the festival weeks. Here he teaches conducting. He believes that conducting technique should be taught to children while they are adaptable enough for correct training of muscles and breathing. This summer he will teach a boy of 12.

He said that conducting technique has not kept pace with the technical development of the orchestra, that much rehearsing has been done because the conductor needs it more than the orchestra. He hopes that the art of conducting can eventually be taught, mastered, and applied with less loss of time.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

MAR 19 1955

MUSIC

Markevitch Triumphs in His American Debut

Eighteenth pair of concerts in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, at Symphony Hall. They are conducted as guest by Igor Markevitch, who on this occasion makes his first appearances in the United States. The program: Handel: Concerto Grosso in D major, Op. 6, No. 5; Tchaikovsky: Overture — Fantasia, "Romeo and Juliet"; Britten: Variations and Fugue on a Theme of Purcell (first performances at these concerts); Stravinsky: "Le Sacre du Printemps."

By CYRUS DURGIN

The American debut of Igor Markevitch as conductor yesterday afternoon was a complete triumph. He proved himself a technical master, a forceful personality, an honest, driving, sincere musician, and an interpretive artist with a great deal of fire. Like the proverbial one swallow in Springtime, one program does not take the full measure of a symphonic conductor, but we may be sure that Mr. Markevitch is a man of intellectual facets who would prove interesting to hear time after time. Everything in yesterday's program pointed to that, for it was a diverse list, and as much in feeling as in musical style the four compositions offered a very wide variety.

Mr. Markevitch has what I would describe as a modern ear for orchestral sonorities. He likes a bright, live but not overly-brilliant or dazzling tone. He is, I think, almost pedantic in his insistence upon exact balance between sections. That meant a good deal in the heavy scoring of Stravinsky's "Sacre," for example, where unless much care is taken, numerous pages can sound thick and the quality of color is lost. The "Sacre" was startlingly clear in its complex rhythm and in the spectrum of instrumental colors and the separate instrumental lines. (Of course those portions where everything breaks loose defy clarity.)

Mr. Markevitch has said, publicly, that he dislikes show in conducting, and personal, "prima-donna" readings. Yesterday he proved he meant it. "Romeo and Juliet" was warmly romantic enough, and the strings had a flaming emotional intensity, just as in the Handel Concerto Grosso they boasted genuine classic poise and limpidity. Similarly, in the mechanics of his conducting, Mr. Markevitch avoids display. Just enough motion of the arms to give a clear beat and to reflect the nature of the passage at the moment are what you see. This he does with a notable degree of physical grace and ease, which probably make it much easier for him than would the repertory of wild and fancy gesticulations to which some brethren of the baton are partial.

While his almost-painfully thin small body moves little upon the stand, Markevitch is no prim time-beater, and there is nothing mechanical about his music-making. When the music is broad so are the gestures, but never displayful. He conducts for the orchestra, not the public.

We have Mr. Markevitch to thank for introducing to these concerts the hearty, pleasant and remarkably clever Variations and Fugue on a Theme by Purcell. This piece of Benjamin Britten has been done at Pops under its more familiar alias of "Young People's Guide to the Orchestra." This time the speaking part is omitted. The Variations and Fugue are not only a demonstration of what the orchestra can do, and how a composer may produce a range of tone colors, but they are also diverting and intrinsically substantial. I think that in the ninth Variation, where the harp is treated nimbly and brightly against the hushed tappings of tamtam and cymbals, that Britten invented a new tine.

At the end of the afternoon, when the last incisive crash had concluded a stunning performance of the "Sacre," the audience broke into cheers as well as applause. Mr. Markevitch and the most responsive Boston Symphony players truly deserved them.

Next week Mr. Munch will be back, and will present the Fifth Symphony of Schubert, the Second Symphony of Randall Thompson and the C minor Piano Concerto of Beethoven, with Claudio Arrau as soloist.

SATURDAY, MARCH 19, 1955

Markevitch Makes U.S. Debut

CSM

Conductor Acclaimed at Symphony Hall

By Harold Rogers

When Pierre Monteux conducted Stravinsky's "Le Sacre du Printemps" in Symphony Hall four years ago, there were many of us who felt he had said all.

But Igor Markevitch conducted the Boston Symphony Orchestra in "Le Sacre" yesterday afternoon and added another chapter. It was Mr. Markevitch's American debut, and to say that he scored a triumph would not be saying enough. It is easy to win applause by a competent performance of "Le Sacre." It is not easy to infuse the work with artistic integrity, something that Mr. Markevitch gave to everything he played.

Mr. Markevitch is also a composer, and as a conductor of another composer's music he doubtless knows how to share the creative process, how to collaborate in producing an inspired performance.

We never lose interest in a masterpiece. With each conductor, provided he is a true artist, we gain additional insight.

Stravinsky's "Le Sacre," composed in 1913, has long since been acclaimed an authentic masterpiece of our century. To many listeners it has become as familiar as a Mozart symphony or a Beethoven quartet.

* * *

As for Mr. Markevitch's role yesterday, he displayed a combination of admirable qualities that are not often found in one musician. He approaches the music, the orchestra, and the audience with humility, not with false modesty. His readings reflect keen intelligence, control without tension, the subjective viewpoint that communicates emotion. He knows how to enter the music and take his listeners along. His reading of "Le Sacre" had genuine power without mere nervous excitement.

He knows how to make the orchestral texture completely lucid. He enables the music to assume its proper architectural shape. He is intensely aware of tone and timbre.

His conducting style is not magnetic or theatrical, yet it is not without drama. He uses what gestures he needs and no more. It was astonishing what he drew from the orchestra in "Le Sacre," especially in the massive detonations from the percussion section.

But what about the Handel Concerto Grosso for Strings, the fifth in Opus 6? He gave us not only purity of style, but a pure string tone of unusual beauty. And the Tchaikovksy "Romeo and Juliet" Overture-Fantasia? Again a jewel of interpretation, filled with surface scintillation and smoldering depths. Brilliance and humor were found in Britten's Variations and Fugue on a Theme of Purcell.

Mr. Markevitch is a man of ideas. He knows what to say and how to say it.

[5]

THE NEW YORK TIMES, 1955.

This Clipping From
DALLAS, TEX.
TIMES-HERALD

Cir. (D 145,[illegible])

This Clipping From
WASHINGTON, D. C.
NEWS

Cir. (D 503,[illegible]) (S [illegible]096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

Cir. (D 26,9[illegible])

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 24 1955

—Two writ-
uctor
birth-
t the
and
hony
ay.

Stravinsky, Milhaud Pen Birthday Music For Pierre Monteux

BOSTON (UP) — Two world-famous conductors have written music to honor Conductor Pierre Monteux on his 80th birthday, it was announced here today. Monteux will conduct the compositions by Stravinsky and Milhaud at a concert on his birthday Monday.

Monteux, former conductor of the San Francisco Symphony Orchestra, will direct the Boston Symphony at the observance. Since his retirement, Monteux has lived at Hancock, Maine.

Stravinsky wrote a "greeting prelude for the 80th birthday of Pierre Monteux," while Milhaud wrote a "pensee amicale," Boston Symphony officials said.

THE NEW YORK TIMES, 1955.

MAR 24 1955

Bostonians Will Honor Pierre Monteux at 80

In honor of the eightieth birthday of its former conductor, Pierre Monteux, the Boston Symphony Orchestra will give a concert on April 4 in Symphony Hall, Boston. Two new works, composed for the occasion, will be conducted by Charles Munch.

Igor Stravinsky, whose early works had first performances under Mr. Monteux' direction, has written a "Greeting Prelude for the Eightieth Birthday of Pierre Monteux." Darius Milhaud, a long-time friend of the conductor, has composed a "Pensee amicale."

The remainder of the program will be conducted by Mr. Monteux, who was conductor of the Boston Symphony from 1919 to 1924. Proceeds of the concert, which will have Leon Fleisher as soloist in Beethoven's Fourth Piano Concerto, will benefit the orchestra's pension fund.

PORK
Always Tasty
Beef Short Ribs U.S. Gov't.
Beef Brisket Fresh, U.S. Gov't. Gr
Beef for Stew U.S. Top Grades, bo
Beef for Stew U.S. Top Co Plate, B
Chopped Chuck U.S. Gov't. C
Chopped Beef Visking-W

THE NEW YORK TIMES, 1955.

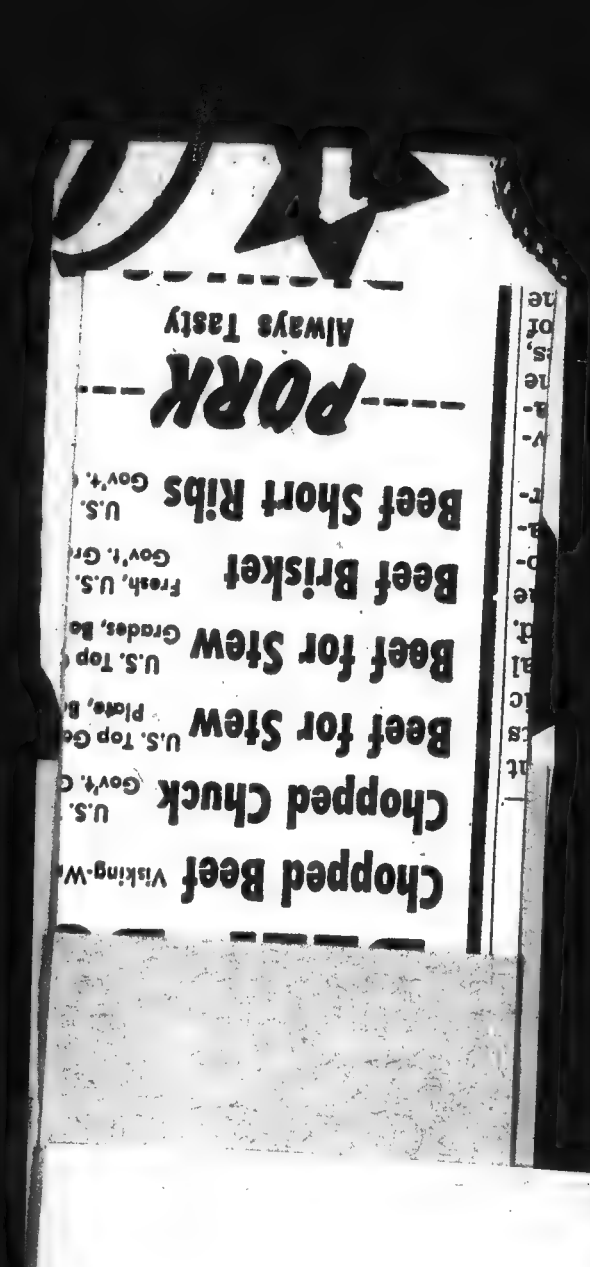
MAR 24 1955

Birthday Notes

BOSTON, March 24 (UP)—Two world-famous conductors have written music to honor Conductor Pierre Monteux on his 80th birthday. Mr. Monteux will conduct the compositions by Stravinsky and Milhaud at a Boston symphony concert on his birthday Monday.

ton Symphony at the observance. Since his retirement, Monteux has lived at Hancock, Maine.

Stravinsky wrote a "greeting prelude for the 80th birthday of Pierre Monteux," while Milhaud wrote a "Pensee Amicale," Boston symphony officials said.



THE NEW YORK TIMES. 55.

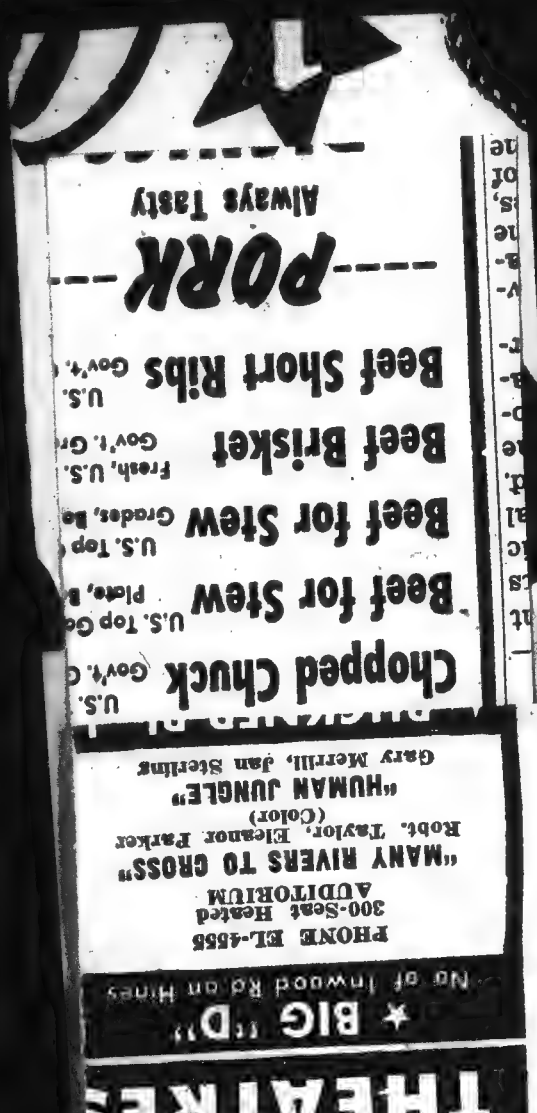
MAR 24 1955

Composers Honor Monteux at 80

Boston, March 24 (UP).—Two world-famous conductors have written music to honor Conductor Pierre Monteux on his 80th birthday. Monteux will conduct the compositions by Stravinsky and Milhaud at a concert on his birthday Monday.

Monteux, former conductor of the San Francisco Symphony Orchestra, will direct the Boston Symphony at the observance. Since his retirement, Monteux has lived at Hancock, Maine.

Stravinsky wrote a "greeting prelude for the 80th birthday of Pierre Monteux," while Milhaud wrote a "Pensee Amicale," Boston symphony officials said.



Bostonians Will Honor Pierre Monteux at 80

Two new works will be conducted by Charles Munch at the Boston Symphony Orchestra concert on April 4 in Symphony Hall, Boston, honoring the eightieth birthday of Pierre Monteux.

Igor Stravinsky, whose earfly works had first performances under Mr. Monteux' direction, has written a "Greeting Prelude for the Eightieth Birthday of Pierre Monteux." Darius Milhaud, a long-time friend of the conductor, has composed a "Pensee amicale."

The remainder of the program will be conducted by Mr. Monteux, who was conductor of the Boston Symphony from 1919 to 1924. Proceeds of the concert, which will have Leon Fleisher as soloist in Beethoven's Fourth Piano Concerto, will benefit the orchestra's pension fund.

Cir. (D 131,670) (S 288,529)
This Clipping From
BOSTON, MASS.
HERALD
MAR 19 1955

MUSIC

SYMPHONY HALL

Symphony Concert

The Boston Symphony Orchestra, Igor Markevitch conducting, presented the 18th program of the 74th season yesterday afternoon. The program:
Concerto Grosso for String Orchestra, in D major, Op. 6, No. 5 ..... Handel
"Romeo and Juliet" Overture-Fantasia ..... Tchaikowsky
Variations and Fugue on a Theme of Purcell, Op 34 ..... Britten
"Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia in two parts ..... Stravinsky

By ROBERT TAYLOR

AN ORCHESTRA is the lengthened shadow of one man. Yesterday afternoon that man was the noted Parisian conductor-composer, Igor Markevitch, making his American debut with the Boston Symphony. And the shadow he cast was as tall as a figure in a sunset.

Lacking the nervous grace of a Cantelli, the limpid elegance of a Munch or an Ansermet, the staunch vigor of a Monteux, the theatrical flamboyance of a Bernstein, his authority derives from a source that embraces all these qualities: an intense dedication. So strong is it, that one feels an almost tangible power when this slight, balding, faintly-rumpled visitor proceeds shyly down the aisle through the rear desks. So concentrated is it, that the smallest flicker of a wrist conveys an instantaneous current of response.

PHYSICAL SCOPE

The range of his beat is limited in physical scope. He stands almost lanquidly. There is an absolute lack of mannerism. Scaled down in showiness, his style has the hypnotic fervor of a focussed esthetic sensibility. His gestures are angular, wiry. They contain an engaging awkwardness as he moulds a phrase with a cupped hand, brings the stick down a convoluted passage and thrusts out an odd elbow, damps a swell of sound with a vibrating finger: suddenly in a muted misterioso section or a climax in which he seems to hurl a clenched energy into the turmoil, the awkwardness is revealed as a vehicle of rugged strength. His style, assured and yet emotional, exhibits a primeval force due to its very economy.

The program which he scheduled for this brilliant, and in many respects, unforgettable introduction, appears dismaying at first glance. The bombast of the "Romeo and Juliet" overture would seem emptier than ever beside the apocalypse of "The Rite of Spring." The Handel could hold its own, but what about the Britten (otherwise entitled "The Young Person's Guide to the Orchestra")?

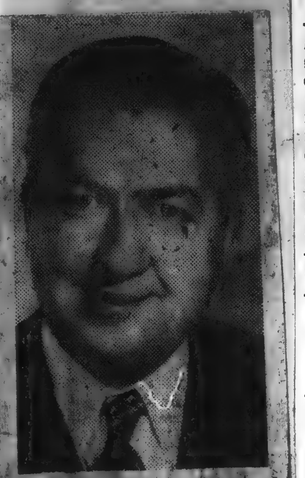
Mr. Markevitch answered these doubts by a virtuoso reading of the sort in which the most banal music would be an experience. For the first time in listening to the baroque in Symphony Hall I could hear Daniel Pinkham's harpsichord continuo running like a silver thread through a transparent pattern of interwoven melody. Even the movie mood-music longeurs of the "Romeo" were acceptable on an unabashed romantic basis.

MUSICAL INTENT

The Britten "Variations and Fugue on a Theme of Purcell" is a delightful exercise in technic with a didactic as well as musical intent. Starting with a typically florid theme—drawn from Purcell's incidental music to "Abdelazar or The Moor's Revenge" by Mrs. Aphra Behn—the variations are given to 13 instrumental combinations in turn, culminating in an elaborate fugue and coda by the orchestra. It serves a purpose as an illustration of the character of the instruments for children, and yet has a sprightly charm for adults.

In the "Sacre," however, Mr. Markevitch touched the level of superlatives. His tempi, a bit on the fast side, culminated in an awesome and darkling turbulence. The harsh proclamations of the brass, the brooding malevolence, the strident alternations of rhythm, the emphasis on the stark linear dissonance of Stravinsky's masterpiece, brought an unrelenting savagery of mood that yet was contrasted neatly with the strain of delicate pastoral lyricism beneath the oppressive and pitiless demands of nature. Here, definitely, the conductor's stature was disclosed.

At the next pair of concerts Dr. Munch resumes the helm with Schubert's Symphony No. 5, Randall Thompson's Second Symphony, and Beethoven's Piano Concerto No. 3, in C minor, in which Claudio Arrau will be the soloist.



STEVE BRODY, president of Allied Artists Pictures, who will arrive in Boston on Wednesday, March 23, to address 200 exhibitors and members of the press at a luncheon at the Hotel Bradford.

DAY, MARCH 19, 1955 POST

Music in Review

By TUCKER KEISER

Igor Markevitch, the European conductor known here through his many excellent recordings, was the guest conductor yesterday afternoon in Symphony Hall, playing a program which included Handel's Concerto Grosso in D major, Tchaikovsky's "Romeo and Juliet," Britten's Variations on a theme of Purcell, and Stravinsky's "The Rite of Spring."

The applause from the Friday afternoon audience, notoriously undemonstrative but by no means unappreciative, indicated that the conductor had made a stunning success. In addition to the roar of the clapping, there was the stamping of feet and yells of "bravo." Mr. Markevitch returned time and time again to acknowledge the ovation. Even the orchestra contributed to the din of approval vigorously, not politely as they often do for a guest.

The conductor is a maestro who knows his business. His beats are firm, his indicatio precise, and bodily movemer economical. He never gets b tween the music and the listene

He is neither the strenuo cheer leader who thinks it ne essary to whip an orchest into an athletic frenzy nor t podium parasite who does litt for an orchestra of superb m sicians except appreciate the performance from a stfateg location. He is a finely grou lens which focuses and inten fies divergent rays of sound.

The playing of the orchest under such direction was supe lative, ranging from the sua and eloquent string section the Handel to the most savage exciting performance of "Th Rite of Spring" I have ever heard. While the barbaric dissonances of this last named work were brutal, they never once lost their musicality.

Mr. Markevitch is a brilliant addition to our list of B.S.O. guests. Let us hope that he will return for a longer stay next year.

Cir. (D 190,775) (S 203,908)
This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD
MAR 20 1955

A FAMILIAR and boring figure at every dance is the alcoholically inspired show-off who insists upon conducting the orchestra along about 2 a. m. The musicians generally humor the tosspot Toscanini and let him do calisthenics with the baton while they get along without direction. Of course Scalopini's Snappy Six doesn't play in the same league with concert orchestras, which also rarely are afflicted with volunteer conductors, but in either case the men with the stick are trying to do a like job, which is to lead the musicians through their interpretation of a musical composition—be it Berlin or Bach. Speaking from the peak of a profession which he considers a priesthood, Charles Munch, who leads the Boston Symphony, has written I AM A CONDUCTOR, a modest little book just published by Oxford University Press, New York, which explains his art in terms a harmonica player will understand and the most initiate of concert-goers will enjoy. We don't belong in either category, being barely able to whistle "How Dry I Am," let alone Wagner's "Liebestod," but Munch's book is some of the best reading we've had lately.—W. S.

Cir. (D 190,333) (S 172,832)
This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
MAR 20 1955

Book Authored By Conductor To Be Published

NEW YORK, March 19 (Spl)—Charles Munch's book "I Am a Conductor" will be published by Oxford University Press March 31. The book was written by the noted conductor of the Boston Symphony Orchestra in French and has been translated for the American edition by Leonard Burkat.

In the [illegible], the noted conductor writes, the only reason for writing a book is so that future conductors who have faith and who desire to serve music rather than be served by it may profit from his experience."

The book, however, is not solely valuable as retrospective and young conductors, but should appeal to all who attend concerts, listen to radio broadcasts (such as those of the Boston Symphony on Radio) and enjoy playing their own recordings.

The Harvard Crimson
The University Daily Newspaper—Founded 1873

Entered at the post office at Boston, Massachusetts, as second class mail matter, December 1, 1877. Published daily, except Sundays, holidays, and during vacations (Christmas, Spring) from September to May inclusive, five times weekly during reading periods (first two weeks in January and last two weeks in May) and thrice weekly during examination periods (last two weeks in January and first two weeks in June) by the Harvard Crimson, 14 Plympton Street, Cambridge 38, Mass., Telephone Kirkland 7-2811, KI 7-2812, KI 7-7600. Subscription, per year, $9.00 delivered in dorms, $10.00 in Cambridge, $11.00 mailed.

Crimson Printing Co., 14 Plympton St., Cambridge 38, Mass.

Cliff F. Thompson '56, President
John J. Iselin '56, Managing Editor
Charles M. Diker '56, Business Manager
William W. Bartley, III '56, Editorial Chairman

Night Editor for this issue: John A. Rava '58
Business Editor for this issue: Burton A. Schwalb '57
Photographic Editor this issue: Robert M. Pringle '58

TUESDAY, MARCH 22, 1955

Music for the Family

The Boston Symphony Orchestra will present one of its monthly concerts in Sanders Theater this evening. Works by Bach, Stravinsky, and Brahms will be on the program. Yet to the overwhelming majority of music-lovers at the University, this information is both meaningless and frustrating. Tickets to the B.S.O. concerts at Sanders are sold only by season's subscription, and the subscribers list is a Who's Who of Faculty members, local alumni, and "friends of the University." The average student has about as much chance of hearing tonight's concert as he has of attending a meeting of the Corporation.

By all the logical rules of symphony managing, the concert series at Sanders should not exist at all. The theatre is too small, both in capacity and stage area, for an organization like the B.S.O. Like many other features of Boston and the University, however, the Sanders concerts are Tradition. "After all," one Symphony official has said, "the B.S.O and Harvard are two of the oldest organizations around here." Over the years the Sanders subscription list has also become traditional—"a family affair of the Harvard people," as the official described it. Indeed, some local families have occupied the same seats in Sanders through two or three generations.

But many of these subscribers have long since dissolved their ties with the University. Their affiliation with the "Harvard family" is tenuous when compared to that of any student. To make the B.S.O.-Sanders tradition meaningful, therefore, the Administration should prune from the subscribers list, people who are no longer attached to the University. It should then allot the extra seats, not to the most "eligible" persons applying for season's subscriptions, but on a "rush" basis to the first students who show up before each concert. In this way, Harvard music-lovers would have at least some chance of sharing in the fine tradition that they have inherited.

Cir. (S 55,231)
This Clipping From
TRENTON, N. J.
SUNDAY TIMES-ADVERTISER
MAR 20 1955

ON and OF

Liebman Gets Contract

Max Liebman, producer-director of NBC-TV's Spectaculars, has signed a new five-year contract with the network. The agreement provides for Liebman services both on the Spectaculars and other functions.

To Recreate Role

Martha Wright, WCBS Radio singing star, who sky-rocketed to fame as Nellie Forbush in the Broadway musical hit "South Pacific," will recreate the role during her Summer vacation. She will be on the stage of the Aqua Theater in her native Seattle, Washington, July 4 through 10.

Munchs' Book Published

Charles Munch's book "I Am a Conductor" will be published by Oxford University Press, March 31. The book was originally written by the famed conductor of the Boston Symphony Orchestra in French, and has been translated for the American edition by Leonard Burkat.

Cir. (D 74,995) (S 59,910)
This Clipping From
BRIDGEPORT, CONN.
POST
MAR 25 1955

Passing Show

By FRED RUSSELL

Boston Pops Record Favorite

A century ago no proper Bostonian found anything immoderate in the description of the Massachusetts capital as "the Athens of America" and even today Boston is the only city in America where a subway stop is named "Symphony Hall." The name applies, of course, to the Boston Symphony orchestra and to its springtime successor in the Hub City's musical affections, the Boston Pops. This city will get a "touch" of Boston when Arthur Fiedler and the Boston Pops Tour orchestra appear here at the Klein Memorial on Sunday evening March 27.

Fiedler and the Boston Pops Tour orchestra have made two previous American tours—which, like their present 10-week stint away from home, were under the direction of Columbia Artists Management, and Fiedler has a substantial claim on the affections of millions of Americans who know and love many of the 150 recordings with which he is represented in RCA Victor's catalogue of "The Music America Loves Best."

40 Favorite Overtures

The waltzes of Offenbach, the nostalgia of the Strausses for Vienna, the sultry insinuations of Ravel's "Bolero," the magic of more than 40 favorite overtures, 14 moments from as many operas, spanning that literature from Verdi to Victor Herbert, a round two dozen marches, and music from 13 of the most popular ballets — from the delicate piano tapestries which became the score for Chopin's "Les Sylphides" to the exuberant bounce of Leonard Bernstein's sparkling "Fancy Free" and even popular tunes from Broadway musicals like "Oklahoma!" and "South Pacific," "Kiss Me, Kate," and "Annie Get Your Gun" have all been recorded by Fiedler and the Boston Pops. To Fiedler also went the distinction, in 1951, of being the first [illegible]ted Seal conductor to achieve a sale of 1,000,000 copies of a single record. The compositions were "Jalousie" coupled with Manuel de Falla's "Ritual Fire Dance," RCA Victor commemorated the milestone by presenting Fiedler with a gold pressing of his recording. This was a distinction which had previously been sacred to such popular recording singers and orchestras as Vaughn Monroe, Perry Como and Eddie Fisher.

Tenor Mario Lanza and conductor Leopold Stokowski are the only two serious artists who have subsequently matched the Fiedler achievement, and even they must let pass unchallenged the fact that 16 of the 101 of RCA Victor's all-time best-sellers were [illegible]ded by Fiedler and the Boston Pops.

Album in April

Among Fiedler's most recent releases were a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," and marking the leader's silver jubilee as conductor of the orchestra, and a new high fidelity of the Offenbach melodies familiar to millions of ballet-goers as "Gaite Parisienne." Forthcoming in April will be an album called "The Family All Together," which is representative of Fiedler's continuing efforts to draw the members of a family together by persuading them to listen together to first-class performances of music everybody can and does like.

Last season the silver-haired maestro, who also founded the free Esplanade concerts on the banks of the placid Charles river, demonstrated his sense of humor with LP albums called "Classical Music for People Who Hate Classical Music," which promptly became a best-seller; "Opera Without Singing," and "Mr. Strauss Comes to Boston." This last-named album commemorated the visit of the Viennese waltz king to Boston in 1872, when he conducted an orchestra of 2,000 players, combined with a chorus of nothing less than 20,000 voices, who were reinforced by 100 anvils played by members of the Boston Fire department (of which Fiedler is an honorary chief)) for the familiar "Anvil Chorus" from Verdi's "Il Trovatore."

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
MAR 19 1955

MUSIC

SYMPHONY HALL

Symphony Concert

The Boston Symphony Orchestra, Igor Markevitch conducting, presented the 18th program of the 74th season yesterday afternoon. The program:
Concerto Grosso for String Orchestra, in D major, Op. 6, No. 5.....Handel
"Romeo and Juliet" Overture-Fantasia .....Tchaikowsky
Variations and Fugue on a Theme of Purcell, Op 34.....Britten
"Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia in two parts .....Stravinsky

By ROBERT TAYLOR

AN ORCHESTRA is the lengthened shadow of one man. Yesterday afternoon that man was the noted Parisian conductor-composer, Igor Markevitch, making his American debut with the Boston Symphony. And the shadow he cast was as tall as a figure in a sunset.

Lacking the nervous grace of a Cantelli, the limpid elegance of a Munch or an Ansermet, the staunch vigor of a Monteux, the theatrical flamboyance of a Bernstein, his authority derives from a source that embraces all these qualities: an intense dedication. So strong is it, that one feels an almost tangible power when this slight, balding, faintly-rumpled visitor proceeds shyly down the aisle through the rear desks. So concentrated is it, that the smallest flicker of a wrist conveys an instantaneous current of response.

PHYSICAL SCOPE

The range of his beat is limited in physical scope. He stands almost languidly. There is an absolute lack of mannerism. Scaled down in showiness, his style has the hypnotic fervor of a focussed esthetic sensibility. His gestures are angular, wiry. They contain an engaging awkwardness as he moulds a phrase with a cupped hand, brings the stick down a convoluted passage and thrusts out an odd elbow, damps a swell of sound with a vibrating finger: suddenly in a muted misterioso section or a climax in which he seems to hurl a clenched energy into the turmoil, the awkwardness is revealed as a vehicle of rugged strength. His style, assured and yet emotional, exhibits a primeval force due to its very economy.

The program which he scheduled for this brilliant, and in many respects, unforgettable introduction, appears dismaying at first glance. The bombast of the "Romeo and Juliet" overture would seem emptier than ever beside the apocalypse of "The Rite of Spring." The Handel could hold its own, but what about the Britten (otherwise entitled "The Young Person's Guide to the Orchestra")?

Mr. Markevitch answered these doubts by a virtuoso reading of the sort in which the most banal music would be an experience. For the first time in listening to the baroque in Symphony Hall I could hear Daniel Pinkham's harpsichord continuo running like a silver thread through a transparent pattern of interwoven melody. Even the movie mood-music longeurs of the "Romeo" were acceptable on an unabashed romantic basis.

MUSICAL INTENT

The Britten "Variations and Fugue on a Theme of Purcell" is a delightful exercise in technic with a didactic as well as musical intent. Starting with a typically florid theme—drawn from Purcell's incidental music to "Abdelazar or The Moor's Revenge" by Mrs. Aphra Behn—the variations are given to 13 instrumental combinations in turn, culminating in an elaborate fugue and coda by the orchestra. It serves a purpose as an illustration of the character of the instruments for children, and yet has a sprightly charm for adults.

In the "Sacre," however, Mr. Markevitch touched the level of superlatives. His tempi, a bit on the fast side, culminated in a awesome and darkling turbulence. The harsh proclamations of the brass, the brooding malevolence, the strident alternations of rhythm, the emphasis on the stark linear dissonance of Stravinsky's masterpiece, brought an unrelenting savagery of mood that yet was contrasted neatly with the strain of delicate pastoral lyricism beneath the oppressive and pitiless demands of nature. Here, definitely, the conductor's stature was disclosed.

At the next pair of concerts Dr. Munch resumes the helm with Schubert's Symphony No. 5, Randall Thompson's Second Symphony and Beethoven's Piano Concerto No. 3, in C minor, in which Claudio Arrau will be the soloist.

STEVE BRODY, president of Allied Artists Pictures, who will arrive in Boston on Wednesday, March 23, to address 200 exhibitors and members of the press at a luncheon at the Hotel Bradford.

HYRC Board Defeats Motion to Investigate Recent Club Election

Student action to force the Young Republican Club to investigate charges of unfair campaigning in the organization's recent election appears to have failed, after the HYRC planning board yesterday turned down a move for a probe, 6 to 1.

Last week several members had asked the club to establish an impartial committee to investigate the allegations. If the club did not set up such a committee, they said, they would favor consulting with Dean Watson about the possibilities of an official investigation.

What these students will do now that the club has refused to deal with these charges has not yet been made public.

Gordon P. Bugbee '56, club secretary, who voted for the investigation, last night refused to comment on the committee's action.

The former vice-president of the club, John C. Bildrdge '55, said last night, "I

SENATOR HOMER E. CAPEHART

...ulbright's office ...recall Galbraith ...ed in executive ...eting will prob... ...er Wednesday."

Planned

...rath recalled to ...ed by committee ...am J. Fulbright ...mittee,' in which ...ormy session of ...Connection ...g Capehart had ...nd then shifted ...pirath of being a ... to Adlai Steven... ...ession, Capehart ...g up a lot more ... once he got him ...tee. The profes... ...d his willingness ...d his earlier re... ...ket situation. ...r then went on ...g Galbraith back ...ting Committee's ...action.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 23 1955

Honors for Monteux

Two new pieces will be conducted by Charles Munch at the 80th birthday concert for Pierre Monteux in Symphony Hall April 4.

Igor Stravinsky, whose music Monteux was a pioneer in introducing to the world, has composed "Greeting Prelude for the 80th Birthday of Pierre Monteux." Darius Milhaud, likewise a lifelong friend of this conductor, has composed a "Pensee amicale."

The concert will be performed by the Boston Symphony Orchestra under the direction of Monteux, who was its conductor from 1919 to 1924 and who has conducted it recently as guest, in Europe, and in this country at large. The proceeds of this concert will benefit the orchestra's Pension Fund.

The program otherwise will be all-Beethoven, consisting of the Overture to "Egmont," the Fourth Piano Concerto, and the "Eroica" Symphony. Leon Fleisher will be piano soloist.

Cir. (D 74,995) (S 59,910)
This Clipping From
BRIDGEPORT, CONN.
POST
MAR 25 1955

Passing Show

By FRED RUSSELL

Boston Pops Record Favorite

A century ago no proper Bostonian found anything immoderate in the description of the Massachusetts capital as "the Athens of America" and even today Boston is the only city in America where a subway stop is named "Symphony Hall." The name applies, of course, to the Boston Symphony orchestra, and to its springtime successor in the Hub City's musical affections, the Boston Pops. This city will get a "touch" of Boston when Arthur Fiedler and the Boston Pops Tour orchestra appear here at the Klein Memorial on Sunday evening, March 27.

Fiedler and the Boston Pops Tour orchestra have made two previous American tours—which, like their present 10-week stint away from home, were under the direction of Columbia Artists Management, and Fiedler has a substantial claim on the affections of millions of Americans who know and love many of the 150 recordings with which he is represented in RCA Victor's catalogue of "The Music America Loves Best."

40 Favorite Overtures

The waltzes of Offenbach, the nostalgia of the Strausses for Vienna, the sultry insinuations of Ravel's "Bolero," the magic of more than 40 favorite overtures, 14 moments from as many operas, spanning that literature from Verdi to Victor Herbert, a round two dozen marches, and music from 18 of the most popular ballets — from the delicate piano traceries which became the score for Chopin's "Les Sylphides" to the exuberant bounce of Leonard Bernstein's sparkling "Fancy Free"—and even popular tunes from Broadway musicals, like "Oklahoma!" and "South Pacific," "Kiss Me, Kate," and "Annie, Get Your Gun" have all been recorded by Fiedler and the Boston Pops. To Fiedler also went the distinction, in 1951, of being the first Red Seal conductor to achieve a sale of 1,000,000 copies of a single record. The compositions were "Jalousie" coupled with Manuel de Falla's "Ritual Fire Dance," RCA Victor commemorated the milestone by presenting Fiedler with a gold pressing of his recording. This was a distinction which had previously been sacred to such popular recording singers and orchestras as Vaughn Monroe, Perry Como and Eddie Fisher.

Tenor Mario Lanza and conductor Leopold Stokowski are the only two serious artists who have subsequently matched the Fiedler achievement, and even they must let pass unchallenged the fact that 16 of the 101 of RCA Victor's all time best-sellers were recorded by Fiedler and the Boston Pops.

Album in April

Among Fiedler's most recent releases were a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," and marking the leader's silver jubilee as conductor of the orchestra, and a new high fidelity of the Offenbach melodies familiar to millions of ballet-goers as "Gaite Parisienne." Forthcoming in April will be an album called "The Family All Together," which is representative of Fiedler's continuing efforts to draw the members of a family together by persuading them to listen together to first-class performances of music everybody can and does like.

Last season the silver-haired maestro, who also founded the free Esplanade concerts on the banks of the placid Charles river, demonstrated his sense of humor with LP albums called "Classical Music for People Who Hate Classical Music," which promptly became a best-seller; "Opera Without Singing," and "Mr. Strauss Comes to Boston." This last-named album commemorated the visit of the Viennese waltz king to Boston in 1872, when he conducted an orchestra of 2,000 players, combined with a chorus of nothing less than 20,000 voices, who were reinforced by 100 anvils played by members of the Boston Fire department (of which Fiedler is an honorary chief)) for the familiar "Anvil Chorus" from Verdi's "Il Trovatore."

DAY, MARCH 19, 1955 POST

Music in Review

By TUCKER KEISER

Igor Markevitch, the European conductor known here through his many excellent recordings, was the guest conductor yesterday afternoon in Symphony Hall, playing a program which included Handel's Concerto Grosso in D major, Tchaikovsky's "Romeo and Juliet," Britten's Variations on a theme of Purcell, and Stravinsky's "The Rite of Spring."

The applause from the Friday afternoon audience, notoriously undemonstrative but by no means unappreciative, indicated that the conductor had made a stunning success. In addition to the roar of the clapping, there was the stamping of feet and yells of "bravo." Mr. Markevitch returned time and time again to acknowledge the ovation. Even the orchestra contributed to the din of approval vigorously, not politely as they often do for a guest.

The conductor is a maestro who knows his business. His beats are firm, his indications precise, and bodily movements economical. He never gets between the music and the listener.

He is neither the strenuous cheer leader who thinks it necessary to whip an orchestra into an athletic frenzy nor the podium parasite who does little for an orchestra of superb musicians except appreciate their performance from a strategic location. He is a finely ground lens which focuses and intensifies divergent rays of sound.

The playing of the orchestra under such direction was superlative, ranging from the suave and eloquent string section in the Handel to the most savagely exciting performance of "The Rite of Spring" I have ever heard. While the barbaric dissonances of this last named work were brutal, they never once lost their musicality.

Mr. Markevitch is a brilliant addition to our list of B.S.O. guests. Let us hope that he will return for a longer stay next year.

Cir. (D 110,333) (S 172,832)
This Clipping From
FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
MAR 20 1955

Book Authored By Conductor To Be Published

NEW YORK, March 19 (Spl).—Charles Munch's book "I Am a Conductor" will be published by Oxford University Press March 31. The book was written by the noted conductor of the Boston Symphony Orchestra in French and has been translated for the American edition by Leonard Burkat.

In the volume, the noted conductor writes: "My only reason for writing this book is so that future conductors who have faith and who want to serve music rather than be served by it may profit from my experience."

The book, however, is not solely valuable in retrospective and young conductors, but should appeal to all who attend concerts, listen to radio broadcasts (such as those of the Boston Symphony on Radio) and enjoy playing their own recordings.

Cir. (S 55,231)
This Clipping From
TRENTON, N. J.
SUNDAY TIMES-ADVERTISER
MAR 20 1955

ON and OF

Liebman Gets Contract

Max Liebman, producer-director of NBC-TV's Spectaculars, has signed a new five-year contract with the network. The agreement provides for Liebman services both on the Spectaculars and other functions.

To Recreate Role

Martha Wright, WCBS Radio singing star, who sky-rocketed to fame as Nellie Forbush in the Broadway musical hit "South Pacific," will recreate the role during her Summer vacation. She will be on the stage of the Aqua Theater in her native Seattle, Washington, July 4 through 10.

Munchs' Book Published

Charles Munch's book "I Am a Conductor" will be published by Oxford University Press, March 31. The book was originally written by the famed conductor of the Boston Symphony Orchestra in French, and has been translated for the American edition by Leonard Burkat.

Cir. (D 196,775) (S 203,908)
This Clipping From
WASHINGTON, D. C.
POST & TIMES HERALD
MAR 20 1955

A FAMILIAR and boring figure at every dance is the alcoholically inspired show-off who insists upon conducting the orchestra along about 2 a. m. The musicians generally humor the tosspot Toscanini and let him do calisthenics with the baton while they get along without direction. Of course Scalopini's Snappy Six doesn't play in the same league with concert orchestras, which also rarely are afflicted with volunteer conductors, but in either case the men with the stick are trying to do a like job, which is to lead the musicians through their interpretation of a musical composition—be it Berlin or Bach. Speaking from the peak of a profession which he considers a priesthood, Charles Munch, who leads the Boston Symphony, has written **I AM A CONDUCTOR**, a modest little book just published by Oxford University Press, New York, which explains his art in terms a harmonica player will understand and the most initiate of concert-goers will enjoy. We don't belong in either category, being barely able to whistle "How Dry I Am," let alone Wagner's "Liebestod," but Munch's book is some of the best reading we've had lately.—W. F.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 19th program of the 74th season in Symphony Hall yesterday afternoon. The soloist was Claudio Arrau, piano. The program: Symphony No. 5 in B flat ..... Schubert
Symphony No. 2 in E minor ..... Thompson
Piano Concerto No. 3, Op. 37 ..... Beethoven

By RUDOLPH ELIE

This was a pleasant concert marked by fine orchestral playing, a contemporary revival of much interest and another one of Claudio Arrau's prodigious performances of a piano concerto.

It was prodigous, too, for Mr. Arrau, virtually unexcelled today for the commanding strength of his playing, gave Beethoven's Third a wonderfully robust outing. The work lends itself to such a treatment as it stands as a milepost in the composer's developing powers. It was, indeed, the turning point of his career for in it he let himself go for the first time, expressing himself in the dramatic and impassioned terms soon to be more fully realized in the later works. Within the ensuing nine years he was to compose the Fourth and Fifth Piano Concertos as well as the Violin Sonata and the Fourth and Fifth Symphonies.

Looking Back

The Third foreshadows them all, looking back on the two earlier works in the form hardly at all. In fact it seems hard to believe this followed the C major Concerto (numbered one but actually the second) by only a year, so advanced it is in scope, power and contrasting dynamic force. It calls for the grand style even in its solemn but melting slow movement, and for drive and energy throughout.

In it Mr. Arrau displayed the fullest range of his extraordinary keyboard technique, achieving scalewise passages of incredibly clean articulation, accomplishing the quadruple trills with all the clarity of tone of another doing a singe trill and, in the cadenza of the first movement, ranging up and down the keyboard in astounding virtuosity. But a virtuosity, it might be added, never sacrificing musical value for mere display. As always, Mr. Munch accompanied him in a style so integrated as to be no accompaniment at all but a musical partnership of the highest order.

It was good to have an opportunity again—after 15 years or more—to hear Randall Thompson's Second Symphony. The outstanding thing about it is its absolute lack of pretention. There is no straining whatever for the fashionable quality of incomprehensibility, no attempt to dazzle with scholastic musical formulae, no attempt to intrude aggressive dissonance for its own sake, no attempt to impress his composer-colleagues with that be-damned-with-the-audience attitude, no attempt to write for the ages.

It is honest, straightforward music of a conventional, though by no means musty idiom containing many references to the American scene, and as such a pleasure to hear. The slow movement is almost as much a spiritual as that of the Dvorak, but the work abounds with suggestions, many of them humorous, to familiar melodic materials, although none are directly quoted.

The principal weakness of the work, if it may be said to have one, is that it might have been more powerfully scored for the orchestra for there are moments when a slightly tentative quality is evident.

Highly Musical

On the other hand this might well have been the composer's intention, for nowhere in the symphony is there a touch of pretense, of striving for brilliance and grandeur. It is merely a highly musical but always genial essay attempting nothing but the musical diversion of a contemporary audience and as such a refreshing interlude among the tortured soul-searching of less adjusted men.

Mr. Munch did the symphony splendidly, underlining its lyrical qualities without sentiment and bringing out its busy-ness without fussiness. Mr. Thompson was in the audience, incidentally, to acknowledge a very cordial response.

Mr. Munch began the concert with an unusually reposed version of the Schubert Fifth, a very grateful work very sensitively done. Next week's program will be conducted by Richard Burgin. Gary Graffman will be the soloist in Prokofieff's Third Piano Concerto and the program includes Bartok's great concerto for orchestra with works of C. P. E. Bach and Richard Strauss.

Clr. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 26 1955

MUSIC

Arrau Symphony Soloist in Beethoven Concerto

Nineteenth program in the Friday afternoon–Saturday evening series by the Boston Symphony Orchestra, Charles Munch, music director, at Symphony Hall. The program: Schubert: Fifth Symphony; Randall Thompson: Second Symphony; Beethoven: Piano Concerto No. 3, in C minor (Claudio Arrau, soloist).

By CYRUS DURGIN

The Boston Symphony concerts this week are highly enjoyable for several reasons. Mr. Munch is back on the conductor's stand, the soloist is that superb musician of the keyboard, pianist Claudio Arrau, and for the first time in more than 15 years we have a chance to hear a finely-wrought and engrossing American Symphony, the Second by Randall Thompson.

Mr. Thompson's work made a good impression when introduced here in 1934, and renewed that impression when performed three times in the early Autumn of 1939. Now after so many years, it was fascinating to listen to the piece again yesterday, and to note with a warmth of real satisfaction how well the music has worn. Although elements of jazz form a part of the style, they are much refined jazz, and the whole score shows a fastidious hand, both in expression and the weight of instrumentation

Now that time has begun to adjust one's perspective, I can see European influences in it that I did not see before. All the same, here is an indisputably American manner, and a very natural one, without self-conscious effort to be American or jazzy or recherche. There are tunes, and they flow easily above the frequent offbeats of jazz rhythm. The music has feeling and it arouses feeling, it has constant motion, it is fairly involved but not a maze of notes-on-paper complication, and best of all, it really sounds with the resources of the complete orchestra. Now it is more understandable than formerly why Mr. Thompson was so sparing with tympani: there is so much rhythm in the final two movements that added drum beats probably would have made the effect too heavy and might have allowed the momentum.

Mr. Thompson, today chairman of the music division at Harvard University, was present yesterday, and received a notably cordial demonstration. For once a contemporary composer could be sure that the applause came from genuine pleasure at his work.

Munch in Top Form

Mr. Munch was at the top of his form through the afternoon, save that the overly-light Beethoven scoring in portions of the C minor Concerto was not strongly enough emphasized and some detail, accordingly, was lost. But the spirit and the style of Beethoven and of Schubert (the latter performed with slightly reduced orchestra) was not only correct, it was bubbling with vitality. The orchestra sounded sweet and clear. Neither conductor nor players were perceptibly tense, and in consequence there was no strain either in tone or manner.

The Beethoven C minor Concerto is not a work with which a virtuoso can whip up a storm of applause. But it is delightfully animated, with gorgeous melody in the slow movement. Claudio Arrau is both virtuoso and responsible musician, and he played as such. His steady rhythm, prominent among the excellence which have brought him to the peak of success, was a joy to hear. If he took the largo very freely, that was a matter of personal feeling and not a show of sentimentality. Everything was balanced, in proportion, sensitive and elegant. What more could have been asked?

Richard Burgin will conduct the Friday-Saturday concerts next week. His program will consist of K. P. E. Bach's D major Concerto in the Steinberg arrangement, Bartok's Concerto for Orchestra, the Third Piano Concerto of Prokofieff with Gary Graffman as soloist, and Strauss' Dance of the Seven Veils from "Salome."

Clr. (D 294,859) (S 282,207)
This Clipping From
BOSTON, MASS.
POST
MAR 26 1955

Music Review

By TUCKER KEISER

The chief interest of this week end's pair of concerts by the Boston Symphony Orchestra lies in the performance of Randall Thompson's Second Symphony. Composed 25 years ago and heard in Symphony Hall on three previous occasions, the work has not dated at all; in fact, judging by the numerous symphonies by other American composers heard during the intervening years, the symphony gains stature.

Mr. Thompson's vocabulary is an unusual one for a contemporary composer. He has not severed relations with those past idioms which have proved most useful and expressive; yet he uses them in such a way that they sound fresh and contemporary in spirit. Not only is his style intelligible but his great craftsmanship enables him to say exactly what he wants to in the simplest possible terms.

The Second Symphony is truly symphonic in its development; the themes grew logically and inevitably, dictating their ultimate form rather than having a kind of architecture forced upon them. The first movement energetically propells the listener to an eloquent climax and then paves the way for the second, a largo, a lengthy song of indescribable loveliness. The Scherzo contains some of the most toe-tapping rhythms in symphonic literature, and the finale is a forceful and noble declamation.

The concert opened with a perfunctory reading of Schubert's Fifth Symphony in B-flat and closed with Beethoven's Third Piano Concerto, with Claudio Arrau as soloist. In the concerto Mr. Munch and Mr. Arrau established some sort of slow motion record during the Largo, which threatened at any moment to sag to a dead stop from sheer inertia. The first movement had a kind of placid solemnity while the "gay" finale limped along without any particular distinction.

U.S. More Relaxed Than Europe, Says Symphony's Guest Maestro

By CYRUS DURGIN

Igor Markevitch is a Russian-born French musician who believes that America is now more the old world than Europe, and that life over here is much less nervous than that across the Atlantic. The short, very slim, dark-haired man, who will be guest conductor of the Boston Symphony Orchestra this week, arrived here the other night with his wife, who is Italian. They spent the week-end seeing historical spots, not omitting Lexington and Concord. Yesterday afternoon, chatting in a suite at the Ritz Carlton Hotel, they told about their impressions.

"Now that so much of Europe has been destroyed," smiled Mr. Markevitch, "I really feel that you have to come to America and a city like Boston to get the feel of settled tradition. Boston is much oldler, for example, than the present city of Rotterdam, which has had to be largely rebuilt since the war. And let me assure you that in the two weeks I have been in America, I have found life to be far less nervous and much more relaxed than in Europe. That is true even in New York."

About the Boston Symphony, with which he had his first rehearsal yesterday morning, the musician was rapturous.

"I had expected, naturally, to have to get acquainted with the players. But everything went so easily. There was no need for the visiting conductor to have to try to dominate. The orchestra responded beautifully and in a most friendly way. It has a tremendous efficiency. That is good, for I believe that the dominating, prima donna conductor is old-fashioned now.

Early Conducting Urged

"We conductors have never caught up with the progress the orchestra players have made in efficiency. We have never been able to reduce our work to a science and art which can be readily learned. As it is, conducting must be learned by the individual from his own experience. Oftentimes, he begins too late, so that he tires physically and that can have a slowing effect, as in the scherzo of Beethoven's Fifth Symphony. Children of 12 ought to be taught conducting, for then both their ears and their muscles can be developed the right way. Twenty-eight or 30 is too late. Fifteen to 18 would be an ideal age.

"I began as a composer, and I studied conducting because I felt that any composer ought to have direct contact with the actual production of music. As events turned out, I came to give almost all my time to conducting. I had gone to Florence to study the times of Lorenzo di Medici for a cantata I was writing, in 1940. When Italy declared war upon France, I was trapped there. In Florence I had a house quite close to that of the great art expert, Bernard Berenson, who, as you know, is very fond of America and especially Boston.

"Berenson used to tell me about Thomas Jefferson; he explained Jefferson's democratic ideals to me, and told me much about the United States. That, I think, was my basic preparation for coming to this country. I was also in touch with the Allied forces for I did underground work during the German occupation of Italy. So when Gen Clark's army arrived in Florence, they knew about me. They put me at the head of the Italian radio orchestra there, so I can say I owe my first permanent conducting job to the United States Army."

Modest Re: Own Works

Mr. Markevitch has not ceased to compose, but he finds very little time for creative work today. His last piece was an arrangement for a total orchestra of 45, of Bach's "The Musical Offering."

I asked him point-blank why he did not schedule some of his own music for performance while he is conducting the Boston Symphony. His thin face again broke into a self-deprecatory smile. "I don't like to use such a position to play my own music. I do not think it is right. Call it modesty, if you like. Anyway, there is so much other music to play."

Having had now considerable experience of orchestras in many places, Mr. Markevitch is inclined to believe that what he calls, with American practicality, "the team spirit" is more pronounced over here than in Europe—with certain notable exceptions.

Mr. Markevitch is married to a Roman lady. It was she, about seven years ago, who taught him English, which he now speaks with both fluency and command of everyday idioms. He also had some coaching from a brother of writer James Joyce. So perhaps the Markevitch proficiency may be credited in part to the purest English of all, the English spoken in Dublin.

Arrau Soloist at Symphony

Pianist Heard in Beethoven Concerto No. 3

By Harold Rogers

There is nothing indifferent about Claudio Arrau's playing. He is a pianist of extraordinary skill and musical perception. But otherwise the concert yesterday afternoon by the Boston Symphony Orchestra tended to leave the listener in a state of indifference.

The Schubert Symphony No. 5, which opened the Symphony Hall program, is a jewel of its kind, and Charles Munch's reading was certainly most pleasant. There was a casual air about it, however—amiable music for daydreaming on a balmy spring afternoon.

Randall Thompson's Symphony No. 2, composed in 1930-31, has had three former performances by the Boston Symphony, the most recent of which was in 1939. It suffers from belonging to one of America's most unsettled musical periods — the transitional state when composers were forsaking MacDowell's European romanticism and reaching forward to the authentic American speech enunciated by men like Harris, Copland, Creston, and Mennin. The most noteworthy composer of this in-between period was Gershwin. Composers made rather literal use of jazz and Negroid idioms, of hillbilly songs and hoedowns.

Mr. Thompson's symphony epitomizes this period, and the last three of its four movements especially are a repository of practically every folk idiom we posess. The first movement is the only one that has some genuine musical substance, but with the Largo we are instantly flooded with the sentimentality of the screen, western style, and from there on we are involved in a panorama of spirituals and cakewalks, and a finale that would represent either a sunrise or a sunset, depending on your viewpoint.

But Mr. Thompson's piece has historical interest. He is chairman of the music department of Harvard University. He has written much excellent music, more of which should be heard in our community. He was in the audience yesterday and rose to share the applause with Mr. Munch and the orchestra.

The Beethoven Piano Concerto No. 3, for which Mr. Arrau was the soloist, has also not been heard at these concerts since 1939. There's not a banal note in it, yet it hasn't the popularity of the First, Fourth, or Fifth.

The opening Allegro con brio is properly dramatic, yet it can't compare to the opening movement of the "Emperor." The middle Largo is filled with melodic charm and sincerity, yet it pales considerably in the light of the slow movement of the Fourth, one of the most inspired and inspiring movements in concerto literature. Only the final Rondo has the compelling vitality that saves the day.

But if Beethoven is not to be found in finest fettle here, surely the performance yesterday was above reproach. Mr. Arrau was dynamic in tone and temperament; but even more, he has an inward approach to the music that eschews mere technical display.

Mr. Munch, too, had his share in the success by again proving his remarkable ability as an accompanist. If Mr. Arrau wished to broaden a phrase, Mr. Munch saw to it that the orchestra was in instant accord. They gave us an expert and musicianly collaboration.

[7]

France-amérique

LE JOURNAL FRANÇAIS DES ETATS-UNIS

127 EAST 81ST STREET
NEW YORK 28, N. Y.
TEL. REGENT 7-9450

SELON une coutume élevée à la hauteur de dogme, toutes les fois que Charles Münch vient à New-York, entouré des splendides musiciens qui forment l'orchestre symphonique de Boston, le reste de l'activité musicale locale semble souffrir une éclipse temporaire, si grand est le prestige du célèbre chef d'orchestre français, si péremptoire la démonstration du bien-fondé de ce prestige.

On admire, chez certains artistes, la logique de leur exposé, la luminosité de leur analyse, leur respect du style, la précision de leurs exécutions — bref, tout ce qui est du ressort d'un cerveau érudit et bien organisé.

Chez d'autres, l'on admire les facteurs émotifs, tels qu'élan, ardeur, intensité, souvent, hélas! en opposition avec les éléments intellectuels cités plus haut. Rarement trouve-t-on réunis en un seul esprit ces deux aspects de la sensibilité artistique et alors, presque toujours, l'un prend le pas sur l'autre. Münch, lui, a pleinement réussi à en assurer l'équilibre, et ceci, au plus haut niveau culturel qu'on puisse imaginer. Il est devenu ainsi le parangon des vertus cardinales du parfait musicien et c'est pourquoi il nous "satisfait" avec une telle plénitude.

Dans ces conditions, il est à peine utile de s'attarder sur les détails de ses interprétations, qu'il s'agisse d'une Symphonie de Schumann ou de Brahms, de la "Water Music" de Haendel ou de l'éblouissante "Valse" de Ravel. Simple corollaire du fait que ces interprétations fussent conçues et réalisées par Charles Münch: elles sont "complètes".

— Suite de la page 9 —

En plus, M. Münch nous a fait faire la connaissance d'un ouvrage nouveau, en tous points remarquable: la VIème Symphonie du compositeur tchèque Bohuslav Martinu, écrite à la requête de l'Orchestre de Boston à l'occasion du 75ème anniversaire de cette institution.

M. Martinu est un compositeur prolifique doué d'une immense facilité qui lui permet de laisser la bride sur le cou à son inépuisable imagination, sans pourtant jamais avoir recours à l'artifice. En fait, il y a longtemps que M. Martinu n'avait produit un ouvrage aussi "direct", aussi concentré, aussi puissant. Utilisant toutes les ressources du vocabulaire harmonique moderne, il ne craint pas de se servir d'une mélodieuse séquence en sixtes ou d'un euphonique accord parfait si telles sont les exigences du discours musical.

CHARLES MÜNCH

par Edgard FEDER

Cette liberté dans le choix de ses moyens d'expression, alliée à une maîtrise transcendante du "métier" de compositeur, lui offre la possibilité de couvrir de vastes horizons expressifs et de bâtir un édifice solidement charpenté. L'atmosphère générale de l'ouvrage est plutôt sombre, avec quelques rares éclaircies seulement. Ceci ne nous suffit pourtant pas pour en conclure que l'auteur se souvient nostalgiquement de sa patrie perdue, bien que dans certains passages de la Symphonie, on retrouve des évocations de nature fo[illegible] que tchécoslovaque. M. M[illegible] écrit — fort bien, d'ailleurs — [illegible] de Saint-[illegible]quer l'en-[illegible]eurs.

musique pure et nous n'éprouvons nullement le besoin d'y chercher, pour mieux la comprendre et la savourer, quelque signification ésotérique.

Bien entendu, l'exécution magistrale de l'oeuvre sous la direction de Charles Münch a plus que largement contribué à l'éclatant succès de cette première audition.

Un autre élément du succès de ces concerts fut la présence sur l'estrade d'un soliste distingué, le célèbre pianiste Alexandre Braïlowsky, enfant gâté depuis plus de 25 ans des publics du monde entier et, particulièrement, des mélomanes parisiens — si blasés, si difficiles à contenter. Magnifiquement accompagné par l'orchestre de Boston et Charles Münch, M. Braïlowsky, virtuose étourdissant et musicien noble, généreux, poète,

---

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 27 1955

Man of the Y

Cir. (D 38,155)
This Clipping From
PAWTUCKET, R. I.
TIMES
MAR 30 1955

Music In Review

Boston Symphony Acclaimed At Final Concert In Series

The Boston Symphony Orchestra received a[illegible] night after the final concert of the Providence series in Veterans Memorial Auditorium. Charles Munch conducted the program which comprised Schubert's Fifth, Schumann's Fourth and Beethoven's Sixth Symphonies.

The Schubert was exquisitely played. There were no percussion instruments, and the only brass in this delicate work was two French horns. The first movement was pleasing in its joyousness, a lilting, almost rollicking, tempo. The second, a slow moving, andanted con moto, was deep and inspiring, filled with the full, mellow voices of the horns; a hymn of sedate simplicity.

The third movement, menuetto, was repetitious in its short, dainty themes, but delightful to hear, and the musicians thoroughly enjoyed playing it. The final movement, allegro vivace, was full of lilting little melodies, each one polished and flashing like the facets of a pure diamond.

The Schumann was magnificent and, at the end, brought loud and lengthy applause, and a few "bravos" from the more emotional listeners.

Woodwinds Open

The first movement, opened with the woodwinds, declaiming the theme soon to be joined by the brasses. It developed into a revel of joyous madness which filled the auditorium. The brasses shouted, the woodwinds hummed and whistled, the strings sang and spoke, the basses droned and the tympani laughed through it all.

The second began with a plaintive, then sad, refrain on the flutes and oboes in a solemn minor key. Then midway a beautiful fugue apeared on the first violin to be followed by the solemn theme sung by the woodwind voices.

The third was a scherzo, fast, and seemed to combine a gavotte and a bolero. Perhaps it was a joking, eccentric dance. It advanced, without pause into the finale which became riotous and explosive at the finish. And so was the applause, tumultuous and explosive. The musicians, when directed by Dr. Munch to stand, smiled their acknowledgement for the ovation.

Beethoven's 'Pastoral'

Beethoven's Sixth is rightfully called the "Pastoral." It opened like a quiet day in spring in a meadow where a brook runs and where the larks are singing. Its tempo was allegro ma non troppo and the grasses whispered, the trees talked and the brook hummed and roared at times.

The second movement was placid, andante with much motion. The breeze seemed to rise and fall, the flute called, the reeds sang and the brasses spoke. The dynamics were perfect in creating the impression of lazy, peaceful, murmuring pastoral life.

The third movement, allegro, was jocose and merry, a series of folk dances made up the first part of the movement. Then came the hint of a gathering storm, a threat of thunder and a whisper of rain. The whimpered bleating of the restless sheep could be heard; then the storm struck. It crashed and rumbled tempestuously and the sounds were hypnotic in frenzied intensity.

With reluctance, the roaring and shrieking wind diminished, the thunder receded, the rains gradually ceased. Then the grandeur of the sun and clear sky was pronounced by the glad voices of the instruments. It was one of the finest presentations of tonal coloring and descriptive expression of feeling ever written. It was painting with music and these musicians were master artists.

C.H.L.

Cir. (D 142,658)
This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 30 1955

Music

The Boston Symphony Orc[illegible] conductor, presented the final[illegible] last evening at Veterans' Memo[illegible] concert featured three sympho[illegible] Schumann's No. 4 and Beetho[illegible] familiar, melodious fare for [illegible] audience.

The playing was marked by [illegible] vitality of rhythm and perfect[illegible] The listeners showed a decid[illegible] Schumann work and the orches[illegible] tion after its performance. Dr.[illegible] ers in a peaceful mood after an[illegible] of Beethoven's "Pastorale."

Cir. (D 21,689)
This Clipping From
SALEM, MASS.
NEWS
MAR 18 1955

CONGRATULATIONS ARE IN ORDER

Charles Munch (left), conductor of the Boston Symphony orchestra, and [illegible] Wallace Woodworth in a happy mood following [illegible] appearance with the orchestra of the combined [illegible] Glee club-Radcliffe Choral society chorus, [illegible] Woodworth le[illegible] Berlioz' "Dam[illegible] in two cons[illegible]phony hall in Bost[illegible]ir at Carnegie [illegible]w York and one each [illegible]cton, Brooklyn and New Haven, they captivated [illegible] audiences without exception. The North Shore public will have an opporunity to hear the two college singing groups in a concert at the new Memorial Junior High school in Beverly next Friday night at 8.30. Tickets will be on sale at the door.

Cir. (D 131,670) (S 256,529)
This Clipping From
BOSTON, MASS.
HERALD
MAR 31 1955

Symphony Friends Donate $136,213

Friends of the Boston Symphony Orchestra last year contributed $136,213 to the orchestra, Dr. Palfrey Perkins, president, announced yesterday at a meeting of 1000 "Friends" in Symphony Hall.

A total of 82 Boston and New England business firms were among the donors.

Henry B. Cabot praised Charles Munch's role in maintaining the Boston Symphony at its world-famous high standards. He announced that a special 75th anniversary observance will be held next year, with guest conductors including Pierre Monteux, Leonard Bernstein, Ernest Ansermet and Arthur Fiedler.

[8]

France-amérique
LE JOURNAL FRANÇAIS DES ETATS-UNIS
127 EAST 81ST STREET
NEW YORK 28, N. Y.
TEL. REGENT 7-9450

SELON une coutume élevée à la hauteur de dogme, toutes les fois que Charles Münch vient à New-York, entouré des splendides musiciens qui forment l'orchestre symphonique de Boston, le reste de l'activité musicale locale semble souffrir une éclipse temporaire, si grand est le prestige du célèbre chef d'orchestre français, si péremptoire la démonstration du bien-fondé de ce prestige.

On admire, chez certains artistes, la logique de leur exposé, la luminosité de leur analyse, leur respect du style, la précision de leurs exécutions — bref, tout ce qui est du ressort d'un cerveau érudit et bien organisé.

Chez d'autres, l'on admire les facteurs émotifs, tels qu'élan, ardeur, intensité, souvent, hélas! en opposition avec les éléments intellectuels cités plus haut. Rarement trouve-t-on réunis en un seul esprit ces deux aspects de la sensibilité artistique et alors, presque toujours, l'un prend le pas sur l'autre. Münch, lui, a pleinement réussi à en assurer l'équilibre, et ceci, au plus haut niveau culturel qu'on puisse imaginer. Il est devenu ainsi le parangon des vertus cardinales du parfait musicien et c'est pourquoi il nous "satisfait" avec une telle plénitude.

Dans ces conditions, il est à peine utile de s'attarder sur les détails de ses interprétations, qu'il s'agisse d'une Symphonie de Schumann ou de Brahms, de la "Water Music" de Haendel ou de l'éblouissante "Valse" de Ravel. Simple corollaire du fait que ces interprétations fussent conçues et réalisées par Charles Münch: elles sont "complètes".

— Suite de la page 9 —

En plus, M. Münch nous a fait faire la connaissance d'un ouvrage nouveau, en tous points remarquable: la VIème Symphonie du compositeur tchèque Bohuslav Martinu, écrite à la requête de l'Orchestre de Boston à l'occasion du 75ème anniversaire de cette institution.

M. Martinu est un compositeur prolifique doué d'une immense facilité qui lui permet de laisser la bride sur le cou à son inépuisable imagination, sans pourtant jamais avoir recours à l'artifice. En fait, il y a longtemps que M. Martinu n'avait produit un ouvrage aussi "direct", aussi concentré, aussi puissant. Utilisant toutes les ressources du vocabulaire harmonique moderne, il ne craint pas de se servir d'une mélodieuse séquence en sixtes ou d'un euphonique accord parfait si telles sont les exigences du discours musical.

CHARLES MÜNCH

par Edgard FEDER

Cette liberté dans le choix de ses moyens d'expression, alliée à une maîtrise transcendante du "métier" de compositeur, lui offre la possibilité de couvrir de vastes horizons expressifs et de bâtir un édifice solidement charpenté. L'atmosphère générale de l'ouvrage est plutôt sombre, avec quelques rares éclaircies seulement. Ceci ne nous suffit pourtant pas pour en conclure que l'auteur se souvient nostalgiquement de sa patrie perdue, bien que dans certains passages de la Symphonie, on retrouve des évocations de nature folklorique tchécoslovaque. M. Martinu écrit — fort bien, d'ailleurs — de la musique pure et nous n'éprouvons nullement le besoin d'y chercher, pour mieux la comprendre et la savourer, quelque signification ésotérique.

Bien entendu, l'exécution magistrale de l'oeuvre sous la direction de Charles Münch a plus que largement contribué à l'éclatant succès de cette première audition.

Un autre élément du succès de ces concerts fut la présence sur l'estrade d'un soliste distingué, le célèbre pianiste Alexandre Braïlowsky, enfant gâté depuis plus de 25 ans des publics du monde entier et, particulièrement, des mélomanes parisiens — si blasés, si difficiles à contenter. Magnifiquement accompagné par l'orchestre de Boston et Charles Münch, M. Braïlowsky, virtuose étourdissant et musicien noble, généreux, poète, joue le IVème Concerto de Saint-Saëns de manière à provoquer l'enthousiasme de ses auditeurs.

Cir. (D 38,155)
This Clipping From
PAWTUCKET, R. I.
TIMES
MAR 30 1955

Music In Review

Boston Symphony

GO TO GERBER'S
PERFECT GIFT...
FOR HER LIGHTER
MIXING
NEEDS

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
MAR 27 1955

Man of the Year in Music

Chosen "Man of the Year in Music" was Dr. Charles Munch, director of Boston Symphony Orchestra, second right, presented with plaque as result of second annual survey conducted by Good Listening Magazine. Left to right are Thomas D. Perry Jr., Boston Symphony Orchestra manager; Jerome Rosenfeld, Good Listening publisher; Dr. Munch and Parker Wheatley, general manager of Symphony radio station.

Cir. (D 142,658)
This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 30 1955

Music

The Boston Symphony Orchestra, Charles Munch, conductor, presented the final concert of its series last evening at Veterans' Memorial Auditorium. The concert featured three symphonies. Schubert's No. 5, Schumann's No. 4 and Beethoven's No. 6, provided familiar, melodious fare for the large enthusiastic audience.

The playing was marked by beauty of tone color, vitality of rhythm and perfection of interpretation. The listeners showed a decided preference for the Schumann work and the orchestra was given an ovation after its performance. Dr. Munch left his listeners in a peaceful mood after an artistic interpretation of Beethoven's "Pastorale."

Cir. (D 131,670) (S 258,629)
This Clipping From
BOSTON, MASS.
HERALD
MAR 31 1955

Symphony Friends Donate $136,213

Friends of the Boston Symphony Orchestra last year contributed $136,213 to the orchestra, Dr. Palfrey Perkins, president, announced yesterday at a meeting of 1000 "Friends" in Symphony Hall.

A total of 82 Boston and New England business firms were among the donors.

Henry B. Cabot praised Charles Munch's role in maintaining the Boston Symphony at its world-famous high standards. He announced that a special 75th anniversary observance will be held next year, with guest conductors including Pierre Monteux, Leonard Bernstein, Ernest Ansermet and Arthur Fiedler.

CONGRATULATIONS ARE IN ORDER

Charles Munch (left), conductor of the Boston Sympathy orchestra, and L. Wallace, Woodworth in a happy mood following recent appearance with the orchestra of the combined Harvard Glee club-Radcliffe Choral society chorus, Prof. Woodworth leading. Offering Berlioz' "Dam[illegible]" in two concerts at Symphony hall in Bost[illegible] pair at Carnegie [illegible] New York and one each [illegible]ston, Brooklyn and New Haven, they captivated critics and audiences without exception. The North Shore public will have an opporunity to hear the two college singing groups in a concert at the new Memorial Junior High school in Beverly next Friday night at 8.30. Tickets will be on sale at the door.

[8]

MAR 27 1955

An Invaluable Book

Charles Munch Tells All About How to Conduct

I AM A CONDUCTOR, by Charles Munch. Translated from French by Leonard Burkat. (Oxford.)

John N. Burk of the Boston Symphony writes the foreword and, also of the Symphony, Burkat—no relation—does an introduction, as well as the translation.

In this short book Munch writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions.)

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent.

But Munch has a subject which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop, their pope. The man with the baton has rarely been served so well by the man with the pen.—Associated Press.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
MAR 30 1955

Boston Symphony Conductor Munch Author of Book

Charles Munch, music director of the Boston Symphony orchestra and of the Berkshire festival and Berkshire Music center at Tanglewood, Lenox, is author of "I Am a Conductor," published on March 31 by the Oxford University Press, New York.

The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and many more.

"I Am a Conductor" is a personal view of a difficult art. It is not a text book on how to conduct but tells of what goes into making a conducting career. Munch describes his youth in a musical household where Albert Schweitzer was an intimate; his years of apprenticeship and how he became a conductor; the technical and esthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony orchestra staff, whose 25 page introduction is the first full-length portrait of Charles Munch in English.

Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAR 30 1955

Charles Munch Book Is Out

Charles Munch, music director of the Boston Symphony Orchestra, is author of "I Am a Conductor" published by the Oxford University Press, New York. The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and many more.

"I Am a Conductor" is a personal view of a difficult art. It is not a textbook on how to conduct but tells of what goes into making a conducting career. Munch describes his youth in a musical household where Albert Schweitzer was an intimate; his years of apprenticeship and how he became a conductor; the technical and esthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony Orchestra staff, whose 25 page introduction is the first full-length portrait of Charles Munch in English.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES
APR 2 - 1955

Casella's Story That of Italy's Music; Munch Discloses Spirit of Conductor

By CARL E. LINDSTROM

Cir. (6,253)

This Clipping From
RETAIL BOOKSELLER
HILLSIDE, N. J.
APR - 1955

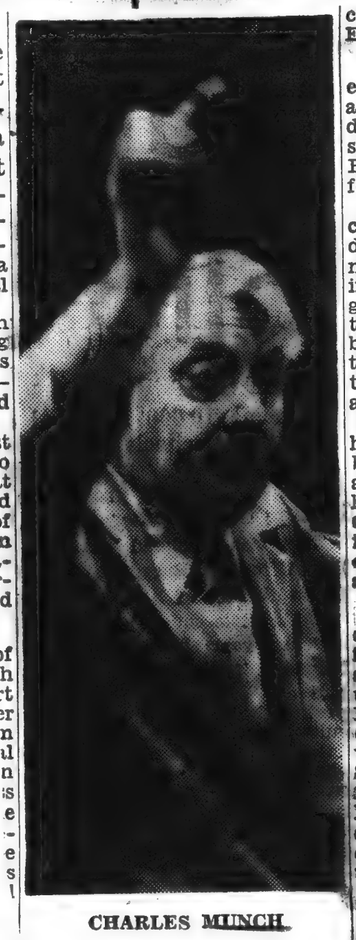
I AM A CONDUCTOR $2.75 G
Charles Munch *Oxford*
The conductor of the Boston Symphony writes of his training in Strasbourg, his first real experience as a conductor in Leipzig, his teaching at the Paris Conservatory, and particularly of those things which must be mastered in order to become a great conductor.
Mar. 31. 55-7675

Cir. (49,960)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
APR 1 - 1955

In what is called "a personal view of a difficult art and profession," conductor Charles Munch of the Boston Symphony Orchestra writes about himself and about the rewards and problems of being a conductor. *I Am a Conductor* will be an Oxford University Press publication.

* * *



CHARLES MUNCH

PROBABLY NO conductor ever was faced with so difficult a job as Charles Munch had the day he succeeded Serge Koussevitzky who had directed the Boston Symphony Orchestra for a quarter of a century.

Koussevitzky, who had an exceedingly large and fanatically devoted personal following, was not at all averse to social lionizing and was as accessible as a great artist can be. Munch, retiring to the point of shyness, brought with him, besides something of an international reputation, only his dedicated artistry and gift of leadership.

These qualities won, but he has not been easy to know. If a book will help, there is now available a slender volume from his own hand called "I Am a Conductor" (Oxford, $2.75) but its most illuminating part is the extensive introduction by Leonard Burkat.

* * *

MUNCH, who has been credited with a special affinity for French music of all eras, is an Alsatian, born and brought up in Strasbourg in the Protestant faith and nurtured culturally on Bach. His uncle was the organ teacher of Albert Schweitzer. He himself played for eight years in the Gewandhaus Orchestra, sacred to Mendelssohnian tardition. He had no escape from being drafted into the German army.

* * *

HIS OWN PART of the book is a eulogium of the conductor's calling. He recites the sacrifices, the taxing physical demands, the even more searching requirements of musicianship. He tells how to build a program, conduct a rehearsal, to win and maintain the respect of the players.

Here the man whose back is turned to us during the grandeurs of symphonic experience reports to us just what he is facing.

Incidentally, Paris maintains five symphony orchestras and Munch tells us that when the players share the profits at the end of the year, "after a full season of rehearsals and concerts, each one had earned the equivalent of $1.45 per service

cannot be confused with other European styles."

* * *

PROBABLY NO conductor ever was faced with so difficult a job as Charles Munch had the day he succeeded Serge Koussevitzky who had directed the Boston Symphony Orchestra for a quarter of a century.

Koussevitzky, who had an exceedingly large and fanatically devoted personal following, was not at all averse to social lionizing and was as accessible as a great artist can be. Munch, retiring to the point of shyness, brought with him, besides something of an international reputation, only his dedicated artistry and gift of leadership.

These qualities won, but he has not been easy to know. If a book will help, there is now available a slender volume from his own hand called "I Am a Conductor" (Oxford, $2.75) but its most illuminating part is the extensive introduction by Leonard Burkat.

* * *

MUNCH, who has been credited with a special affinity for French music of all eras, is an Alsatian, born and brought up in Strasbourg in the Protestant faith and nurtured culturally on Bach. His uncle was the organ teacher of Albert Schweitzer. He himself played for eight years in the Gewandhaus Orchestra, sacred to Mendelssohnian tardition. He had no escape from being drafted into the German army.

* * *

HIS OWN PART of the book is a eulogium of the conductor's calling. He recites the sacrifices, the taxing physical demands, the even more searching requirements of musicianship. He tells how to build a program, conduct a rehearsal, to win and maintain the respect of the players.

Here the man whose back is turned to us during the grandeurs of symphonic experience reports to us just what he is facing.

Incidentally, Paris maintains five symphony orchestras and Munch tells us that when the players share the profits at the end of the year, "after a full season of rehearsals and concerts, each one had earned the equivalent of $1.45 per service

---

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS
APR 2 - 1955

Orchestra Conductor Explains His Magic

I AM A CONDUCTOR, by Charles Munch. Translated from the French by Leonard Burkat; Oxford, 104 pp., $2.75.

How well can an audience come to know a conductor? Mostly, it sees his back, but, as Mr. Munch points out, seeing is not what counts. From John N. Burk's foreward to "I Am A Conductor."

TO THE AVERAGE audience— and Mr. Munch is writing for an average audience — an orchestra conductor is a mysterious hierophant describing cabalistic gestures on the air; a magician, even to the point of working his magic, like a wizard, with a wand.

In "I Am a Conductor," a most disarmingly candid and strangely attractive little book, Charles Munch, Alsatian-born successor to Serge Koussevitzky as conductor of the Boston Symphony Orchestra, turns his face full to the audience and, without a vestige of pretense, swank, or mystification, unlocks for us some of the secrets of a conductor's career.

Maestro Munch—to say maestro spares one the task of deciding whether he should be rightly addressed as Herr or Monsieur — here strikes a pretty balance between common sense and rigorous idealism. He describes his profession as "a sacred calling, sometimes a priesthood, and often even a disease — a disease from which the only escape is death." The conductor's medium is "not speech but gesture, posture, telepathy."

* * *

WHILE HE MUST always remember to respect the precious human individuality of each separate musician, the orchestra itself becomes for him a sort of miraculous piano, each single key "a living thing." But success must always transcend technique. Each musician "bears within him a little of the supernatural as well . . . The highest purpose of the conductor is to release this superhuman potential in every one of his musicians."

Considering his ultimate profession, Charles Munch began life with certain great advantages. For one thing, he was born in Strasbourg where the great worlds of French and German culture meet, so that he was later able to unite within himself Gallic lucidity and cloud-marbled German romanticism. For another, the Lutheran church, where his father served as choirmaster, had Albert Schweitzer for its organist, an association which has meant much for Munch's spiritual as well as musical development.

Munch's views on program-making and score-analysis are sure to fascinate the lay mind.

To justify his fondness for conducting contemporary music, he quotes Saint-Saens: "The two kinds of music are not the contemporary and the other kind but the good and the other." He hears the scores he reads, if they happen to be classic scores; newer idioms take a great deal of getting used to. While he conducts he sees colors, landscapes, visual images—sometimes, as in Debussy's La Mer, "visual impressions that the composer had no intention of arousing."

* * *

MUNCH DEMONSTRATES a flair for pithy apothegm. What about the critics? With a winning Gallic shrug, he disposes of the critics: ". . . if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you." Regarding the limits of personal esthetic in interpretation, he makes this point:

We often hear said these days, speaking of the Fifth Symphony by Beethoven, 'Have you heard X's Fifth Symphony?' or 'Y's Fifth Symphony?' X and Y being conductors famous for the whimsy of their interpretations. I find this very distressing. I am interested in Beethoven's Fifth.

As he drives along the Charles River, Charles Munch likes to remark of his adopted city: C'est agreable, Boston." George Apley's eternal city has had many things said about it in its long day, but never before just this. The remark casts a certain light on Charles Munch. I think the reader of "I Am A Conductor" is inclined to return the compliment and murmur: C'est agreable, Charles Munch."

Cir. (D 55,727) (S 63,592)

This Clipping From
SHREVEPORT, LA.
TIMES
MAR 2[illegible] 1955

An Invaluable Book

Charles Munch Tells All About How to Conduct

I AM A CONDUCTOR, by Charles Munch. Translated from French by Leonard Burkat. (Oxford.)

John N. Burk of the Boston Symphony writes the foreword and, also of the Symphony, Burkat—no relation—does an introduction [illegible] as the translation.

In this [illegible] writes about [illegible] becoming a conductor, making a program, studying a score, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions.)

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent.

But Munch has a subject which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop, their pope. The man with the baton has rarely been served so well by the man with the pen.—Associated Press.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
MAR 30 1955

Boston Symphony Conductor Munch Author of Book

Charles Munch, music director of the Boston Symphony orchestra and of the Berkshire festival and Berkshire Music center at Tanglewood, Lenox, is author of "I Am a Conductor," published on March 31 by the Oxford University Press, New York.

The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and many more.

"I Am a Conductor" is a personal view of a difficult art. It is not a text book on how to conduct but tells of what goes into making a conducting career. Munch describes his youth in a musical household where Albert Schweitzer was an intimate; his years of apprenticeship and how he became a conductor; the technical and esthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony orchestra staff, whose 25 page introduction is the first full-length portrait of Charles Munch in English.

Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAR 30 1955

Charles Munch Book Is Out

Charles Munch, music director of the Boston Symphony Orchestra, is author of "I Am a Conductor" published by the Oxford University Press, New York. The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and many more.

"I Am a Conductor" is a personal view of a difficult art. It is not a textbook on how to conduct but tells of what goes into making a conducting career. Munch describes his youth in a musical household where Albert Schweitzer was an intimate; his years of apprenticeship and how he became a conductor; the technical and esthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony Orchestra staff, whose 25 page introduction is the first full-length portrait of Charles Munch in English.

Cir. (D 275,045)

This Clipping From
BUFFALO, N. Y.
NEWS
APR 2 1955

Orchestra Conductor Explains His Magic

I AM A CONDUCTOR, by Charles Munch. Translated from the French by Leonard Burkat; Oxford, 104 pp., $2.75.

How well can an audience come to know a conductor? Mostly, it sees his back, but, as Mr. Munch points out, seeing is not what counts. From John N. Burk's foreward to "I Am A Conductor."

TO THE AVERAGE audience—and Mr. Munch is writing for an average audience—an orchestra conductor is a mysterious hierophant describing cabalistic gestures on the air; a magician, even to the point of working his magic, like a wizard, with a wand.

In "I Am a Conductor," a most disarmingly candid and strangely attractive little book, Charles Munch, Alsatian-born successor to Serge Koussevitzky as conductor of the Boston Symphony Orchestra, turns his [illegible] to the audience and, without a vestige of pretense, swank, or mystification, unlocks for us some of the secrets of a conductor's career.

Maestro Munch—to say maestro spares one the task of deciding whether he should be rightly addressed as Herr or Monsieur — here strikes a pretty balance between common sense and rigorous idealism. He describes his profession as "a sacred calling, sometimes a priesthood, and often even a disease — a disease from which the only escape is death." The conductor's medium is "not speech but gesture, posture, telepathy."

* * *

WHILE HE MUST always remember to respect the precious human individuality of each separate musician, the orchestra itself becomes for him a sort of miraculous piano, each single key "a living thing." But success must always transcend technique. Each musician "bears within him a little of the supernatural as well . . . The highest purpose of the conductor is to release this superhuman potential in every one of his musicians."

Considering his ultimate profession, Charles Munch began life with certain great advantages. For one thing, he was born in Strasbourg where the great worlds of French and German culture meet, so that he was later able to unite within himself Gallic lucidity and cloud-marbled German romanticism. For another, the Lutheran church, where his father served as choirmaster, had Albert Schweitzer for its organist, an association which has meant much for Munch's spiritual as well as musical development.

Munch's views on program-making and score-analysis are sure to fascinate the lay mind.

To justify his fondness for conducting contemporary music, he quotes Saint-Saens: "The two kinds of music are not the contemporary and the other kind but the good and the other." He hears the scores he reads, if they happen to be classic scores; newer idioms take a great deal of getting used to. While he conducts he sees colors, landscapes, visual images—sometimes, as in Debussy's La Mer, "visual impressions that the composer had no intention of arousing."

* * *

MUNCH DEMONSTRATES a flair for pithy apothegm. What about the critics? With a winning Gallic shrug, he disposes of the critics: "... if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you."

Regarding the limits of personal esthetic in interpretation, he makes this point:

"We often hear said these days, speaking of the Fifth Symphony by Beethoven, 'Have you heard X's Fifth Symphony?' or 'Y's Fifth Symphony?' X and Y being conductors famous for the whimsy of their interpretations. I find this very distressing. I am interested in Beethoven's Fifth."

As he drives along the Charles River, Charles Munch likes to remark of his adopted city: C'est agreable, Boston." George Apley's eternal city has had many things said about it in its long day, but never before just this. The remark casts a certain light on Charles Munch. I think the reader of "I Am A Conductor" is inclined to return the compliment and murmur: C'est agreable, Charles Munch."

Cir. (D 46,447)

This Clipping From
HARTFORD, CONN.
TIMES
APR 2 - 1955

Casella's Story That of Italy's Music; Munch Discloses Spirit of Conductor

By CARL E. LINDSTROM

Cir. (6,253)

This Clipping From
RETAIL BOOKSELLER
HILLSIDE, N. J.
APR - 1955

I AM A CONDUCTOR — $2.75 G
Charles Munch — *Oxford*

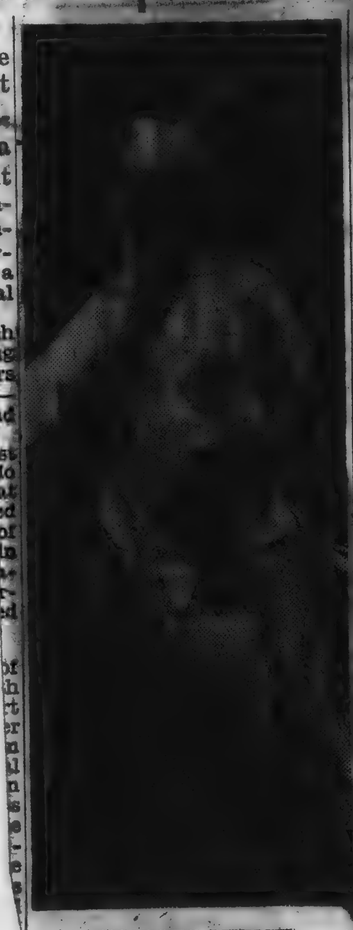
The conductor of the Boston Symphony writes of his training in Strasbourg, his first real experience as a conductor in Leipzig, his teaching at the Paris Conservatory, and particularly of those things which must be mastered in order to become a great conductor.

Mar. 31. 55-7675

Cir. (49,960)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
APR 1 - 1955

In what is called "a personal view of a difficult art and profession," conductor Charles Munch of the Boston Symphony Orchestra writes about himself and about the rewards and problems of being a conductor. *I Am a Conductor* will be an Oxford University Press publication.



CHARLES MUNCH

de
st
Th
a
ut
n-
r-
a
al
ch
ng
rs
d
st
lo
ad
gn
rd
pr
ht
rn
ls
s
e
a
r
n

cannot be confused with other European styles."

PROBABLY NO conductor ever was faced with so difficult a job as Charles Munch had the day he succeeded Serge Koussevitzky who had directed the Boston Symphony Orchestra for a quarter of a century.

Koussevitzky, who had an exceedingly large and fanatically devoted personal following, was not at all averse to social lionizing and was as accessible as a great artist can be. Munch, retiring to the point of shyness, brought with him, besides something of an international reputation, only his dedicated artistry and gift of leadership.

These qualities won, but he has not been easy to know. If a book will help, there is now available a slender volume from his own hand called "I Am a Conductor" (Oxford, $2.75) but its most illuminating part is the extensive introduction by Leonard Burkat.

* * *

MUNCH, who has been credited with a special affinity for French music of all eras, is an Alsatian, born and brought up in Strasbourg in the Protestant faith and nurtured culturally on Bach. His uncle was the organ teacher of Albert Schweitzer. He himself played for eight years in the Gewandhaus Orchestra, sacred to Mendelssohnian tardition. He had no escape from being drafted into the German army.

* * *

HIS OWN PART of the book is a eulogium of the conductor's calling. He recites the sacrifices [illegible] taxing physical demands, [illegible] even more searching requirements of musicianship. He [illegible] to build a program, conduct a rehearsal, to win and maintain the respect of the players.

Here the man whose back is turned to us during the grandeurs of symphonic experience reports to us just what he is facing.

Incidentally, Paris maintains five symphony orchestras and Munch tells us that when the players share the profits at the end of the year, "after a full season of rehearsals and concerts, each one has earned the equivalent of $1.45 per ser[illegible]

PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 2 - 1955

Books

Munch Writes of His Profession

I AM A CONDUCTOR. By Charles Munch. Oxford University Press. New York, 1955. 104 pp. $2.75.

Reviewed by
JAY C. ROSENFELD

CHARLES MUNCH'S short book "I Am a Conductor" needs to be read twice: Once for the enjoyment of his personal story, the admonitions to apprentice-conductors and the interesting insight for laymen into the profession; a second time, to double-check the writer and his words. No one doubts that Munch knows his *metier* and he makes evident here that he is, as we know, a humble and unassuming man in music's service, but the question is: Is this a report on his career or a guide book benefiting from and relying on his many years' experience?

Munch's comments on conducting naturally are interesting, especially on the technique. His observations on using the right hand for tempo, the left for color, on the use of a baton, on swinging both arms in unison, on preparing a rehearsal and the subsequent concert, conducting from memory, mimicking an instrument, are genuine and valid. They often debunk the aura of glamor which the career of *chef d'orchestre* has acquired, except that Munch does not invariably abide by his own rules. Let it be said at once, however, that Munch himself uses no tricks on the podium designed other than for the music, and he therefore has a right to hold up to bright lights, if not for mild ridicule, certain of his confreres whose motives are not so pure.

* * *

BUT WHILE his commentary and anecdotes are revealing and instructive, it seems to us he has magnified the problems and responsibilities of his job. True, it is no post that can be adequately filled at a moment's notice although there are, if the truth were known, nearly a hundred aspirants in every hundred-man orchestra, but the cardinal factor which Munch ignores is that a good orchestra keeps to the road with very little steering. In fact, too many performances everywhere are not directed by the man standing before the orchestra. Sixteen final bars of frenetic tympani and exhausted brasses are too often the popular measure of a public's esteem.

The book is a scant hundred pages, while the introduction by Leonard Burkat, who also translated the book, is well over 20 pages, but there is substance on every page. Munch's consideration that "every performance is a combat of uncertain outcome" is not only true but probably is the essence of the lure of music, and specifically, conducting. Every program is an adventure. He thinks that "feelings must be made to reach an extreme of intensity." The conductor should not be "a traffic officer directing lanes of music through a complicated intersection, or making certain that orders previously given are meticulously observed," but he is distressed, and rightly so, at the custom in some places to speak of "X's fifth," or "Y's fifth." Munch believes it should be Beethoven's fifth, and his conducting supports that contention, that we can avow.

* * *

THE SHORT chapter devoted to his personal career is well told and is of extraordinary interest. He has lived and mingled with the musical elite of this century. His estimate of orchestral musicians in general and of the life of an average musician is not enticing. Speaking of the Europe and the Paris he knows best, he paints a discouraging picture for the common practitioner while, in a previous chapter, he has spoken of the elevating aspects of his particular niche.

Munch served in orchestral ranks for many years before he stepped forward to the podium. He speaks of the conservatory students who console themselves: "If I do not succeed at my instrument, I can become a conductor," and who find it is neither attainable or, even if so, not quite so simple. He might have continued his syllogism: "Failing that, I might finally have become a critic," for his opinion of that species is not flattering, but his discernment of many aspects of his task is keen. For instance, his statement that it is "a mistake to believe that a rehearsal is only for the orchestra and not for the conductor" is an indication of his true humility. His remarks on the attitude of a conductor toward the players at a rehearsal reveal the working musician, the colleague and not the martinet. His depreciatory attitude toward the practice of passing oneself off "as specialist in some particular piece or in one composer" bears scrutiny as does his opinion "that 'evenings' and 'festivals' of a single composer are very much overdone these days." This all exhibits sound judgment but here, as in other places, you will be turning to the front of the book to see who's writing it.

A short foreword by John N. Burke, writer of the notes of the Boston Symphony Orchestra programs, explains that Munch, "hardly a man of many words," would probably not have thought to discuss or analyze his profession at book length, had a publisher not talked him into doing it as part of a series of books which appeared last year in France personalizing the professions in which Dior described dress designing and Honegger wrote on composing. Munch has no desire to seek more recognition or to call attention to his successes.

A useful appendix to the book listing the repertoire of the Boston Symphony Orchestra in the five seasons Munch has been its musical director requires 10 pages.

Cir. (D 503,999) (S 1,096,738)
This Clipping From
NEW YORK, N. Y.
TIMES
APR 3 - 1955

Behind the Baton

I AM A CONDUCTOR. By Charles Munch. Translated from the French by Leonard Burkat. 104 pp. New York: Oxford University Press. $2.75.

By MARK SCHUBART

IN this unpretentious volume Charles Munch, distinguished conductor of the Boston Symphony Orchestra, sets forth at least a portion of his credo. Written with high sentiment, "I Am a Conductor" describes in capsule form some of Mr. Munch's musical experiences, his rise to fame as a conductor and his views on the delicate relationship between the conductor, the musician and the world of high art in which he functions. It is a surprisingly gentle book, since its author takes a somewhat detached view of the great and conflicting issues in the world of art today. In fact, one has the impression that it is the work of a man somewhat *hors de combat* by reason of his distinguished position and seniority in the field.

"Let no one be astonished then that I consider my work a priesthood, not a profession," says Mr. Munch. "It is not too strong a word. And like all sacred callings, that of the conductor supposes a total self-renunciation and a profound humility." One wonders whether other conductors grappling with the intricacies of boards of directors, publicity machinery, scheduling problems, personnel problems, broadcasting and recording are able to maintain such an exalted view of a career which has such thoroughly practical and devastatingly realistic aspects.

IN much of Mr. Munch's writing one discerns a somewhat naive conception of the musical world and the people who inhabit it. "How many pianists and violinists and other instrumentalists of all kinds vegetating in the conservatories console themselves with 'If I do not succeed at my instrument, I can become a conductor.' In truth they sometimes do. But they soon discover that with less than exceptional natural gifts, a conductor must acquire a technique that cannot be improvised." Perhaps in Mr. Munch's native France this sentiment is conceivable. But, having had some experience with young musicians, and particularly with conservatory students, I think there is an extensive realization of the tremendously difficult role of the conductor.

IT is, I suppose, inevitable that autobiographical notes be judged, at least to some extent, against the background of its author's achievements. In Mr. Munch's case, what he says in his book is on the whole borne out by his achievements in life. There is, however, one major exception—somewhat platitudinous remarks with regard to the duties of the conductor in regard to the performance of contemporary music. One hopes that the future will see a more courageous stand on Mr. Munch's part in regard to exploring the product of today's composers, and particularly those of the United States.

"Young musicians always want to create a movement at any cost," says Mr. Munch, "and they always want to impose it on others. They try to do so with ardor and often with insolence, with the expectation of freeing themselves from a past they scorn and disdain, and without the smallest concern for the masters who also sought, struggled and suffered."

This highly romantic view creates, to me at least, a most unfair and inaccurate picture of our young musicians. I have yet to encounter a gifted young composer — or conductor, for that matter—who does not revere and respect most of the great works of the repertory. All too often, alas, the more mature musician interprets the seeking for something new as a rejection of everything that has gone before. Since Mr. Munch includes such a statement in his book, one wonders if additional contact with the younger generation of musicians of our time might not change his point of view.

It is generally agreed that even when an artist reaches maturity he needs continuing nourishment for future growth. At least part of this nourishment can only be obtained by coming to grips with the challenging future as fearlessly as with the less controversial past. Mr. Munch has so much to offer that is soundly constructive, that one regrets all the more the impression he—no doubt unwittingly—gives of having isolated himself to some extent from the concerns of the next generation which are, after all, his own as well.

A former music critic, Mr. Schubart is now dean of the Juilliard School of Music.

(Continued on Page 37

Charles Munch

APRIL 3, 1955

Cir. (14,819)
This Clipping From
PUBLISHER'S WEEKLY
NEW YORK, N. Y.
APR 2 - 1955

MUNCH, Charles ★*MUS*

I am a conductor; tr. [from the French] by Leonard Burkat. 137p. front. (por.) D 55-7675 c. N.Y., Oxford 2.75

The conductor of the Boston Symphony Orchestra writes, out of his own experience, of the general principles and requirements of conducting. A biographical introduction is provided by the translator.

Cir. (D 95,436) (S 101,540)
This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
APR 3 - 1955

Great Authority

Boston Symphony's Leader Tells Conductor's Problems

Charles Munch

I AM A CONDUCTOR. By Charles Munch. Oxford. 104 pp. $2.75.

Next season when the Boston Symphony Orchestra comes to Norfolk, music lovers here will have an opportunity to hear the product of one of the world's most distinguished conductors. It is a matter for keen anticipation, whetted for this reviewer by the reading of this slim little volume which reveals Charles Munch as an artist completely devoted to his art, a man of modesty, intelligence and frankness.

Munch is a man who believes his calling to be a high one. He believes it with the earnestness of a mystic. Indeed, he is a mystic. "Fifteen years of work and study," he says, "do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making."

Practical, Too

Yet he is a practical man, too. Unpatronizingly, frankly, he takes the reader through the problems a conductor must face, offers advice, warns against the pitfalls. We learn that conducting without a baton "is a bad habit . . . that creates difficulties for the musicians." That conducting by heart is dangerous and makes soloists nervous. That the conductor should avoid building his career on two or three programs that may seem to assure success but render no service to the art of music. That programs should not be too long—"A concert should not ordinarily have much more than 75 minutes of music." That a little modern music should be played with every concert, but "nothing does modern music a greater disservice than dissociating it from the rest of the repertoire." That the conductor should not make long speeches to his musicians—"musicians come to play, not to listen to lectures." That the performers should be corrected without being embarrassed in front of their comrades. And that "there really should not be very much to say about the concert, since the conductor's role there is to be noticed as little as possible." And so on.

Munch's own role in this book is noticed very little—his life and career he disposes of in a dozen or so pages. But his advice and comments are lucid, simple and to the point as only a great authority can offer them.

WARNER TWYFORD.

Cir. (D 152,401) (S 221,491)
This Clipping From
BALTIMORE, MD.
MORNING SUN
APR 3 - 1955

Orchestra Conductor

I AM A CONDUCTOR. *By Charles Munch.* Oxford. $2.75.

TO write meaningfully about music in non-technical language is difficult. Generally, this has been done best by professional writers such as Romain Rolland or James Gibbons Huneker. Performers turned writers all too frequently resort to platitudes or anecdotage. This book by the conductor of the Boston Symphony Orchestra is a welcome exception.

"I Am A Conductor" was first published in Paris as one of a series of books devoted to personal analyses of various professions. Hence the "I" in the title. In the book itself the "I" is greatly underplayed.

In less than 100 pages M. Munch grapples with the philosophy and the art of conducting; he also manages to say a good deal about the science. The approach is a highly individual one. It is the distilled thought of a man whose artistic integrity and sense of responsibility to music are well known to all musicians.

Written For Listeners

M. Munch describes his own career modestly, attributes a large part of it to luck, and warns embryo conductors not to follow in his footsteps. This chapter is a very necessary one, since in France, as in most of the world, there are no well-marked paths which lead ultimately to successful conducting careers.

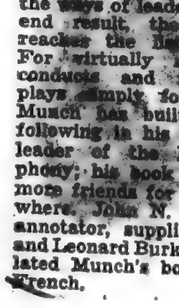
Though the book is apparently written for nonmusicians, the most experienced public performer might well learn much from it. Particularly instructive are the chapters dealing with a conductor's own preparation of a score in private and its translation into actuality at a rehearsal and a concert.

M. Munch's description of the human relationships involving orchestral musicians and their conductor is most acute. Were this chapter to be made required reading for all conductors, both players and conductors might be happier and perhaps even enjoy making music together.

HUGO WEISGALL

ST. LOUIS
GLOBE DE
APR 3 - 1955

I AM A CONDUCTOR, by Charles Munch (Oxford)— Charles Munch, or Muench as the spelling had it before he came to America from his native Alsace, is a musician first and an author secondarily. But no one, music lover or not, will fail to respond to the sincerity and the earnestness with which he states his musical credo. He discusses the elements that go into the making or a conductor, the apprenticeship the score-studying, the program-making, the ways of leadership and the end result, the music that reaches the listening public. For virtually no conductor conducts and no orchestra plays simply for self alone. Munch has built up a wide following in his five years as leader of the Boston Symphony; his book should make more friends for music everywhere. John N. Burk, famed annotator, supplies a preface and Leonard Burkat has translated Munch's book from the French.



Munch

Cir. (D 36,412)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
APR 5 1955

Music Notes

By D. E. RITZ

April and Easter music go together this year and we find no concerts listed for Holy Week.

* * *

JENNIE TOUREL, mezzo-soprano, will present the final program in the Schenectady Civic Music series next Tuesday evening at the Plaza theater at 8:30 p.m.

April 15 will bring the Octavo Singers to Union College Memorial Chapel for an 8 p.m. performance of Dvorak's "Stabat Mater" under the direction of Gordon Mason and with an assisting quartet of New York oratorio soloists.

The Schenectady Choral Society will present its second concert of the season April 19 at Union College Memorial Chapel under the direction of Rufus Wheeler. Mrs. Madeline Bramer Ingram, pianist, and her husband, John Ingram, baritone, will be the featured soloists.

The United States Navy Band is scheduled to present two concerts here on April 22. A matinee performance will be presented at 2 p.m and an evening program at 8 o'clock. Tickets are available at the local music stores. The band is coming here under the sponsorship of the Scotia and Niskayuna Kiwanis Clubs.

The Schenectady Symphony Orchestra will present its spring program April 26 under the direction of Anthony R. Stefan and with Anita Myers, pianist, as the guest soloist. The program will be presented at the Erie theater.

The Schubert Club will present its spring program April 29 at 8:30 p.m. at Union College Memorial Chapel with Nancy Trickey, Soprano, as soloist. Dr. Elmer A. Tidmarsh will direct the club.

* * *

"I AM A CONDUCTOR," a personal view of the art of conducting by Charles Munch was published March 31 by Oxford University Press in New York in a translation by Leonard Burkat of the Boston Symphony Orchestra staff. Burkat's 25-page introduction is the first "full-length" portrait of Charles Munch in English.

The book first appeared in France last summer as a part of a series in which leading members of the professions describe their work.

It is not a text book on how to conduct but tells of what goes into making a conducting career. In it Munch describes his youth in a musical household where Albert Schweitzer was an intimate; his years of apprenticeship and how he became a conductor; the technical and esthetic problems of program, score, rehearsal and concert; the musican's life and the conductor's life.

* * *

A SERIES OF SIX Wednesday evening programs will be presented by famous chamber groups at the Theatre at Tanglewood, Lenox, Mass., as a part of the Berkshire Festival. The programs will include;

The Kroll String Quartet, July 6, Beethoven Quartets opus 18, number 4; opus 95 (Serioso); opus 131 (C sharp minor).

Beaux Arts Trio, July 13, Trios opus 1, number 3; opus 70, number 1 ("Ghost"); and opus 97 ("Archduke").

Isaac Stern and Alexander Zakin July 20, violin sonatas, opus 12 number 2; opus 24 ("Spring"); opus 30, number 2.

New Music String Quartet, July 27, String Quartets opus 18, number 2, opus 127, and opus 132.

Rudolf Serkin, Aug. 3; piano sonatas, opus 10, numbers 2 and 3 and opus 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz, Aug. 10, the five Cello sonatas, opus 5, numbers 1 and 2 opus 69, opus 102, numbers 1 and 2.

Circ. (D 39,151) (S 36,113)
This Clipping From
SPRINGFIELD, ILL.
ILL. STATE REGISTER
APR 5 - 1955

"I Am a Conductor," by Charles Munch. Translated from French by Leonard Burkat (Oxford).

John N. Burk of the Boston Symphony writes the foreword and, also of the symphony, Burkat—no relation—does an introduction as well as the translation. They are both informative and helpful. I know no book in which I wouldn't be happy to see them, yet I hold it against them that by as little as pages V to XXXIII they separate us from Munch.

Munch is Munch in Muench—the spelling until he came here, via Paris, from his native Alsace. Though in the world of books he may not be a familiar figure, in music he needs no introduction. If you know music, you know Munch.

In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions.)

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent. But Munch has a subject, which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop their pope. The man with the baton has rarely been served so well by the man with the pen.

This Clipping From
HOUSTON, TEX.
CHRONICLE
APR 3 - 1955

Munch Opens Secret World Of Conductors

I AM A CONDUCTOR by Charles Munch; Oxford, 104 pages, $2.75.

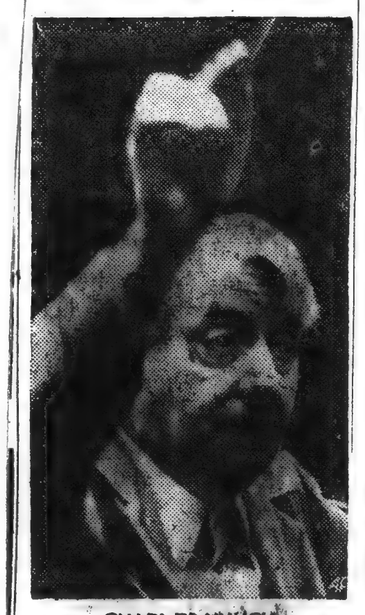
This charming little book is cherry pie for anyone interested in music, either as performer or auditor. It's no collection of anecdotes—Munch is far too respectful of his "priesthood," far too modest for that. He holds with von Bulow that there are no bad orchestras, only bad conductors.

For the past six years, Munch has been conductor of the Boston Symphony and the lustre of that great musical organization has not dimmed since he succeeded Koussevitzky. With Bruno Walter, he stands among the two truly great living conductors active today.

And like Walter, Munch is a dedicated man, filled with humility for the great part he has been destined to play in the world of sound—sound modulated into those pleasing variations of pitch and tempo and volume we recognize as music.

Incidentally, Bruno Walter once told this writer in an interview that he was on the podium for more than 20 years before he felt capable of doing justice to Mozart's great G minor symphony, before he gave it a public reading. Such is the modesty of real musicians.—T. M.

Cir. (D 7,191)
This Clipping From
GREENSBURG, PA.
REVIEW
APR 8 1955



CHARLES MUNCH

Charles Munch, who tells his story, or in the larger sense the music story, in "I Am a Conductor," was born in Strosbourg in 1891. At 21 he made his debut as violinist. He studied in Paris, taught and played in a conservatory and orchestra in Strosbourg, continued his career in Leipzig and in 1932 returned to France, his real homeland. He was director of the Conservatoire orchestra, and in 1949 succeeded Koussevitsky as conductor of the Boston Symphony.

Clr. (D 215,218)
This Clipping From
BOSTON, MASS.
POST
APR 10 1955

New Book By Munch On Music

By TUCKER KEISER

Appearing in bookstores this week for the first time is the English translation of Charles Munch's "I Am a Conductor," published by the Oxford University Press. Originally written in French for a series on the professions, including Dior's "I Am a Couturier" and Honegger's "I Am a Composer," the book is not a text but rather a collection of observations and reminiscences.

Mr. Munch's contribution to the English-language edition can easily be read in an hour. To pad out the slender volume John N. Burk, the perceptive annotator of the Symphony programs, has added a foreword, Leonard Burkat, the translator, has contributed a lengthy hero-worshipping introduction, and a list of all the compositions performed by the Boston Symphony Orchestra during the first five years of Mr. Munch's tenure has been appended.

In the foreword Mr. Burk writes: "From the past comes a memory of friendships, and a fund of experience—a fund from which any conductor (himself included) may profit." It might be profitable for Mr. Munch to re-read his own words because many of the principles which he sets forth earnestly he ignores consistently.

At one point the conductor states that the essential thing in his work is "perfect clarity of gesture." With this principle everyone agrees. Musicians must know precisely where they are in which measure. But on countless occasions we have witnessed the spectacle of a conductor so overcome by the emotional impact of the score that his gestures lose all definition.

In defense he cites Wagner's remark that "only orchestra musicians have the capacity to judge good or bad conductors." This is true up to a point, but listeners do have ears.

Earlier in the book he apologizes for a personal approach to conducting. "Your communication must radiate with such force that your orchestra feels simultaneously the same wishes and desires as you and cannot refrain from expressing them. You must substitute your will for theirs . . . A conductor's effectiveness is limited if he cannot depend to some degree on a magic emanation from his person."

Elsewhere he excuses himself for some of the violence which he brings to non-violent music. "You have a perfect right to a conception of music based on your own temperament." According to this line of rationalization, if a conductor's podium temperament is volcanic, he has a perfect right to turn a largo into a presto.

Shortly thereafter follows an interesting contradiction, "The conductor must discover and show what the creator wanted understood."

Mr. Munch cautions against 'evenings' and 'festivals' of one composer which, he believes, "are much overdone these days." Last year we nearly drowned in Berlioz both in Boston and in the Berkshires. This summer we are to have a Beethoven season at Tanglewood.

by Charles Munch. (Oxford University Press, 140 pages, $2.75). The French "chef d'orchestre" of the Boston Symphony is, needless to say, a world-acclaimed director.

This informative but never involved little book tells much about the art and therefore about the professional man Munch. His calling is to him more than a profession. It is a priesthood in the ministry of music. I shall have more to say about his ideas, which will prove particularly fascinating to those listening to recordings or broadcasts of the Boston Symphony.

▼ ▼ ▼

Munch writes with a curious blend of the objective and the personal about becoming a conductor, rehearsing, program making, studying the scores, audiences, orchestras and first and last, music. There are glimpses of his own mode of life. They have been supplemented by biographic introductions from John N. Burke and Leonard Burkat, who translated Munch's writing from the French.

The translators give close-ups of a great personality, who, after years of triumphs, at 65, still feels his responsibilities almost shyly, humbly, keenly, each time he becomes the intermediary between composer and orchestra, orchestra and public.

Clr. (D 192,249) (S 2H,152)
This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
APR 10 1955

Munch Publishes

Charles Munch, music director of the Boston Symphony, is author of "I Am a Conductor," published March 31 by the Oxford University Press, New York. The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design and Honneger on being a composer, among others.

SAN DIEGO-CALL.

Any one interested in the mechanism and miracles of orchestral direction should read "I Am A Conductor"

Clr. (D 247,308)
This Clipping From
ATLANTA, GA.
JOURNAL
APR 10 1955

CHARLES MUNCH CONDUCTS HIS ORCHESTRA
His Book Offers New Musical Insight

CLARITY AND WARMTH

Why Arm Waving? Munch Answers

I AM A CONDUCTOR. By Charles Munch. Oxford University Press, New York. 94 pages. $2.75.

Reviewed by ANNE COGBURN

"It was a fine concert, but why'd we have to have that conductor waving his arms in front of the orchestra?"

Just such a comment left famous conductor Charles Munch dreaming of writing the book now released. It took him 30 years to get around to the job, but his answers were worth waiting for.

Munch, who is something of a national hero in France and who conducts the famous Boston Symphony Orchestra now, gives a personal view of a conductor's life. He evaluates a conductor's obligations to himself, to his orchestra and to his audience.

* * *

WITH CLARITY and with warmth, Munch writes a book that will send any concert-goer back to listen and look with an altogether new sense of values.

The conductor was born in Strasbourg, a city where "music has always been important and still is."

"By the age of six I had begun to try my hand at the organ, to hammer on the piano and scratch a little on the violin. I loved the organ and piano, but my start on the violin was painful—which did not prevent me from becoming a violinist."

* * *

FROM HIS SCRATCHY beginning with the violin to mastering the instrument, the Munch story goes. And it continues with his conducting one of the finest assemblies of musicians in Paris to filling Koussevitsky's shoes heading the Boston Symphony.

His book should be inspiration to any ambitious young musician, and it should be enlightening to a mere listener as well.

Cir. (D 90,143) (S 90,143)
This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 10 1955

'PRIESTHOOD' OF MUSICIANS:

Charles Munch Describes The Life Of A Conductor

I AM A CONDUCTOR by Charles Munch. Translated from French by Leonard Burkat (Oxford).

John N. Burk of the Boston Symphony writes the foreword and, also of the Symphony, Burkat—no relation—does an introduction as well as the translation. They are both informative and helpful. We know no book in which we wouldn't be happy to see them, yet we hold it against them that by as little as pages V to XXXIII they separate us from Munch.

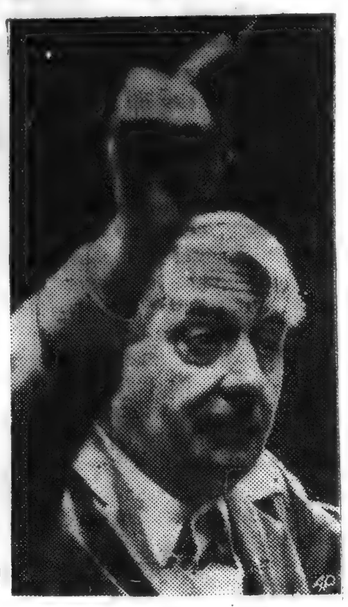
Munch is Munch is Muench—the spelling until he came here, via Paris, from his native Alsace. Though in the world of books he may not be a familiar figure, in music he needs no introduction. If you know music, you know Munch.

In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions.)

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent.

But Munch has a subject, which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop, their pope.

The man with the baton has rarely been served so well by the man with the pen.



CHARLES MUNCH

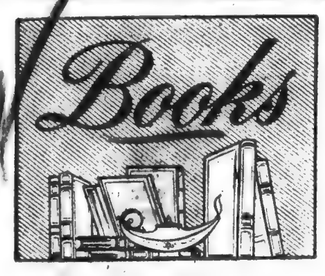
Clr. (D 159,679)
This Clipping From
INDIANAPOLIS, IND.
NEWS
APR 16 1955

REPORT, LA.
TIMES
APR 10 1955

BOOK REVIEWS — "America's Music," by Gilbert Chase, is a bulky volume, covering a lot of ground. But how did this erudite writer overlook such composers as Frank Loesser, Alec Wilder, Harold Morris, Tom Scott, George Kleinsinger, Wintter Watts, Robert Sanders and Charles Haubiel, to name only a few?—Charles Munch, of the Boston Symphony Orchestra, gives a lot of inside information in his highly personal book, "I Am a Conductor."

* * *

Cir. (D 284,238) (S 502,727)
This Clipping From
PITTSBURGH, PA.
PRESS
APR 16 1955



Maestro's Reply To the Critics

I AM A CONDUCTOR (Charles Munch, Oxford, $2.75).—More than 30 years ago the author, famed conductor of the Boston Symphony, overheard this conversation after a concert in his native France:

Mr. Munch

"Lovely concert."

"Bah! The orchestra is fine. But I wonder why we must always have a conductor in front of it."

This dissertation (100 pages) is Maestro Munch's charming answer to the question. Samples:

On critics: "I for one have been assassinated many times but I am still among the living."

On life on the podium: "You perch on a pedestal in the middle of a battlefield. You are Saint Sebastian exposed to Roman arrows. You are Joan of Arc ready to burn at the stake for what you believe."

—Sam Hood

* * *

Conductor Is Captive of Composer's Score

"I AM A CONDUCTOR." By Charles Munch. New York: Oxford University Press. $2.75.

CHARLES MUNCH . . . "cold notes into warm sound"

By WALTER WHITWORTH

The complications of an orchestral score are beyond the understanding of the average concert goer, who listens to symphony orchestras for pleasure, for emotional intensification and occasionally for intellectual stimulation.

The average concert goer is unaware of how much concentration the conductor lavishes on the score—the finer the conductor, the greater the concentration—in order to understand, not only its intricacies, but also its musical meaning.

For the composer uses orchestral instruments as a painter uses his colors: To create a certain mood and they to express in the language of sound his own attitude toward human experience. He stresses what is important to him, revealing his own esthetic.

Charles Munch, conductor of the Boston Symphony Orchestra, tells in some measure in his brief book, "I Am a Conductor," what it means to translate printed, cold notes into moving, warm sound, so that his listeners can capture something of his own excitement from the music.

He strives not only for this kind of excitement, but also for a clarification of the composer's intentions. Acting as a sensitive medium, as a servant of the composer, he spends tortured hours with old music as well as new music, always seeking the truth behind the notes.

In order to accomplish his aims, Munch writes, he must be a captive, a captivity made bearable only by a great love of his art. He might have added that the conductor also must be a discriminating musician, intent on unselfish devotion to the composers he chooses, eschewing self-glorification. Munch knows that the men of genius are greater than he is. They demand humility as well as hard work.

His book is short, but it should be read by all concert-goers who take good conducting for granted. They then will learn what music expects and demands of its practitioners.

Cir. (D 331,853) (S 567,298)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 10 1955

Munch's Book Reveals The Burden of the Baton

By JAY S. HARRISON

The observations of a baker on baking are by definition of interest to any man whose passion is pastry. Similarly, the words of a famous musician gain especial meaning when they are addressed to those for whom music is more than a toy or aural bath. And words such as these, by Charles Munch, conductor of the Boston Symphony Orchestra, have recently been published in book form by the Oxford University Press under the unequivocal title "I Am a Conductor."

The volume is a slim one and its language is modest almost to the point of self-effacement. Rather than adhering to a logical continuity, moreover, its ideas sprawl and stretch themselves in every direction, for which reason the book is likely to have only a limited appeal to professionals. Fortunately, however, Mr. Munch makes no pretense at having produced a learned tome seeded with discussions of esthetics, technique and polemics. In "I Am a Conductor" he is concerned principally with the layman, and in ninety-one pages he carries the amateur to a two-tier backstage—the backstage of a symphony hall as well as the backstage of a conductor's inquiring mind.

Mr. Munch begins, as is only natural, with what he believes to be the position of the conductor—"That it is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease — a disease from which the only escape is death." And "if even after forty years of conducting you are still struck to the heart before every concert by fear and panic that overwhelm you with the strength of a tidal wave, if you feel this formidable transport of anguish still more intensely each time, you are still making progress and every time you conduct you will understand your mission a little better."

It is particularly interesting to note that at one point Mr. Munch, in a reference to what is clearly his podium, calls it, unconsciously I suspect, his "pedestal." Then, "I believe that every human being endowed with intelligence, memory and strength of character bears within him a little of the supernatural. The highest purpose of the conductor is to release this superhuman potential in every one of his musicians."

Awesome Responsibility

This being the case, Mr. Munch turns to the matter of a conductor's awesome responsibility. "The collective conscience of a hundred musicians is no light burden. Think for a moment of what it would mean to a pianist if by some miracle every key of his instrument should suddenly become a living thing. A friend of mine, a musician in the Orchestra de la Suisse romande, once said to me: 'When every member of the orchestra feels that you are conducting for him alone, you are conducting well.'"

And the manner in which this responsibility is professionally discharged is thus taken into account: "He [the conductor] has two ways of communicating with them [the orchestra], facial expression and gesture. The look in his eyes is often more important than the motion of a baton or the position of a hand. He may even use pantomime, but cautiously, for the conductor must be neither clown nor gymnast. . . . It is of the greatest importance that the gestures be prevented from contradicting the desired expression.'"

Conductor's Instrument

Mr. Munch continues, taking no straight path, with a succession of thoughts each of which provides ample fuel for meditation.

About rehearsal: "The sole purpose of rehearsal is work—and what a mistake to believe that it is only for the orchestra and not for the conductor. No soloist would dream of appearing before the public without practicing on his instrument and the orchestra is the conductor's instrument."

About conducting students: "Now that you know how I became a conductor, take this advice: Don't do it my way. Chance, happy chance has had a big part in my career but it is better to start out with a detailed battle plan rather than trust too much to luck—except of course that you must be ready to take advantage of it when you can. . . . Educate your ear, for you work with your ears even more than with your arms."

About interpretation: "If you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you."

The gist of "I am a Conductor," therefore, as the above implies, concerns the monstrous problems that confront every man who fancies that conducting is his rightful career, that he is to the baton born. But for all its rewards and echoes of glory, musical leadership is an agonizing, a back-breaking profession.

Indeed, this writer shall never forget a Toscanini rehearsal he once attended at which time the Maestro was engaged in preparing a performance of Tchaikovsky's "Manfred" Symphony. During a triumphant tutti, an errant trumpet passage caught his attention. In rage he stopped the orchestra and bellowed, "It is *bruta*, ugly, ugly. No, no, I 'ate, I 'ate to conduct. Because I suffer — torture — ah!" And then with tears on his cheeks—"Why do you look at me in this way? You think that I am crazy? No, no, not crazy—only sensitive, terribly sensitive. So don't look at me in this way. Ah, how I 'ate to conduct."

Suddenly, however, the Maestro—no doubt recalling the kind of dedication that Charles Munch speaks of and the circumstance that the concert had to take place—broke his baton in two and snorted, "Well! All right! We try again. *Da capo*! Back to the beginning!"

[13]

Clr. (D 433,624) (S 455,132)
This Clipping From
DETROIT, MICH.
FREE PRESS
APR 17 1955

113-YEAR-OLD PHILHARMONIC DUE MONDAY

N.Y. Symphony Is Steeped in History

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

To say that the Philharmonic-Symphony Orchestra of New York is 113 years old doesn't convey much in the matter of consciousness of time passed. It is more interesting to consider it in the light of America affairs of that period.

The Orchestra, which plays at Masonic Temple Monday night under Dimitri Mitropoulos' direction, came into being in a New York that had a mere 400,000 residents.

* * *

FOR IN 1842 the United States was just beginning to emerge from its pioneer days. John Tyler was President and Daniel Webster Secretary of State.

It was only 15 years since the death of Beethoven and 14 years after Schubert passed away. Tschaikowsky was two years old and Brahms nine. In England Queen Victoria, a bride of two years, was taking her first ride on a railroad train.

Callaghan

New York had 15 theaters, including the American Museum under P. T. Barnum. Junius Booth, and young Joseph Jefferson were packing them in and the novels of J. Fenimore Cooper headed the best seller list.

WHISKERS AND tight pantaloons were the style when a group of musicians met on Saturday, April 2, 1842, in the Apollo Rooms on lower Broadway.

Their purpose was to consider "the practicability of forming a society of professional musicians residing in the city, having for its object the advancement of instrumental music, and of producing a number of concerts each year of a much higher order than had ever been given in the city."

From this meeting grew the present organization, which has survived without interruption ever since. The first concert took place the following Dec. 2.

The concert Monday night will include, of course, the Shostakovich 10th Symphony, rights to which were acquired by Mitropoulos and the orchestra when it was released.

Otherwise the concert will consist of Kabalevsky's Overture to "Colas Breugnon;" the Brahms Variations on a Theme by Haydn and a set of four Greek dances by Skalkottas. The present tour is the orchestra's first since 1934.

* * *

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has written a book called "I Am a Conductor," published by the Oxford University Press, New York. The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and others.

"I Am a Conductor" is a personal view of a difficult art. It isn't a textbook on conducting, but tells of what goes into making a conducting career.

* * *

MUNCH tells of his youth in a musical household where Albert Schweitzer was an intimate; his apprenticeships and how he became a conductor; the technical and esthetic problems of programming, scores, rehearsals and concerts; and the musician's life and the conductor's life.

The book was translated by Leonard Burkat of the Boston Symphony Orchestra staff, whose introduction is the first full-length portrait of Charles Munch in English.

"I Am a Conductor" will interest music-lover and musician alike. It sums up a great career and a difficult profession—the combined story of the art and artist for those who love the concerts, the records and the broadcasts of Charles Munch and the Boston Symphony Orchestra.

* * *

PRIZE WINNERS in the first Michigan Student Composers' contest, sponsored by the Michigan Composers' Club, will be presented at 8:15 p.m. Wednesday at the Club's 14th annual concert in the Detroit Institute of Arts Lecture Hall.

Winners were Normain Kimmel of Michigan State College and Elaine Friedman of the University of Michigan. Kimmel's entry was incidental music for "Medea," composed for brass, woodwinds, harp, piano and tympani.

Miss Friedman won with her "Quintet for Winds."

The balance of the concert will be devoted to a group of three piano pieces by Alice Richman, of Detroit, with the composer at the piano; Richard Palmer's Sonata in D major, with Donna Palmer, violinist, and the composer, and James Niblock's String Quartet, played by the MSC String Quartet.

* * *

ALSO ON THE program will be Ballad for Two Pianos by Mark Wessell, played by Maud Skinner and Virginia Poole; Passacaglia for Two Pianos by John Phelps, played by Dorothy and John Phelps, and Ballet for Two Pianos by Frank Gill, played by the composer and Milton Setzer.

TULSA, OKLA
WORLD
4/10/55

MUSICIAN — Charles Munch, who tells his story, or in a larger sense the music story, in "I Am a Conductor" (Oxford), made his debut as a violinist in his native France at 21, continued his career in Germany, in 1949 succeeded Koussevitsky as conductor of the Boston Symphony. In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, and the concert itself. But he has a bigger subject than craft; it is spirit. It is the aware, dedicated, indeed devout spirit of the total musician. Munch does well with the pen as he does well with the baton.

Clr. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 10 1955

A Look At the Arts

By E.I.D.

Charles Munch Publishes Autobiographical Work

Charles Munch, director of the Boston Symphony Orchestra, is the author of "I Am a Conductor," which was published last month by the Oxford University Press.

Munch

The book first appeared in France last Summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and the like.

"I Am a Conductor" is a personal view of a difficult art. It is not a textbook on how to conduct but is concerned rather with what goes into the making of a conducting career. Munch describes his youth in a musical household where the great Albert Schweitzer was an intimate, his years of apprenticeship and how he became a conductor; the technical and aesthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony staff, and Mr. Burkat's 25-page introduction is the first full-length portrait of Mr. Munch in English.

"I Am a Conductor" will be of equal interest to music lover and musician. It is a summary of a great career and a difficult profession, the combined story of the art and artist for those who know the concerts, the records and the broadcasts of Mr. Munch and the Boston Symphony Orchestra.

Clr. (D 302,908) (S 510,181)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
APR 10 1955

Boston Music Master Writes His Memoirs

I AM A CONDUCTOR. By Charles Munch. Translated by Leonard Burkat. (Oxford University Press. $2.75. 104 pp.)

Here is a slight, but wholly charming book which reveals a very important and charming man of music, Charles Munch, music director of the Boston Symphony Orchestra since 1949. Originally the work appeared in France as a part of series in which leading professional men and women described their work. Translator Leonard Burkat of the Boston Symphony Orchestra staff draws an introductory 25-page portrait of simple, modest, warm-hearted man, who is an extremely able conductor.

Munch describes his boyhood in a musical family to which Albert Schweitzer came as an organ pupil. But chiefly he delights in writing intimately, about his work as "chef d'orchestre," in which his medium is not words but "gesture, posture, telepathy, and an irresistibly keen radiation." He considers his work as sacred as priesthood.

Reminiscences color his story of apprenticeship. He gives advice on "Becoming a Conductor," and on such problems as rehearsing, program-making, appearing at concerts, and living the musician's life. Talents, budgets, the daily existence of the orchestral musician are not above his concern. He finally concludes that "people who hate one another should not be allowed to make music together."

"Most of the time you finish by renouncing almost everything not directly connected with conducting," he writes. But not quite. For like every true artist he knows "at what fountain he finds comfort and strength," whether in Boston, Paris or Strasbourg. There he may slip away to favorite antique shops, old print dealers, or be found browsing in second-hand book stores.

For the general reader, this book fully answers the question: Why the conductor? To lovers of music, it reveals a way of life. —Rena C. Holtkamp

[14]

Cir. (D 433,624) (S 455,132)
This Clipping From
DETROIT, MICH.
FREE PRESS
APR 17 1955

113-YEAR-OLD PHILHARMONIC DUE MONDAY

N.Y. Symphony Is Steeped in History

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

To say that the Philharmonic-Symphony Orchestra of New York is 113 years old doesn't convey much in the matter of consciousness of time passed. It is more interesting to consider it in the light of America affairs of that period.

The Orchestra, which plays at Masonic Temple Monday night under Dimitri Mitropoulos' direction, came into being in a New York that had a mere 400,000 residents.

* * *

FOR IN 1842 the United States was just beginning to emerge from its pioneer days. John Tyler was President and Daniel Webster Secretary of State.

It was only 15 years since the death of Beethoven and 14 years after Schubert passed away. Tschaikowsky was two years old and Brahms nine. In England Queen Victoria, a bride of two years, was taking her first ride on a railroad train.

Callaghan

New York had 15 theaters, including the American Museum under P. T. Barnum. Junius Booth, and young Joseph Jefferson were packing them in and the novels of J. Fenimore Cooper headed the best seller list.

WHISKERS AND tight pantaloons were the style when a group of musicians met on Saturday, April 2, 1842, in the Apollo Rooms on lower Broadway.

Their purpose was to consider "the practicability of forming a society of professional musicians residing in the city, having for its object the advancement of instrumental music, and of producing a number of concerts each year of a much higher order than had ever been given in the city."

From this meeting grew the present organization, which has survived without interruption ever since. The first concert took place the following Dec. 2.

The concert Monday night will include, of course, the Shostakovich 10th Symphony, rights to which were acquired by Mitropoulos and the orchestra when it was released.

Otherwise the concert will consist of Kabalevsky's Overture to "Colas Breugnon;" the Brahms Variations on a Theme by Haydn and a set of four Greek dances by Skalkottas. The present tour is the orchestra's first since 1934.

* * *

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has written a book called "I Am a Conductor," published by the Oxford University Press, New York. The book first appeared in France last summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and others.

"I Am a Conductor" is a personal view of a difficult art. It isn't a textbook on conducting, but tells of what goes into making a conducting career.

* * *

MUNCH tells of his youth in a musical household where Albert Schweitzer was an intimate; his apprenticeships and how he became a conductor; the technical and esthetic problems of programming, scores, rehearsals and concerts; and the musician's life and the conductor's life.

The book was translated by Leonard Burkat of the Boston Symphony Orchestra staff, whose introduction is the first full-length portrait of Charles Munch in English.

"I Am a Conductor" will interest music-lover and musician alike. It sums up a great career and a difficult profession—the combined story of the art and artist for those who love the concerts, the records and the broadcasts of Charles Munch and the Boston Symphony Orchestra.

* * *

PRIZE WINNERS in the first Michigan Student Composers' contest, sponsored by the Michigan Composers' Club, will be presented at 8:15 p.m. Wednesday at the Club's 14th annual concert in the Detroit Institute of Arts Lecture Hall.

Winners were Normain Kimmel of Michigan State College and Elaine Friedman of the University of Michigan. Kimmel's entry was incidental music for "Medea," composed for brass, woodwinds, harp, piano and tympani.

Miss Friedman won with her "Quintet for Winds."

The balance of the concert will be devoted to a group of three piano pieces by Alice Richman, of Detroit, with the composer at the piano; Richard Palmer's Sonata in D major, with Donna Palmer, violinist, and the composer, and James Niblock's String Quartet, played by the MSC String Quartet.

* * *

ALSO ON THE program will be Ballad for Two Pianos by Mark Wessell, played by Maud Skinner and Virginia Poole; Passacaglia for Two Pianos by John Phelps, played by Dorothy and John Phelps, and Ballet for Two Pianos by Frank Gill, played by the composer and Milton Setzer.

TULSA, OKLA
WORLD
4/10/55

MUSICIAN — Charles Munch, who tells his story, or in a larger sense the music story, in "I Am a Conductor" (Oxford), made his debut as a violinist in his native France at 21, continued his career in Germany, in 1949 succeeded Koussevitsky as conductor of the Boston Symphony. In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, and the concert itself. But he has a bigger subject than craft; it is spirit. It is the aware, dedicated, indeed devout spirit of the total musician. Munch does well with the pen as he does well with the baton.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 10 1955

A Look At the Arts

By E. J. D.

Charles Munch Publishes Autobiographical Work

Charles Munch, director of the Boston Symphony Orchestra, is the author of "I Am a Conductor," which was published last month by the Oxford University Press. The book first appeared in France last Summer as part of a series in which leading members of the professions describe their work—Dior on dress design, Honegger on being a composer, and the like.

Munch

"I Am a Conductor" is a personal view of a difficult art. It is not a textbook on how to conduct but is concerned rather with what goes into the making of a conducting career. Munch describes his youth in a musical household where the great Albert Schweitzer was an intimate, his years of apprenticeship and how he became a conductor; the technical and aesthetic problems of program, score, rehearsal and concert; the musician's life and the conductor's life.

The book is translated by Leonard Burkat of the Boston Symphony staff, and Mr. Burkat's 25-page introduction is the first full-length portrait of Mr. Munch in English.

"I Am a Conductor" will be of equal interest to music lover and musician. It is a summary of a great career and a difficult profession, the combined story of the art and artist for those who know the concerts, the records and the broadcasts of Mr. Munch and the Boston Symphony Orchestra.

Cir. (D 302,908) (S 510,181)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
APR 10 1955

Boston Music Master Writes His Memoirs

AM A CONDUCTOR. By Charles Munch. Translated by Leonard Burkat. (Oxford University Press. $2.75. 104 pp.)

Here is a slight, but wholly charming book which reveals a very important and charming man of music, Charles Munch, music director of the Boston Symphony Orchestra since 1949. Originally the work appeared in France as a part of series in which leading professional men and women described their work. Translator Leonard Burkat of the Boston Symphony Orchestra staff draws an introductory 25-page portrait of simple, modest, warm-hearted man, who is an extremely able conductor.

Munch describes his boyhood in a musical family to which Albert Schweitzer came as an organ pupil. But chiefly he delights in writing intimately, about his work as "chef d'orchestre," in which his medium is not words but "gesture, posture, telepathy, and an irresistibly keen 'radiation.'" He considers his work as sacred as priesthood.

Reminiscences color his story of apprenticeship. He gives advice on "Becoming a Conductor," and on such problems as rehearsing, program-making, appearing at concerts, and living the musician's life. Talents, budgets, the daily existence of the orchestral musician are not above his concern. He finally concludes that "people who hate one another should not be allowed to make music together."

"Most of the time you finish by renouncing almost everything not directly connected with conducting," he writes. But not quite. For like every true artist he knows "at what fountain he finds comfort and strength," whether in Boston, Paris or Strasbourg. There he may slip away to favorite antique shops, old print dealers, or be found browsing in second-hand book stores.

For the general reader, this book fully answers the question: Why the conductor? To lovers of music, it reveals a way of life. —Rena C. Holtkamp

Clr. (D 678,064) (S 1,126,901)
This Clipping From
PHILADELPHIA, PA.
INQUIRER
APR 17 1955

From "Portraits" by Sir Joshua Reynolds

SAMUEL JOHNSON

Director Munch's Own Musical Story

I AM A CONDUCTOR. *By Charles Munch. Translated by Leonard Burkat. (Oxford University Press. 104 pp. $2.75)*

Charles Munch says he was impelled by an "insult" to write this book. It was not a recent affront, but one that gave him food for thought for 30 years. It goes back to a conversation he heard one evening long ago after a concert in Strasbourg, France. When young Munch came out on the street stirred by a Brahms symphony, he heard one member of the audience say to another: "A nice concert, but why does the orchestra always have to have a conductor in front of it?"

In "I Am a Conductor" the present maestro of the Boston Symphony Orchestra answers that question.

The book deals with many of the problems of a conductor. There are brief chapters on program-making (Munch believes in variety among the classics and the stimulation of new music). Of rehearsals he says: "I do not like to make speeches. A rehearsal is work for both the players and the conductor."

And there are some pages about the enormously complicated text a conductor uses — the orchestral score.

The 64-year-old author was born in Strasbourg of a musical family. His uncle, Eugene Munch, was the teacher of another famous Alsatian, Albert Schweitzer.

Charles Munch studied the violin under Hans Pfitzner in Strasbourg and in Paris under a famous master, Lucien Capet. Later Munch appeared as soloist with many major orchestras, including the famous Gewandhaus Orchestra of Leipzig, then under the baton of his friend, the late Wilhelm Furtwaengler.

At the age of 42 Munch arrived in Paris burning with an ambition to conduct. In a city which then boasted five major orchestras, he soon found his opportunity.

In 1947 Munch came to this country for a trans-continental tour with the French government radio National Orchestra. Two years later he succeeded a world famous maestro, Serge Koussevitszky, to one of the blue-ribbon posts in the world of music—the podium of the great Boston Symphony Orchestra.

Eminently successful with the Bostonians, Munch lives with his family in a suburban home 12 miles from Symphony Hall and visits Europe each summer. He is a happy and dedicated man in love with his work.

E. H. S.

Clr. (D 146,820) (S 298,053)
This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
APR 17 1955

"I am a conductor"
. . . *Charles Munch*

Personality of Munch Pervades His New Book

By KENNETH GILL

I AM A CONDUCTOR. By Charles Munch. Oxford University Press, New York. 104 pp. $2.75.

It is difficult to imagine music's Charles Munch launching into a discourse on the importance of a symphony conductor. This reviewer's first meeting with "Le Beau Charles" was backstage of Kleinhans Music Hall when the veteran of European concert halls made his first American tour as successor to Koussevitzky with the Boston Symphony Orchestra.

Strangely enough, this new personality on the Boston course held no dressing room court like so many of the maestros. He sat alone and unattended, calm of face and somewhat sad in expression. His English was limited, and his voice was the kindly subdued tone of a tired man.

A Musician Simple, Direct

There was no effusion, no affectation and no temperament. It was a simple, "How do you do? I like your city" and a genuine "Au revoir."

Ten minutes later, a dynamic giant lived Beethoven through a baton snapped in the first 20 bars and an orchestra of players who seemed to sense a disciple of good composition.

His published "I Am a Conductor," is a similar expression. It is calm, forthright, and without temperament. It is not Charles Munch in history, but it is Charles Munch in personality. It sets forth clearly and confidently the purpose that burns in every music director, and it soundly defines the course to be followed from apprenticeship and the long climb through professional leagues to the ever-present struggle to keep faith with a conductor's ideals.

It doesn't dwell on the podium too long but wanders through managerial offices, extension work in new scores, and the daily routine to which a conductor must resign.

First Printed in French

Originally processed in French at the commission of "Editions du Conquistador" of Paris under the title, "Je suis chef d'orchestre," it was anglicized through the efforts of Leonard Burkat, a close associate with Munch at Boston.

Little has been said of the Boston Munch that could build the American chapters in his legend. This volume is the first to speak. It reads as fluently to non musician as it does to the musician. It's continually modest, yet continually purposeful.

It speaks with the same procedure as a Charles Munch concert. It enters humbly, it unfolds with energy, reason and intelligence, and when the score has been devotedly fulfilled, it defers to the conductor's aides on stage and his listeners in the audience.

Clr. (D 202,001)
This Clipping From
BOSTON, MASS.
TRAVELER
APR 5 1955

Charles Munch's Conducting Book

Charles Munch, music director of the Boston Symphony, is author of "I Am a Conductor," which has been published by the Orford University Press.

The book first appeared last summer in france as part of a series in which leading memvers of the professions describe their work.

The Munch book is not a text book on how to conduct but tells of his career. He tells of his youth in a musical household where Albert Scrweitzer was an intimate, his apprenticeship, the problems of program, score, rehearsal asd concert, a musician's life and a conductor's life.

The book is translated by Leonard Burkat of the orchestra staff, whose 25-page introduction is the first full-length portrait of Charles Munch in English.

Clr. (D 69,251)
This Clipping From
PEORIA, ILL.
JOURNAL
APR 23 1955

Noted Conductor Tells His Story

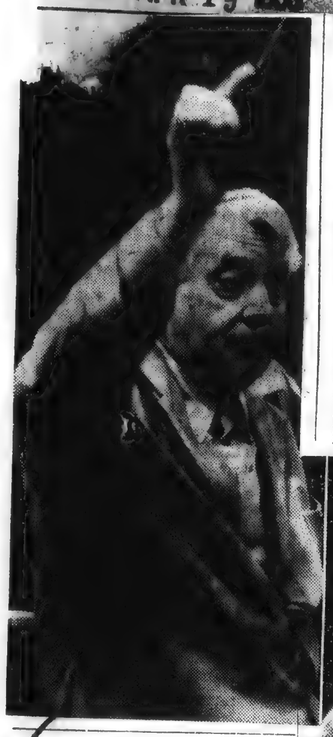
"My only reason for writing this book is so that future conductors who have faith and who wish to serve music rather than be served by it may profit from my experienec," says Charles Munch in his "I Am A Conductor" (Oxford University Press).

The book is a personal view of a difficult art and profession by the famous conductor of the Boston Symphony orchestra. In it he has given the general principles of conducting, setting forth what his kind of work involves, what it must encounter, and how it reaches its end—the listening public.

Clr. (D 99,877)
This Clipping From
RICHMOND, VA.
NEWS LEADER
APR 1 9 1955

BOOKS IN THE NEWS:

Intricacies of a Conductor's Art and Mind



I AM A CONDUCTOR, by Charles Munch; translated by Leonard Burkat; Oxford, xxxiii, 104 p., $2.75.

Reviewed by

MARIAN BENNETT COCHRANE

Twice within the past fortnight books have come from the press expressing concern over audience reaction to music: one by a critic, Pleasants' "The Agony of Modern Music," and the present volume by the distinguished conductor of the Boston Symphony Orchestra. This is a healthy sign.

Mr. Munch points out the fact, rarely noted in recent years, that there is no bad public; there are, however, bad composers, bad musicians and bad conductors. He emphasizes that "in music more than anywhere else, our deeds pursue us," and concludes that "in the end it is the public who writes our history, who names the masterpieces and the great interpreters—it is hard to please."

THE MAIN PURPOSE of this book is to explain to the layman the function and importance of the conductor as an interpreter of music through the medium of the symphony orchestra he directs. The author has sound advice for those contemplating a conducting career, as well as some extremely valuable information for the concert-going public. Those who believe that a conductor's activities are confined to beating time and cueing in the various musical entrances of the orchestra are assured that a conductor's career is just as exciting as the composer's. A conductor must have not only a complete technical mastery of his material; he must also train like an athlete and budget his time and energy carefully. In addition, a conductor's life is a perpetual renewing of learning.

"Not the least interesting part of "I Am a Conductor" is an account of Mr. Munch's personal experiences, his reactions to music and the allied arts, and his understanding of the musicians with whom he has worked. He does not disdain any orchestra, he says, having found it most stimulating to work with some of the less-finished groups, for "their goodwill and enthusiasm often more than compensate for their lack of technical attainment. I have many happy memories of conducting orchestras for young musicians," he goes on, "and provincial semiprofessional orchestras."

This small but well-written volume is highly readable, and provides an insight into the intricacies of a conductor's art and mind.

SOCIETY: Birthday Concert to Honor Pierre Monteux, 80

By MARJORIE W. SHERMAN

Friendships dating back 36 years will be renewed at a much-anticipated concert honoring the 80th birthday of Pierre Monteux on Monday. "Papa" Monteux, as he is affectionately known to members of the Boston Symphony Orchestra, came here to conduct in 1919, remaining until the late Serge Koussevitzky was named to the post in 1924. A reception given by the orchestra at the Hotel Fensgate after the Monday evening concert at Symphony Hall will give the musicians a chance to renew acquaintance with Monteux, who has been a frequent guest conductor here since 1951 and on transcontinental tours of the orchestra, sharing honors with Charles Munch.

The all-Beethoven program whic Monteux will conduct will be climaxed by two birthday musical tributes conducted by Munch, and composed for the occasion by Igor Stravinsky and Darius Milhaud. Monteux helped to win public acceptance for Stravinsky's "Petrouchka" and "The Rite of Spring" in the concert hall and for the music of Milhaud, when th latter was a member of France' avant-garde composers known as "Les Six."

Monteux spent 17 years in San Francisco, building that orchestra into one of the major ones of the country, but since his official retirement, he has been living in Hancock, Me., where his wife, the former Doris Hodgkinson, was born.

Among the first to show interest in the Monteux anniversary concert are Boston Symphony "regulars" who have heard every conductor in the orchestra's history, thanks to the return engagement in 1931 of Sir George Henschel, the orchestra's first conductor in 1881.

Among the many honor-roll regulars interested in the Monteux concert are Mrs. S. V. R. Crosby, Miss Frances G. Curtis, Mrs. Henry Endicott, Mrs. Dudley B. Fay, Mrs. Parker Fiske, Mrs. William S. Parker, Mrs. Louis A. Frothingham, Mrs. Carlton Frothingham, Mrs. Franklin T. Hammond, Mrs. Sidney Harwood, Mrs. Henry Hornblower, Mrs. Frederick Hull, Mrs. Edward L. Kent, Mrs. George Lewis, Mrs. Francis A. Seamans, Mrs. Edmund Sears and Mrs. Alvin F. Sortwell.

BOSTON TRAVELER, FRIDAY, APRIL 1, 1955

Monteux Says U. S. Needs 'Minister Of Fine Arts'

Noted Conductor Also Urges Eisenhower Establish a National Conservatory

By HENRY MINOTT

President Eisenhower should add to his cabinet a "minister of fine arts" the dean of America's symphony orchestra conductors said today.

"Ike is a painter — and a darned good one," Pierre Monteux told the United Press. "I can't understand why the President hasn't taken steps to create such a cabinet post and establish a national conservatory."

GUEST OF HONOR MONDAY NIGHT

Monteux will be honor guest at Symphony Hall, Monday night, at a musical salute on his 80th birthday.

The noted musician said he found it "very shocking" that this country, with the world's finest symphony orchestras, had no cabinet post representing the arts.

"Most countries have a minister of fine arts," he said. In France, such a minister is very effective.

"While art is one of the most important parts of American life, the whole world regards us as a commercial country."

Monteux, former conductor of the Boston and the San Francisco symphonies, thinks it's "wicked" for parents to force their children to take music lessons.

Jazz definitely serves a good purpose in the world of music, he believes.

"There is good music and bad music and good jazz and bad jazz. But when someone like Duke Ellington plays popular music it has as much of a place in the American scene as any other kind of good music."

Monteux thinks Beethoven is perhaps the greatest composer that ever lived. He things Beethoven's Ninth Symphony ranks among the greatest compositions, along with the four symphonies of Brahms and Brahms' Requiem.

LAUDS COPELAND AND BERNSTEIN

Asked to name the outstanding composer America has produced thus far, Monteux said: "Undoubtedly Aaron Copeland is best known. But Leonard Bernstein certainly has the most innate and absolute talent.

"And Paul Creston and Walter Piston also are great."

The word "octogenarian" holds no terrors for Monteux. Still actively conducting symphony orchestras up and down the country, looking forward to fall. Then he is to open the Metropolitan Opera season in New York.

[16]

Berkshire Music Festival

WHEN Nathaniel Hawthorne lived and wrote at Tanglewood a century ago, he never dreamed that the same beautiful setting in the green hills of western Massachusetts would some day be the home of one of the nation's best-attended music festivals. Neither did the founders of the Berkshire Festival when they launched the first concert in the summer of 1934.

The initial Festival, consisting of three concerts, was held on the Dan Hanna estate in the Township of Stockbridge. Sixty-five New York Philharmonic-Symphony players performed under the direction of Henry Hadley.

The Festival Committee engaged the Boston Symphony with Serge Koussevitzky as conductor for the 1936 season, and that orchestra has played at each succeeding Festival. Since 1951, following the death of Dr. Koussevitzky, his successor, Charles Munch, has conducted. In the winter of 1936 the 210-acre "Tanglewood" estate was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan.

The Music Shed was erected in time for the 1938 Festival, and in 1940 the Berkshire Music Center was established. It includes orchestral conducting, an advanced orchestra, second orchestra, a class in choral conducting, classes in composition, an opera department, and a Festival chorus.

More recently, Festival accomodations have been further enlarged, Shed concerts extended to six weeks, and season's attendance has soared well past the 100,000 mark. That the Festival will continue to flourish seems assured, for as one reviewer observes, "The Festival has a way of making its guests feel at home, and they do their best to reciprocate."

Cir. (D 172,699)
This Clipping From
BOSTON, MASS.
Christian Science Monitor
APR 2 1955

Pianist Wins Acclaim In Prokofiev Concerto

By Harold Rogers

Gary Graffman is one of the virtuosi of our younger generation of pianists, who are ready to tackle anything. Yesterday afternoon in Symphony Hall he tackled Prokofiev's tour de force, the Third Piano Concerto, and came through in a blaze of pianistic glory.

There are several requisites for this concerto—a cool head, a warm heart, and fingers of steel. Mr. Graffman qualifies. He was unperturbed by the complexities devised by Prokofiev for the keyboard. The notes shot from the piano as if white hot. It would be difficult to say if Mr. Graffman at present has much more than scintillating technique, but it can be said that little more than scintillating technique is needed for this concerto.

* * *

The piano seldom sings for itself but strikes off showers of sparks while the orchestra throbs with a melody of aspiration. In the lyrical Andantino, however, Mr. Graffman showed us briefly that he has a singing tone. The few flaws in this performance were owing to Richard Burgin's difficulty in keeping the Boston Symphony Orchestra instantly integrated with the piano.

But if Mr. Burgin's readings were not always reaching for the skies, his program was interesting from first to last. He opened with a thoroughly satisfying reading of the Concerto in D major for Stringed Instruments, attributed to C.P.E. Bach and arranged by Maximilian Steinberg.

* * *

He continued with the masterwork Bartók composed for the Boston Symphony in 1943—the Concerto for Orchestra. Here, however, the vital spark was all but missing. The music was not enough on tiptoe. The sound—and Bartók was a master at producing fascinating sound—was generally what it should have been, but more than sound is needed for a memorable performance.

After Mr. Graffman played the Prokofiev and took his several calls to enthusiastic applause, Mr. Burgin conducted the voluptuous music from Richard Strauss's "Salome"—the Dance of the Seven Veils. He gave us an entertaining performance, and perhaps it is to his credit that he didn't make the music sound so wicked as it really is.

Ostrovsky Recital Sunday

A recital by Fredy Ostrovsky, member of the first violin section of the Boston Symphony Orchestra, will be presented Sunday evening at 8:15 at the Boston Club, 20 Beacon Street. No tickets are required.

Assisted by Frank Sheldon at the piano, Mr. Ostrovsky will play [illegible] in A major, Bloch's Nocturne, Ravel's Tzigane, and three pieces for violin alone composed by himself.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 20th program of the 74th season in Symphony Hall yesterday afternoon. Gary Graffman, pianist, was the soloist. The program:

Concerto in D . . . C.P.E. Bach-Steinberg
Concerta for Orchestra . . . . . Bartok
Concerto for Piano No. 3, Op. 26 . . . Prokofieff
"Dance of the Seven Veils" from "Salome" . . . . . Strauss

By RUDOLPH ELIE

To those whose attitude to contemporary music is that of change and decay in all around I see, yesterday's program stands as a triumphant assertion of the force and vitality of the real contemporary masterworks.

First of all Bartok's Concerto for Orchestra, a towering work that may well, in the years to come, be regarded as a Fifth Symphony of the 20th century. Today but 11 years old—it was given its world premiere by this orchestra in 1944—it has already found its place as a standard symphonic work on the programs of every major orchestra in the world and there exist no less than four recordings of it.

Tragic Figure

Unlike many an orchestral masterpiece, the Concerto was recognizing from the beginning. Happily, too, for the sake of the composer, a tragic figure who died less than a year after the premiere secure in the knowledge he had at last awakened his audiences. Contrary to the notes in the program by H. W. Heinsheimer, he was present at the first performance in Boston. He came to the stage to knowledge the applause, of which, I reported at the time, "there was a heartening volume."

There was more than a "heartening volume" yesterday afternoon as Richard Burgin conducted the work in a performance as remarkable for the overall impact of its musicality as for its great orchestral virtuosity; indeed, it may be said that it achieved an ovation.

The Concerto begins softly, hauntingly, almost tentatively, presently carrying itself away in a turbulent stream of conflicting rhythms and aggressive harmonies suggesting, perhaps, Bartok's own early struggles in the finding of his musical language. It is impossible to describe the special atmosphere he evokes in the ensuing four movements, the good humored but lugubrious instrumental clowning of the scherzo; the unreleived tragedy of the elegy, almost unparalled in music for its despair and resignation; the radiant, pastoral beauty of the long-breathed melody of the intermezzo and the strong, re-assertive character of the last movement. The instrument bodies are treated throughout as soloists, which lends the Concerto a special brilliance while at the same time providing an endless procession of extraordinary sound effects. All in all, it made its way with the audience as if it were no more formidable than a Brahms symphony.

Complex Idiom

Next was Prokofieff's Third Piano Concerto, also a contemporary masterpiece, and also recognized as such by the audience. To be sure a much less difficult work in its overall intentions, it is nonetheless clothed in a difficult and complex idiom with its typically sudden Prokofieffian modulations into remote keys, its fierce motor force and its bold harmonies. The slow movement, as charming a set of variations as there is, presents no problems whatever while the two outer movements move so fast and so boldly they all but conceal the aggressive character of the musical idiom.

It was played with great bravura and technical assurance by Gary Graffman, a 27-year-old pianist with a formidable keyboard equipment. I like always to remain a little reserved about pianists until I have heard them in solo, for a concerto performance rarely reveals a pianist's real capabilities, but I must say this serious-looking young man gave a very impressive reading of the concerto, excellently seconded by Mr. Burgin and the orchestra.

The concert began with a marvelously grateful little orchestral Concerto bby Emmanuel Bach tastefully scored by Maxmillian Steinberg, a work again revealing the great attainment of the string band (as well as the glowing artistry of the solo woodwinds), and came as an end with Strauss' "Dance of the Seven Veils," as libidinous an essay as Strauss ever composed—and he was an old hand at it. Again Mr. Burgin displayed his great orchestral authority while presenting us, at the same time, with a most interesting program. Mr. Munch returns next week to offer works of Mozart, Berlioz, Debussy and Ravel with Victoria De Los Angeles as soprano soloist in the Berlioz.

Cir. (D 165,036) (S 177,199)
This Clipping From
DALLAS, TEX.
NEWS
APR 2 1955

Conductor's Book Debuted in France

BOSTON, Mass.—Charles Munch's just-published "I Am a Conductor" first appeared in France last summer as part of a series in which leading members of professions described their work.

The series originally included Dior on dress design and Honegger on composing.

Cir. (D 331,853) (S 567,298)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 2 1955

Boston Symphony Bill

Pierre Monteux will celebrate his eightieth birthday Monday evening by conducting the Boston Symphony Orchestra in a concert for the benefit of its pension fund in Boston's Symphony Hall. The first half of the program, including Beethoven's "Egmont" Overture and Piano Concerto in G major with Leon Fleisher as soloist, will be broadcast on the National Broadcasting Company network from 8:15 to 9 p. m. At the close of the concert, Charles Munch will conduct the orchestra in works composed by Igor Stravinsky and Darius Milhaud in honor of Mr. Monteux' birthday.

April 1

Berkshire Music Festival

WHEN Nathaniel Hawthorne lived and wrote at Tanglewood a century ago, he never dreamed that the same beautiful setting in the green hills of western Massachusetts would some day be the home of one of the nation's best-attended music festivals. Neither did the founders of the Berkshire Festival when they launched the first concert in the summer of 1934.

The initial Festival, consisting of three concerts, was held on the Dan Hanna estate in the Township of Stockbridge. Sixty-five New York Philharmonic-Symphony players performed under the direction of Henry Hadley.

The Festival Committee engaged the Boston Symphony with Serge Koussevitzky as conductor for the 1936 season, and that orchestra has played at each succeeding Festival. Since 1951, following the death of Dr. Koussevitzky, his successor, Charles Munch, has conducted. In the winter of 1936 the 210-acre "Tanglewood" estate was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan.

The Music Shed was erected in time for the 1938 Festival, and in 1940 the Berkshire Music Center was established. It includes orchestral conducting, an advanced orchestra, second orchestra, a class in choral conducting, classes in composition, an opera department, and a Festival chorus.

More recently, Festival accomodations have been further enlarged, Shed concerts extended to six weeks, and season's attendance has soared well past the 100,000 mark. That the Festival will continue to flourish seems assured, for as one reviewer observes, "The Festival has a way of making its guests feel at home, and they do their best to reciprocate."

Clr. (D [illegible])
This Clipping From
BOSTON, MASS.
Christian Science Monitor
APR 2 1955

Pianist Wins Acclaim In Prokofiev Concerto

By Harold Rogers

Gary Graffman is one of the virtuosi of our younger generation of pianists, who are ready to tackle anything. Yesterday afternoon in Symphony Hall he tackled Prokofiev's tour de force, the Third Piano Concerto, and came through in a blaze of pianistic glory.

There are several requisites for this concerto—a cool head, a warm heart, and fingers of steel. Mr. Graffman qualifies. He was unperturbed by the complexities devised by Prokofiev for the keyboard. The notes shot from the piano as if white hot. It would be difficult to say if Mr. Graffman at present has much more than scintillating technique, but it can be said that little more than scintillating technique is needed for this concerto.

* * *

The piano seldom sings for itself but strikes off showers of sparks while the orchestra throbs with a melody of aspiration. In the lyrical Andantino, however, Mr. Graffman showed us briefly that he has a singing tone. The few flaws in this performance were owing to Richard Burgin's difficulty in keeping the Boston Symphony Orchestra instantly integrated with the piano.

But if Mr. Burgin's readings were not always reaching for the skies, his program was interesting from first to last. He opened with a thoroughly satisfying reading of the Concerto in D major for Stringed Instruments, attributed to C.P.E. Bach and arranged by Maximilian Steinberg.

He continued with the masterwork Bartók composed for the Boston Symphony in 1943—the Concerto for Orchestra. Here, however, the vital spark was all but missing. The music was not enough on tiptoe. The sound—and Bartók was a master at producing fascinating sound—was generally what it should have been, but more than sound is needed for a memorable performance.

After Mr. Graffman played the Prokofiev and took his several calls to [illegible] applause, Mr. Burgin conducted the voluptuous [illegible] Richard Strauss's "Salome's Dance of the Seven Veils" gave us an entertaining performance, and perhaps it is to his credit that he didn't make the music sound so wicked as it really is.

Ostrovsky Recital Sunday

A recital by Fredy Ostrovsky, member of the first violin section of the Boston Symphony Orchestra, will be presented Sunday evening at 8:15 at the Bost[illegible], Beacon Street. No [illegible] are [illegible].

A [illegible] noon at the [illegible] will play [illegible] major, Bach; [illegible], Ravel's Tzigane, and three pieces for violin alone composed by himself.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 20th program of the 74th season in Symphony Hall yesterday afternoon. Gary Graffman, pianist, was the soloist. The program:

Concerto in D..... C.P.E. Bach-Steinberg
Concerto for Orchestra..... Bartok
Concerto for Piano No. 3, Op. 26..... Prokofieff
"Dance of the Seven Veils" from "Salome"..... Strauss

By RUDOLPH ELIE

To those whose attitude to contemporary music is that of change and decay in all around I see, yesterday's program stands as a triumphant assertion of the force and vitality of the real contemporary masterworks.

First of all Bartok's Concerto for Orchestra, a towering work that may well, in the years to come, be regarded as a Fifth Symphony of the 20th century. Today but 11 years old—it was given its world premiere by this orchestra in 1944—it has already found its place as a standard symphonic work on the programs of every major orchestra in the world and there exist no less than four recordings of it.

Tragic Figure

Unlike many an orchestral masterpiece, the Concerto was recognizing from the beginning. Happily, too, for the sake of the composer, a tragic figure who died less than a year after the premiere secure in the knowledge he had at last awakened his audiences. Contrary to the notes in the program by H. W. Heinsheimer, he was present at the first performance in Boston. He came to the stage to knowledge the applause, of which, I reported at the time, "there was a heartening volume."

There was more than a "heartening volume" yesterday afternoon as Richard Burgin conducted the work in a performance as remarkable for the overall impact of its musicality as for its great orchestral virtuosity; indeed, it may be said that it achieved an ovation.

The Concerto begins softly, hauntingly, almost tentatively, presently carrying itself away in a turbulent stream of conflicting rhythms and aggressive harmonies suggesting, perhaps, Bartok's own early struggles in the finding of his musical language. It is impossible to describe the special atmosphere he evokes in the ensuing four movements, the good humored but lugubrious instrumental clowning of the scherzo; the unrelieved tragedy of the elegy, almost unparalled in music for its despair and resignation; the radiant, pastoral beauty of the long-breathed melody of the intermezzo and the strong, re-assertive character of the last movement. The instrument bodies are treated throughout as soloists, which lends the Concerto a special brilliance while at the same time providing an endless procession of extraordinary sound effects. All in all, it made its way with the audience as if it were no more formidable than a Brahms symphony.

Complex Idiom

Next was Prokofieff's Third Piano Concerto, also a contemporary masterpiece, and also recognized as such by the audience. To be sure a much less difficult work in its overall intentions, it is nonetheless clothed in a difficult and complex idiom with its typically sudden Prokofieffian modulations into remote keys, its fierce motor force and its bold harmonies. The slow movement, as charming a set of variations as there is, presents no problems whatever while the two outer movements move so fast and so boldly they all but conceal the aggressive character of the musical idiom.

It was played with great bravura and technical assurance by Gary Graffman, a 27-year-old pianist with a formidable keyboard equipment. I like always to remain a little reserved about pianists until I have heard them in solo, for a concerto performance rarely reveals a pianist's real capabilities, but I must say this serious-looking young man gave a very impressive reading of the concerto, excellently seconded by Mr. Burgin and the orchestra.

The concert began with a marvelously grateful little prchestral Concerto bby Emmanuel Bach tastefully scored by Maxmillian Steinberg, a work again revealing the great attainment of the string band (as well as the glowing artistry of the solo woodwinds), and came as an end with Strauss' "Dance of the Seven Veils," as libidinous an essay as Strauss ever composed—and he was an old hand at it. Again Mr. Burgin displayed his great orchestral authority while presenting us, at the same time, with a most interesting program. Mr. Munch returns next week to offer works of Mozart, Berlioz, Debussy and Ravel with Victoria De Los Angeles as soprano soloist in the Berlioz.

Clr. (D 185,036) (S 177,199)
This Clipping From
[illegible] NEWS
APR 2 1955

Conductor's Book Debuted in France

BOSTON, Mass.—Charles Munch's just-published "I Am a Conductor" first appeared in France last summer as part of a series in which leading members of professions described their work.

The series originally included Dior on dress design and Honegger on composing.

Clr. (D 331,853) (S 567,298)
This Clipping From
NEW YORK
HERALD TR[illegible]
APR [illegible] 1955

Boston Symphony Bill

Pierre Monteux will celebrate his eightieth birthday Monday evening by conducting the Boston Symphony Orchestra in a concert for the benefit of its pension fund in Boston's Symphony Hall. The first half of the program, including Beethoven's "Egmont" Overture and Piano Concerto in G major with Leon Fleisher as soloist, will be broadcast on the National Broadcasting Company network from 8:15 to 9 p. m. At the close of the concert, Charles Munch will conduct the orchestra in works composed by Igor Stravinsky and Darius Milhaud in honor of Mr. Monteux' birthday.

MUSIC

Burgin Leads Symphony; Graffman Piano Soloist

Twentieth pair of concerts in the Friday afternoon—Saturday evening series by the Boston Symphony Orchestra, Richard Burgin conducting, at Symphony Hall. The program: C. P. E. Bach: Concerto in D major for Strings (arr. by Maximilian Steinberg); Bela Bartok: Concerto for Orchestra; Prokofieff: Third Piano Concerto (Gary Graffman, soloist, first appearances with this orchestra); Strauss: Dance of the Seven Veils, from "Salome."

BY CYRUS DURGIN

The Boston Symphony concerts this week are conducted by Richard Burgin, and they are a long crescendo of rhythm, intensity and excitement from the serenities of the string Concerto attributed to Emanuel Bach, to the erotic fevers of Salome's Dance. This music is the sort, I think, for which Mr. Burgin shows highest inclination and proficiency, and he conducted the exacting program very ably indeed.

More than nine years after it was introduced to us, Bela Bartok's Concerto for Orchestra yesterday aroused some remaining grumbles of displeasure from conservative members of the audience. But for the most part, the Friday subscribers—and others, including a good number of college boys and girls on Spring vacation—gave this memorable piece a lively hand. Well they might, for as I view it, here is one of the great masterpieces of the mid-20th Century.

This is really big music, organized with enormous skill of construction, of rhythmic variety and ingenuity beyond adequate description, and melodic invention quite remarkable. Yes, I said it, melodic invention, for beneath the cluster effects of dissonant harmony and of groups of instruments pitted against each other, the score is full of tunes. Some are longer, some fragmentary, but there they are, and they are tunes, often folkish in character, sometimes the sort of tunes which sound well on one instrument and not on another.

Not the least important part of the Concerto for Orchestra is the virtuosity of orchestration. It is as much personal in style as Bartok's masterful juggling of rhythm. Above all these component elements which make the whole, however, is the stature of the piece as communication in music, and this is most impressive stature. The music speaks, it has any amount of heart once you get to know the piece.

Gary Graffman Soloist

Gary Graffman was a soloist new to us, a 26-year-old New Yorker with a big technic, a fine, strong sense of rhythm, and an artist who does not pound even when the forceful rhythmic iterations of Prokofieff invite heavy hands. Indeed, in some of the Concerto's variations, Mr. Graffman played almost shyly. It takes a musician as well as a keyboard virtuoso to play this Concerto, which closely integrates orchestra and piano. The opportunity for solo display is comparatively small. Mr. Graffman is beyond any doubt a genuine musician. He was most enthusiastically recalled after his performance. Needless to add, he should be invited to return in another season.

If the Dance of the Seven Veils is of an Oriental savagery it is also lush and sensual in its ardors. If, as one lady correctly pointed out, "those are very noisy veils," they are silken as well, and there are places where the orchestra must have a fine sheen. That both these exactions were fully met was tribute to the ability of Mr. Burgin.

Next week Mr. Munch will return to the conductor's stand. He will conduct Mozart's E-flat Symphony (K. 543), Berlioz' song cycle, "Nuits d'ete," "La Damoiselle Elue" by Debussy, and the F major Suite by Roussel. The Spanish soprano, Victoria de los Angeles, who has not appeared at these concerts, will be soloist in Berlioz and Debussy.

N. B.—Since next Friday is Good Friday, the afternoon concert of the week will be given on Thursday.

Graffman Soloist at the Symphony

Pianist Wins Acclaim In Prokofiev Concerto

By Harold Rogers

Gary Graffman is one of the virtuosi of our younger generation of pianists, who are ready to tackle anything. Yesterday afternoon in Symphony Hall he tackled Prokofiev's tour de force, the Third Piano Concerto, and came through in a blaze of pianistic glory.

There are several requisites for this concerto—a cool head, a warm heart, and fingers of steel. Mr. Graffman qualifies. He was unperturbed by the complexities devised by Prokofiev for the keyboard. The notes shot from the piano as if white hot. It would be difficult to say if Mr. Graffman at present has much more than scintillating technique, but it can be said that little more than scintillating technique is needed for this concerto.

* * *

The piano seldom sings for itself but strikes off showers of sparks while the orchestra throbs with a melody of aspiration. In the lyrical Andantino, however, Mr. Graffman showed us briefly that he has a singing tone. The few flaws in this performance were owing to Richard Burgin's difficulty in keeping the Boston Symphony Orchestra instantly integrated with the piano.

But if Mr. Burgin's readings were not always reaching for the skies, his program was interesting from first to last. He opened with a thoroughly satisfying reading of the Concerto in D major for Stringed Instruments, attributed to C.P.E. Bach and arranged by Maximilian Steinberg.

* * *

He continued with the masterwork Bartók composed for the Boston Symphony in 1943—the Concerto for Orchestra. Here, however, the vital spark was all but missing. The music was not enough on tiptoe. The sound—and Bartók was a master at producing fascinating sound—was generally what it should have been, but more than sound is needed for a memorable performance.

After Mr. Graffman played the Prokofiev and took his several calls to enthusiastic applause, Mr. Burgin conducted the voluptuous music from Richard Strauss's "Salome"—the Dance of the Seven Veils. He gave us an entertaining performance, and perhaps it is to his credit that he didn't make the music sound so wicked as it really is.

BEANS PORRIDGE HOT

Even after our bodies are fed, the food which keeps us truly alive is an invisible manna which rains from heaven and is picked up from the Desert's dusty face each morning as fresh as dew. We live, all of us live, by the benefactions of men, of institutions, and ideas whose very names, often, we have never heard, —like children whose teeth are saved by dental research, words which they do not comprehend.

A university which depended on students' fees would collapse; a museum of fine arts which relied on its turnstile coins would be a farce; a public library at the mercy of charges for books loaned would be an intellectual junk-heap; a great hospital solely dependent on what patients could pay would be a death-trap. Always it is the same; when we move from the mere level of earning our livings up to those concerns which alone make our livings worth earning, these higher activities of man are seldom if ever entirely self-sustaining in hard money; they are, on the contrary, that which man owes to himself.

* * *

Two world wars and two revolutions have shifted the social ballast in our ship of state. These life-sustaining and spirit-renewing agencies of civilized life, once paid for largely by the rich, are now the possession of the many,—of ourselves. Hospital, library, university, museum, such institutional charges are accepted largely as routine, but a great Orchestra, being relatively a newcomer to our social apparatus, new because the newest as well as the greatest of our contemporary arts, requires an act of conscious thought to admit its claim to the support of the whole community.

The whole community, of course, it serves. "Grandeur of character," says Emerson, "acts in the dark, and succours them who never saw it." Many and many a time over does the Boston Symphony Orchestra pay its way, invisibly, in coin of a higher realm. If any institution gives this city a better repute over a wider area, national and international, what is its name? Money for its daily bread, its bread of the body, it needs and will need yearly, even after its subscribers, its "Friends," its recordings, and broadcasts have paid, as they do pay, all they can. There remains, then, one major course of financial support which is now finally beginning to be appealed to, the business community. "What! Business houses give money to a Symphony Orchestra? What has music to do with business?"

Let a philosopher, the late Alfred North Whitehead, for two decades resident in our midst, suggest an answer:

"It is the function of businessmen to civilize themselves by using their power over the practical processes of life to civilize their sociological functions. It is not enough that they should amass fortunes; and then endow a college or a hospital. The motive in amassing a fortune should be in order to use it for a socially constructive end."

* * *

Cathedrals are symphonies in stone, an orchestral symphony is a cathedral in tone, and America's "Orchestra cities" are to our society as Cathedral cities were to the Middle Ages, power plants of spiritual energy.

No one need be told at this late day the greatness of the Boston Symphony Orchestra when two continents ring with its fame, our own and Europe. No longer a possession of the few (if it ever was), it is now the delight of the many, even to free concerts on the Esplanade and by broadcast, and it is also our responsibility. Its diffusion of civilizing influence is like medical research, it benefits people who have hardly heard of it. This, then, its need of money is beans porridge hot, for what would Boston be without its Orchestra? Baked beans without brown bread?

UNCLE DUDLEY.

BOSTON, MASS.
MORNING GLOBE
APR 3 - 1955

Monteux Got 4 Francs a Day at Folies Bergere

By CYRUS DURGIN

Pierre Monteux will give his own musical birthday party when he turns 80, tomorrow. That is, at night in Symphony Hall he will conduct the Boston Symphony in a special, gala, pension fund concert devoted to the music of Beethoven. There will be other festivities during the day when he will be guest of honor, including a private get-together, with cake, arranged by the musicians of the Orchestra.

But even at the concert he will also be the central figure in more ways than one, for Charles Munch will conduct the first performances of birthday greeting pieces composed and sent by old friends, Igor Stravinsky and Darius Milhaud.

Whatever he will be thinking about tomorrow, I doubt that Pierre Monteux will be much concerned with the fact of having completed four score years upon this uneasy planet. He is not the sort of man to have age upon his mind. Two months ago, in Boston, he grinned when he said to me: "Perhaps I shall retire at 90, but certainly not at 80! That is much too young to stop working!"

Pierre Monteux doesn't show his age much.

★ ★ ★

Those of us in Symphony Hall tomorrow evening will see a familiar and reassuring sight when the door is opened by invisible hands, and the short man with the aldermanic middle and the baton in his right hand, steps out.

★ ★ ★

The walrus mustache will be white, but the hair rippling straight back from his forehead will be black. He will walk slowly and take the long step up to the stand with a little effort. But once he has smilingly accepted applause, with bows, he will turn abruptly and with no more effort than it takes to shake a stick, he will launch the orchestra into the grave unison F which begins the "Egmont" Overture.

There will be no more—and no less—show of effort the rest of the evening, through the Beethoven "Eroica" Symphony or when he joins his young friend, pianist Leon Fleisher, whom he discovered as a boy in San Francisco, in the G major Concerto. It is always this way, the sameness not of stagnation but of an artist who does things in the proper way natural to him.

Monteux is a rudder, a keel, a gyroscope or any other figure you choose, to infer stabilizing influence. He is a gentleman and a scholar, a builder of orchestras, an artist who never was given to calisthenics, who knows his business inside out and who today is at the peak of his musical powers.

★ ★ ★

Beneath all this calm, however, is the Monteux of feeling and zest, of humor and enormous knowledge, which are ageless. He may appear to be taking things easy, but listen to the music! Drama and eloquence, passion and surge are in your ears as he urges the music on.

★ ★ ★

Although he claims to be lazy, for a good many years now, Monteux has been urging the music on. Ever since the day, in 1911, when he conducted the first performance in Paris, by the Diaghilev Ballet Russe, of Stravinsky's "Petrouchka." That was his real big start, although for some years before he had been making his way with the baton.

If chickens come from eggs—and vice versa—where do musical conductors come from? Usually—and best—they come from the ranks of the orchestra, players with a special, added gift. Munch was a violinist, Koussevitzky a double-bass virtuoso, Toscanini a cellist. Monteux had been both violinist and violist. He was born in Paris April 4, 1875, of a mother who taught piano and a father who, in Monteux's own words, was "not only not musical, but almost anti-musical."

"My father was a traveler in shoes, a manufacturer's agent," smiled the conductor, his spectacles on his nose and a reminiscent gleam in his eyes. "My father knew nothing about music, cared nothing about it, and had no ear whatever for it. If occasion demanded that he join in singing 'La Marseillaise' he would go like this . . ." and Mr. Monteux sang the first phrase of the French National Anthem completely out of tune.

★ ★ ★

"That was not bad for me," Monteux continued, "for by the time I began to show talent, my father had learned his lesson. It did go badly for my older brother, however, for he wanted desperately to be a musician and our father would not permit it. So my brother in his early 'teens, went into business.

★ ★ ★

"Naturally he was not successful, for he dreamed of nothing but music. When he was 18, our father relented and my brother turned with what joy I cannot tell you, to music. But it was too late for him to make a big career, and he spent his life conducting small cafe concert bands. Yet he did become my first teacher of harmony and solfege.

"By the time I was six, my father had determined that if I did have talent, I should begin to study early. So he put in my hands a half-size violin, and sent me to study with Felix Bloc, who had married my sister. She had learned piano from my mother, and she and her husband played sonatas together and must have made a certain musical atmosphere in the family that had its effect upon me.

"After three years, I was entered at the Paris Conservatory. By 13 I was playing, when I could, with my brother's cafe concert band, and by 14 I had a part-time job playing second violin in the Folies Bergere orchestra. All this time, of course, I was still a pupil at the Paris Conservatory.

★ ★ ★

"I got four francs a day at the Folies Bergere," and the reminiscent smile became a grin as he thought of it, "enough for me to pay my mother for room and board. So truthfully I can say that I have been earning my own living since I was 14."

★ ★ ★

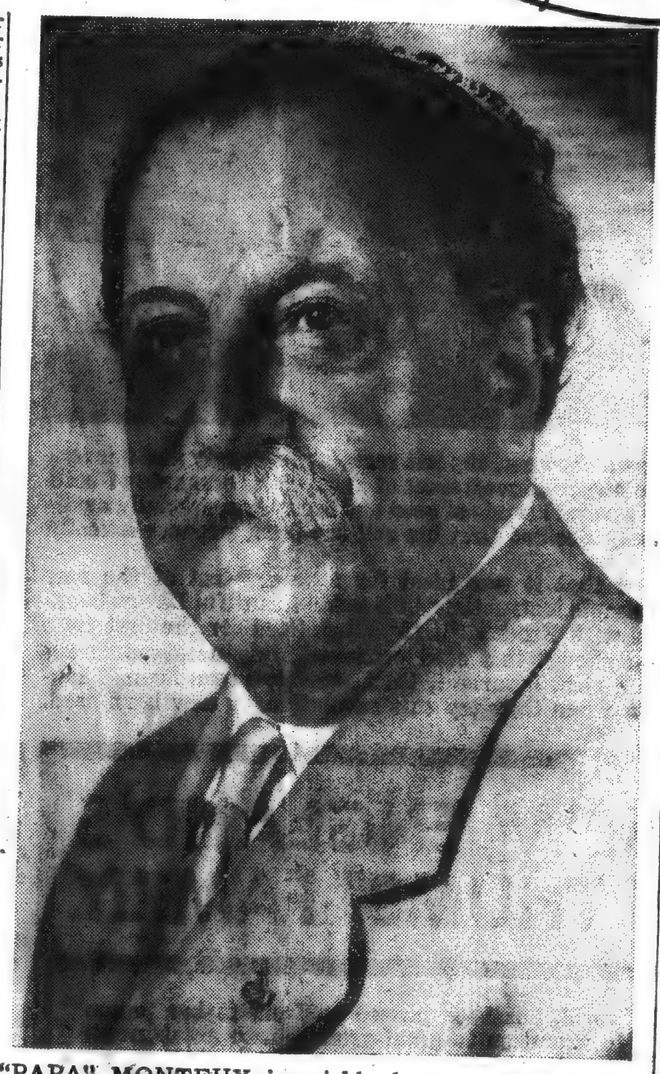
This account of his youth was punctuated, from time to time, with the phrase "but I am so lazy, you know." He explained that he never had become much of a pianist. "I could have learned, so easily, from my mother," and here he looked into space for a moment, and then the smile returned as he concluded: "but I really am lazy."

That seems to be an exaggeration. All during his student years he combined education with the practical business of making a living by music. And at some point, he does not recall exactly when, he also took up the viola, and entirely upon his own initiative.

"I never actually studied the viola, if only for the reason that, at the time, there was no course in viola at the Paris Conservatory. I liked the viola, and eventually I gave up the violin for it."

But that was not until he had won first prize in violin at the Conservatory. It was 1896, Monteux was 21, and on the same day he and his friend, Jacques Thibaud (the latter to become a famous virtuoso) each won a "first" award.

"You have to have a much bigger technic for violin than viola. I simply played the two interchangeably. After all, when you have a viola in your hand, you forget, for the moment, about the violin. There were really two reasons why I became a violist. One was my laziness, I did not want to practice as much as you have to



"PAPA" MONTEUX invariably has a twinkle in his eye that makes you think he is a good deal less than the 80 he will be tomorrow. He'll give his own musical birthday party by conducting Boston Symphony pension fund concert at Symphony Hall tomorrow night.

if you want to keep up violin technic. The viola I did not have to practice. The other reason was practical, economic.

★ ★ ★

"At 18 I had learned that the post of first viola in the Colonne Orchestra was vacant. I won the competition for it, though still a student.

★ ★ ★

"Edouard Colonne himself said to me: 'Monteux, if you keep up your practice you can become one of 200 first-rate violinists in France. But if you change to viola, you can become the best viola player in all of France.' I took his advice and never regretted it. Thus I began what was to be 17 years as solo viola with Colonne."

The years slipped by. Monteux learned a large portion of the symphonic repertory "from the inside out," and learned so well that when later he began to conduct he had no need to study anew the symphonic scores of Mozart, Beethoven, Brahms and so on.

He had time for a few chamber concerts occasionally, and was received into a quartet whose other three members were Albert Geloso, first violin; Lucien Capet, second violin and Monteux' intimate friend, and a Netherlander named Fritz Schneklund, the cellist. Schneklund was fated to remain totally obscure, except for a shred of reflected glory, for Schneklund was a friend of the Paris stockbroker who left money, position and family to paint in the South Seas—Paul Gauguin.

★ ★ ★

Sometime during those 17 years, and he cannot for the life of him remember just exactly when or what the music was—Pierre Monteux began to conduct. It evidently was during his early 20s, for at 26 his fellow players elected him assistant conductor of the Colonne Orchestra.

★ ★ ★

Probably you could say that Monteux studied conducting by doing it. He had learned much from the invaluable experience of having played under nearly all the great conductors of the day—Colonne himself, Felix Mottl, Artur Nikisch, Hermann Levi, Hans Richter, Felix Weingartner, Willem Mengelberg, Gustav Mahler and Richard Strauss. After more than 40 years, three of them remain vividly in his mind: Nikisch, whom he recalls as the most remarkable, "a real poet;" Mahler, fearfully intense and a precise, demanding disciplinarian, and Strauss, the easy-going. Nikisch, you gather, has remained Monteux' ideal of "a most impressive, all-around conductor."

From 26 to 37 Monteux worked faithfully and modestly, laying the foundation for what, not yet known to him, would be a distinguished international career. Then the big chance came, and like so many big chances in this world, it was something of an accident.

The Diaghilev Ballet Russe was popular in Paris, and a year before a young Russian composer named Igor Stravinsky had made a success with a ballet called "The Firebird." Now he had a new score, and a difficult one, whose title was "Petrouchka."

Nikolai Tcherepnine was Diaghilev's regular conductor, but when the troupe visited Paris they always hired the Colonne Orchestra for the pit. Once again the Colonne players were signed, but someone had to rehearse the orchestral part of "Petrouchka" before the dancers arrived. Gabriel Pierne, French elder statesman among musicians, was approached, and he was agreeable provided that he could also conduct the premiere. That was not to Diaghilev's liking, so Pierne said a cool No.

★ ★ ★

The next choice was Pierre Monteux, who eagerly took up the work and prepared it so well that Diaghilev reversed his position and delightedly invited Monteux to preside at the Paris premiere. That made Monteux, and from then on the way was up and easier.

★ ★ ★

A year later Monteux was asked to share the conducting with Tcherepnine; a year after that he was abruptly summoned to London when a dispute parted Diaghilev and Tcherepnine. Until World War I, Monteux was Diaghilev's principal conductor. Five days after France ordered mobilization, Monteux was in the army.

The next two years were military service, mostly grim and gray, but whenever he was not in proximity to Wilhelm II's spike-helmeted troops, and a fiddle could be found, Monteux limbered up fingers and bowing arm, and his fellow poilus liked it.

To Diaghilev, evidently, the war meant mostly deprivation of his best conductor. By the season of 1916-17, the Ballet Russe had departed upon their first visit to the United States. The stubborn impressario wanted his first conductor back, war or no war. He had sufficient brass to pull wires with the French military brass, and emerged with incredible success. Not only did he get a three-months leave for Monteux, but even obtained an extension. Probably Diaghilev did not deserve all the credit for this spectacular maneuver.

★ ★ ★

The French are wise in an old and civilized way, and the chances are that men in the War Office and along the Quai d'Orsay felt that a Monteux in uniform was but another morsel of cannon fodder, whereas a Monteux in America as representative of the finest in French musical theatre could be a valuable maker of friends-for-France.

★ ★ ★

That, exactly, was what happened. When the Ballet Russe season had ended, Otto Kahn, then a power at the Metropolitan Opera, asked Monteux to remain and conduct the French repertory in the dingy yellow brick temple at the corner of Broadway and 39th st. Monteux was obliged personally to cable the French Ministry and ask permission. The reply was a special order-with-power, to the French consul in New York to separate one Pierre Monteux temporarily from the French army. An honorable discharge followed.

Now Monteux was an international figure in music. He was highly respected for the quiet, efficient manner in which he could produce a good orchestra from more or less raw material. He had finesse, elegance as interpreter, authority as technician.

Up in Boston, in the Spring of 1918, Dr. Karl Muck, a German and great conductor of the great Boston Symphony, was arrested and interned under circumstances which, to my knowledge, have never been explained sufficiently to warrant assumption that he was guilty of espionage. Forty-odd members of the orchestra were German, and they had to go.

From a sumptuous instrument, Maj Higginson's pride was reduced to a crippled ensemble. A new conductor had to be found, and one of eminence. Henri Rabaud, something of a composer, less of a conductor, but French and esteemed, was the man chosen. But he could not cross the Atlantic, full of U-boats, in time for the season's opening.

★ ★ ★

Monteux it was who stepped in for the first three weeks, drilled the orchestra and opened the season.

Raubaud spent his year here and if I may enter a speculation both he and the Boston trustees were inwardly pleased when he declined to return. Now Monteux was No. 1 man. The Autumn of 1919 saw him assume the stand as conductor of the Boston Symphony Orchestra in full power, title and reputation.

But in March, 1920, trouble returned. The episode of the musicians' strike is too long to be told again here, but when the heat of disagreement had cooled, again the orchestra was reduced in numbers, crippled in effectiveness. Again Monteux set to work building it up. He did it so well, restoring the Boston Symphony's good musical name as well as its prowess that, in 1924, when he left Boston and Serge Koussevitzky arrived, Monteux handed over a first-rate orchestra to the brilliant, intuitive Slav.

The next move changed Monteux' base of operation from America to Europe. Asked to help out with the Concertgebouw Orchester of Amsterdam while Willem Mengelberg was sick, Monteux readily agreed. The eventual outcome was 12 years in the Dutch city, and status as associate conductor with Mengelberg.

★ ★ ★

All this time, however, as before, Monteux traveled about when he was free, conducting many orchestras as guest. He estimates that he has worked with 66 different orchestras.

★ ★ ★

Another call for help was received in 1936. This time it was from the city of San Francisco, where the Symphony had all but breathed its last. Dr. Monteux took charge of the patient, nursed it carefully, and saw it restored to better health than it ever had enjoyed. All told, 17 years of the Monteux Odyssey were spent in the cosmopolitan West Coast city, where the life, musical and gourmet, pleased him.

Cir. (D 503,999) (S 1,096,790)
This Clipping From
NEW YORK, N. Y.
TIMES
APR 3 - 1955

MONTEUX AT 80

Conductor's Vitality Is Undiminished As He Plans for Continued Activity

By OL[illegible]ES

TOMORROW night Pierre Monteux, on the occasion of his eightieth birthday, will conduct in Symphony Hall the major part of the program of the Pension Fund of the Boston Symphony Orchestra. The orchestra is one with which he has special ties, lasting from the five years of his directorship of that body from 1919 to 1924, and the many "guest" appearances he has made since and will make again as its leader.

At the same concert Charles Munch, the Boston orchestra's present director, will salute Mr. Monteux by conducting two short new works Darius Milhaud and Igor Stravinsky have composed in his honor. After the concert there will be still further festivities in his honor.

The nature of this occasion will be characteristic of Monteux and of his rather incredible activities as a foremost orchestral leader of our period. He celebrates his birthday not by taking some leisure and relaxation with family and friends, but by donating his services to the Pension Fund of the great orchestra with whose very survival in the troubled years after World War I he had much to do, and whose existence and impeccable standards of achievement he has deeply at heart.

It is also significant of Monteux and his career that tomorrow night's concert has in it nothing of the valedictory nature about it. It will be an episode, a memorable one, but simply an event in a series of symphonic and operatic occasions which, through the coming summer, here and abroad, represents a fragment of two years' quota of performances that leave Monteux as much engaged as he can contemplate with equanimity up to 1958!

In eleven days last February Mr. Monteux conducted nine Boston Symphony concerts and one Metropolitan opera. It is his boast, and an extremely pardonable one, that in sixty-five years of conducting he has not missed a rehearsal or a performance. This is due not only to physical stamina but also to courage. One day in a season past, on a short tour with the Boston Symphony, Mr. Monteux was in an automobile accident that cracked four of his ribs. The orchestra's manager, William Brennan, put it to him squarely—could he endure the four concerts just in front of them, and rest when they got back to Boston? Mr. Monteux conducted that night, after the doctor had taped and strapped him, and went through with the four concerts of the itinerary.

Busy Schedule

And here, aside from another Metropolitan appearance this week and a few more orchestral dates before he sails for London, is what our octogenarian friend has before him in the months immediately to come:

Two concerts with the London Philharmonic on April 24 and 25.

Opera performances, with four young American singers with whom Monteux has already worked in preparation and will take abroad with him, of Gluck's "Orfeo" and Debussy's "Pelléas et Mélisande" at the Théatre Royale de la Monnaie, on May 18, 19, 20, 26, 27, and 28.

The making of records—orchestral—in Paris in early June.

A gala concert there on the ninth of that month, when the program will consist entirely of certain of the most famous of the "firsts" that Monteux has conducted in his lifetime. They will include Stravinsky's "Petruchka" and "Sacre du printemps"; Debussy's "Jeux"; Ravel's "Daphnis et Chloe." He conducts the "Sacre du printemps" on June 15 at Strassbourg—and what memories that performance, which he conducted in 1913, have for him!

He directs four concerts for the Holland Music Festival, in Amsterdam, Scheveningen, and other cities that festival visits in the course of its annual ministrations, on June 24, 25, 26 and 27.

He then [illegible] for our various summer festivals, including appearances at the Stadium concert of July 27; at the Dell in Philadelphia; at the Tanglewood Festival in the two weeks in late July, and at Ravinia Park in Chicago for his fifteenth consecutive season there.

Here, also, are special associations for Monteux. One of them is an occasion, during the annual Ravinia summer season, when the viola player of the Budapest Quartet was unexpectedly delayed, just prior to its concert. Informed of the mishap, Monteux found a viola—"not *my* viola," he said, "but *a* viola"—took his place in the quartet without rehearsal, and played with complete security and a resultant smoothness of ensemble.

The other personal association is the manner in which his Ravinia engagements are made. There is no contract, nor has there been one. But at the end of the season Mr. Monteux receives a bottle of his favorite Pontet-Canet wine, and on this bottle a ribbon with the inscription: "A bientôt"! It is a comrade's agreement.

Violinist

From early beginnings, and before he graduated as a first prize-winner in violin from the Paris Conservatoire in 1896, Monteux was conducting, in small theatres, in cafés, with little orchestras that soon were to give place to big ones. In the violin test there were 300 competing. Two other winners of first prizes besides Monteux were Jacques Thibaud and Pierre Sechiari. Sechiari, phenomenally gifted, died young.

Already Monteux had become authoritative with the viola as well as the violin, and had augmented his income by many a small fee received for taking part in quartet performances. A 'cellist advised that he specialize on the viola, as Paris was overcrowded with first-rate violinists. Monteux became first violist in the orchestra of the Opéra-Comique and first violinist of the Colonne Orchestra, of which he soon became assistant conductor. He later conducted the Colonne Orchestra, just as he later conducted most of the great orchestras of Russia, England, France, Italy and America. His last engagement as the permanent director of a symphonic body was the seventeen years he spent, from 1935, in building the San Francisco Orchestra to its present eminence.

It is not easy to separate the strands, chronologically speaking, of the intense and varied activities of his early years, or of the years that lie directly in his path. These include that activity which lies nearest his heart—the conductor's school that he directs each August at Hancock, Me. He shrugged his shoulders, with mock chagrin, and twinkling eye. "And yet," he complained, referring to the end of his long engagement with the San Francisco Symphony, "they say I have resigned!"

Cir. (D 294,859) (S 252,207)
This Clipping From
BOSTON, MASS.
POST
APR 3 - 1955

Rare Symphony Program To Benefit Pension Fund

By ROSE WALSH
Society Editor

Boston Symphony followers and their friends have a rare treat in store tomorrow evening when the noted Pierre Monteux who conducted the Boston Symphony Orchestra from 1919 to 1924 returns to Symphony Hall to celebrate his 80th birthday by conducting a concert of all-Beethoven music for the benefit of the orchestra's pension fund. Beethoven is the conductor's favorite composer. Many music lovers who attended symphony during Monteux' era will be on hand to wish him "happy returns of the day," tomorrow evening. During his notable career including 17 years with the San Francisco Symphony Mr. Monteux has conducted 65 orchestras in the United States and abroad.

A special feature of the occasion will come at the end of the concert when Boston Symphony conductor Dr. Charles Munch will lead the orchestra in two compositions written by Igor Stravinsky and Darius Milhaud.

Among those planning to attend the important symphony event are Mrs. R. L. deNormandie, Mrs. S. L. Slosberg, Mrs. William Dexter, Mrs. George E. Judd, Mrs. Roger S. Clapp, Mrs. Templeton Pond, Mrs. Serge Koussevitsky, Dr. and Mrs. J. H. Means, Mrs. Margaret Ruthven Lang, Mrs. Samuel Mixter, Mrs. Mary M. Sampson, Mrs. Eleonore Gould, Mrs. E. J. Samson, Mrs. Elton Gray, Cushman, Mrs. John Lunn, Mrs. Otis T. Russell, Mrs. Gregory Camp, Mrs. Philip R. Mather, Mrs. Robert H. Montgomery and numerous others.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 3 - 1955

Boston to Honor Monteux Tomorrow

The 80th birthday of Pierre Monteux, a landmark in a long career, will be celebrated tomorrow night when a large audience greets him in Symphony hall. Mr. Monteux in response will conduct the Boston Symphony orchestra, which was once his own, in an all-Beethoven program for the benefit of the orchestra's pension fund. It will include the "Egmont" Overture, the Fourth Piano Concerto, with Leon Fleisher as soloist and the "Eroica" Symphony. At the conclusion of the regular program, Charles Munch will greet his colleague, make a presentation yet to be divulged and conduct two works composed for the occasion by two of the foremost living composers, long indebted to this conductor for introduction of their music. They are "Greeting Prelude for the 80th Birthday of Pierre Monteux" by Stravinsky, and "Pensee amicale" by Milhaud.

Cir. (D 54,143) (S 104,048)
This Clipping From
WORCESTER, MASS.
TELEGRAM
APR 3 - 1955

Monteux To Direct Symphony

The 119th Pension Fund Concert of the Boston Symphony Orchestra on Mont[illegible]ll be heard in part on WBZ-NBC radio at 8.15 p.m. The renowned conductor Pierre Monteux, will direct this concert, and the American pianist Leon Fleischer will be soloist.

The occasion also will mark Monteux' 80th birthday, and special ceremonies will be held in Boston to mark the occasion after the broadcast.

For the special broadcast, Monteux has chosen two of Beethoven's most popular works. The "Egmont Overture" will open the concert, followed by the "Concerto No. 4 in C Major" with Leon Fleischer as soloist.

His contribution to the musical life of the U. S. has been prodigious. As conductor of the original Ballet Russe starring the great Nijinsky in its American tours, and then as conductor of the Boston Symphony from 1919 to 1924, he wrote glorious pages in the history of musical performance.

Later, as director of the San Francisco Symphony and currently as a guest conductor of the Boston Symphony and Berkshire Music Center, he continues to bring his great art to American audiences. In recent years he has added to his renown with performances at the Metropolitan Opera. He also was one of the founders of the NBC Symphony Orchestra.

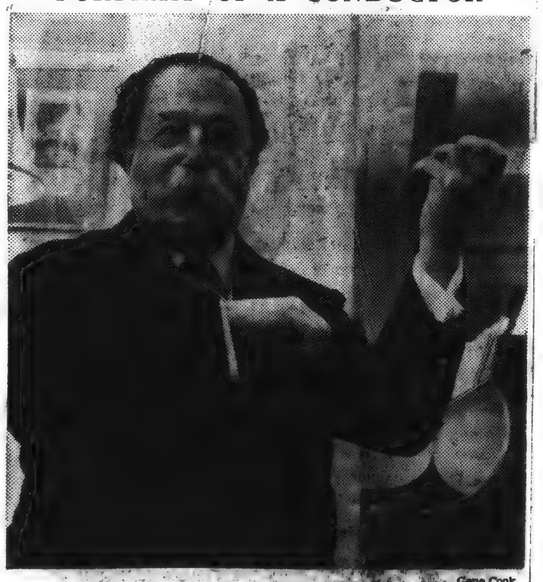
SPRINGFIELD, MASS.
REPUBLICAN
APR 3 - 1955

Munch Will Return For Saturday Concert

Cities Service Band of America, under direction of Paul Lavalle, will salute the circus tomorrow with "Under the Big Top" and "Circus Day Parade."

The Boston Symphony Orchestra on Saturday will be directed by Charles Munch, with Victoria de los Angeles as guest soloist in Berlioz's "Nuits d'Ete."

PORTRAIT OF A CONDUCTOR



Gene Cook

Pierre Monteux, in relaxed mood, as he was photographed a few days before his 80th birthday, which occurs tomorrow.

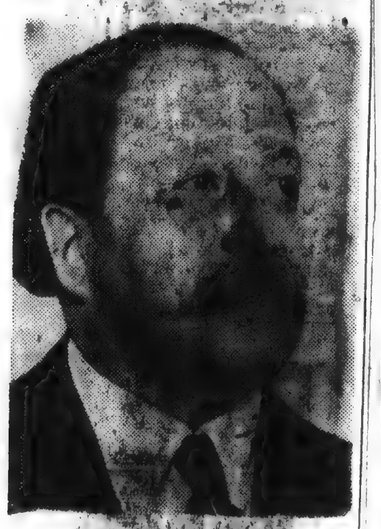
[20]

SPRINGFIELD, MASS.
REPUBLICAN
APR 3 - 1955

MONTEUX WILL CONDUCT ON HIS 80TH BIRTHDAY

To Lead BSO Pension Fund Concert at Boston Tomorrow

Boston, April 2—The 119th Pension Fund Concert of the Boston Symphony Orchestra tomorrow will be heard in part on the NBC Radio network (8.15 to 9 p. m., EST). Pierre Monteux, will direct this special concert and the American pianist Leon Fleischer will be soloist. The occasion also will mark Monteux' 80th birthday, and special ceremonies will be held in



PIERRE MONTEUX

Boston to mark the occasion after the broadcast.

For the special broadcast, Monteux has chosen two of Beethoven's most popular works. The "Egmont" Overture will open the concert, followed by the Concerto No. 4 in C major with Fleischer as soloist.

Monteux' contribution to the musical life of the U. S. has been prodigious. As conductor of the original Ballet Russe starring the great Nijinsky in its American tours and then as conductor of the Boston Symphony from 1919 to 1924, he wrote glorious pages in the history of musical performance. Later, as director of the San Francisco Symphony and currently as a guest conductor of the Boston Symphony and Berkshire Music Center, he continues to bring his great art to American audiences.

In recent years he has added to his renown with brilliant performances at the Metropolitan Opera. He also was one of the founders of the NBC Symphony Orchestra.

Cle. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 3 1955

Pierre Monteux Feted Tomorrow

Will Conduct Boston Symphony in Program

Special to The Standard-Times

BOSTON, April 2—The 80th birthday of Pierre Monteux, a landmark in a long career, will be celebrated Monday night when a great audience greets him in Symphony Hall.

Mr. Monteux, in response will conduct the Boston Symphony Orchestra, which [illegible] his own, in an all-Beethoven program for the benefit of the orchestra's pension fund. It will include the "Egmont" Overture, the "Fourth Piano Concerto," with Leon Fleisher as soloist and the "Eroica Symphony."

At the conclusion of the regular program, Charles Munch will greet his colleague and make a presentation which cannot yet be divulged and conduct two works composed for the occasion by two foremost living composers, who are long indebted to this conductor for the introduction of their music.

They are "Greeting Prelude for the 80th Birthday of Pierre Monteux" by Stravinsky, and "Pensee Amicale," by Milhaud.

The orchestra, under the direction of Mr. Munch, will give the 21st pair of concerts at Symphony Hall next Thursday afternoon and Saturday night. The program will open with Mozart's "Symphony No. 30 in E Flat." Victoria de los Angeles, the soprano of the Metropolitan Opera, will make her first apperances at these concerts in two numbers, one of which will have its first performance in this series—Berlioz's "Summer Nights," a cycle of six songs by Theophile Gautier and composed for voice and orchestra. The other work will be Debussy's "The Blessed Damozel," in which the Radcliffe Choral Society and Carol Smith, contralto, will also assist. The closing number will be Roussel's "Suite in F."

There will be a concert on April 12 in Symphony Hall, in which Maurice Eisenberg will appear as soloist in Elgar's "Concerto in E Minor," for violoncello and orchestra. Mr. Munch will open with Roussel's "Suite in F" and close the program with Beethoven's "Pastoral Symphony."

On April 14, the last of the series of open rehearsals will take place. Isaac Stern, the violinist, will take part in this rehearsal in preparation for the program to follow.

France-amérique

LE JOURNAL FRANÇAIS DES ETATS-UNIS

127 EAST 81ST STREET
NEW YORK 28, N. Y.
TEL. REGENT 7-9450

Pour ses 80 ans PIERRE MONTEUX

conduira, le lundi 4 avril, l'orchestre symphonique de Boston

VOICI plus d'un demi-siècle, quelques années avant la première guerre, mon père était violoniste et altiste du fameux orchestre des Concerts Colonne de Paris. Pour compléter notre éducation musicale, chaque samedi matin, mes deux frères et moi partions "avec Papa" pour assister à

par Louis SPEYER,
soliste de l'Orchestre symphonique de Boston

la répétition. Avec quelle joie nous admirions les musiciens et le grand chef, Edouard Colonne! Ce petit homme, avec sa tête inspirée, son immense chevelure et sa barbe blonde, nous semblait un géant sur la scène! C'était un grand romantique; ses interprétations de Berlioz et de Franck sont restées incomparables. Lorsque nous avons entendu pour la première fois la "Damnation de Faust", l'impression fut inoubliable. Le chef des choeurs, second chef et alto solo, était un jeune artiste que, déjà, on admirait beaucoup. Il s'appelait **Pierre Monteux.**

Ce fut ma première rencontre avec celui qui devait devenir un de mes chefs, le professeur de violon de mon frère et, j'ose le dire avec fierté, un grand ami.

Quelques années plus tard, armé de mon premier prix de hautbois, je pris part à certains concerts de l'Orchestre Colonne, sous la direction de Gabriel Pierné.

Le mois de mai à Paris a toujours été l'époque musicale par excellence: festivals, récitals par les plus grands artistes du monde. En 1909, les Ballets russes de Diaghilev donnèrent à l'Opéra leurs premières représentations. Ce fut une véritable révolution artistique.

Un nouvel orchestre, consacré à la musique moderne, fut formé à Paris: les Concerts Monteux. Mon frère et moi en faisions partie. Le "Sacre du Printemps" y fut donné pour la première fois.

1914. Plus d'autre musique, hélas, que celle des canons et fusils. Pierre Monteux, mobilisé aux premières heures de la guerre, fait son devoir dans les tranchées, bien loin des salles de concert. En 1916, un ordre ministériel rappelle notre poilu: il s'agit d'aller affirmer la pérennité artistique de la France aux Etats-Unis, où tous les grands chefs d'orchestre sont allemands. Pierre Monteux part conduire les Ballets russes à l'Opéra Métropolitain de New-York.

1918, victoire! L'orchestre de Boston fait appel à la France pour remplacer son chef allemand, le Dr K. Muck, obligé de démissionner. Henri Rataud, grand musicien, compositeur de l'opéra "Marouf", accepte de venir, mais ne peut commencer la saison en octobre. Pierre Monteux se dévoue pour son collègue et conduit les trois premiers concerts; ils sont accueillis avec enthousiasme.

Henri Rataud, après une saison trop longue pour ses forces, est rappelé à Paris, à la direction du Conservatoire.

Pierre Monteux est à Boston. Il le remplace sur l'heure. Il restera cinq années avec la "Boston Symphony". Nous pouvons lui accorder le titre de "Sauveur" de cet orchestre. Seul, un musicien comme lui pouvait faire face à des événements aussi graves que le renvoi de tous les musiciens allemands non naturalisés et une grève qui laissa l'orchestre réduit à quelques dizaines de musiciens.

Avec un courage inouï, Monteux fit face à toutes les difficultés. Par un travail acharné, grâce à son immense talent et à ses profondes qualités humaines, notre grand chef put laisser à son successeur, Serge Koussevitzky, un excellent orchestre.

Après un court séjour à Philadelphie, Monteux revint en France pour prendre la direction de l'Orchestre Symphonique. Ensuite, il partagea avec W. Mengelberg la direction du fameux Concertgebow de Hollande.

En 1935, retour aux Etats-Unis. San Francisco appelle Pierre Monteux. En quelques années, le San Francisco Symphony devint l'un des meilleurs du pays.

Aujourd'hui, le fameux Maestro est invité par les plus grands orchestres du monde entier. Son succès, et le respect qu'il inspire, le placent en tête du monde musical.

Après chaque saison bien remplie, il n'a qu'une hâte: retourner à Hancock, Maine, avec Mme Doris Monteux, originaire de cette région. Là, ils retrouvent le calme apaisant de leur "home". Mais le Maître peut-il rester inactif? Il a fondé "L'Ecole Monteux pour chefs d'orchestre". Pendant six semaines, les jeunes musiciens viennent, sous sa direction et dans une charmante atmosphère d'intimité artistique, étudier l'art de diriger.

Charles Münch, le chef de la Boston Symphony, a toujours montré son amitié et son admiration pour son collègue, en partageant avec lui les grandes tournées d'Europe et des Etats-Unis.

Dans un geste magnifique, Pierre Monteux a offert à la Boston Symphony de venir le jour de son 80ème anniversaire, lundi prochain, 4 avril, conduire le concert donné au bénéfice de la Pension des Musiciens. Pour tous les musiciens qui ont travaillé avec lui, pour ses innombrables amis, rien ne pouvait être plus beau que de revoir en ce jour mémorable notre Pierre Monteux au pupitre de l'orchestre, qui lui doit tant.

DALLAS, TEX.
NEWS
APR 4 1955

Monteux, Boston Symphony in Benefit Concert

A special concert of the Boston Symphony Orchestra will be heard at 7:15-8 p.m., Monday, on WFAA-820. The concert for the benefit of the Orchestra's Pension Fund will be conducted by Pierre Monteux and the American pianist Leon Fleischer will be soloist.

The occasion also will mark Monteux's 80th birthday, and there will be a special greeting to him during the intermission.

Two of Beethoven's most popular works, the "Egmont" Overture and the Concerto No. 4 in C Major have been chosen for the concert.

CELLIST-COMPOSER of the Boston Symphony Orchestra, Jacobus Langendoen, whose salute to Pierre Monteux will be given tonight at pension fund concert.

(Globe Staff Photo by Thomas O'Connor)

VETERAN MUSICIANS—Pierre Monteux (center), 80 years old today, will direct Boston Symphony Orchestra tonight in special concert. He is shown with Arthur Fiedler (left), who played under Monteux in 1915, and Richard Burgin, who also started his career under Monteux.

Langendoen Conducts Own Tribute

Cellist Turns Table on Papa Monteux

Tonight is the night that famed symphony conductor Pierre "Papa" Monteux has a very special party on his 80th birthday.

Symphony Hall will be jammed, and a coast to coast radio audience will listen into the special Boston Symphony Orchestra pension fund concert.

But that won't be all. After the last applause has died down at Symphony Hall, a few of Monteux' Boston Symphony friends from the old days (he was its conductor from 1919-24) will go over to the Hotel Fensgate.

And there the tables will be turned, so to speak, on Monteux by Jacobus Langendoen, the cellist Monteux brought to Boston many years ago from Holland. Monteux is famed for introducing new music, and Langendoen has oftentimes played with the Symphony in that capacity.

But tonight the 64-year-old Langendoen will pick up the baton, and the older man with the walrus mustache will listen while Langendoen's own private birthday tribute is played by 12 of the Symphony players.

Langendoen, known to hundreds of music lovers hereabouts as "Jake," lives in Newton. He also has a substantial reputation as a teacher and composer.

His special birthday tribute tonight is full of witty twists. It includes a bit from Igor Stravinski's famed "Rites of Spring," which Monteux long ago introduced to a Boston audience.

This evokes the story of how the famed French-born conductor engaged Langendoen for the Boston Symphony. The cellist still remembers the details with excitement.

Discovered in 1919

"Jake" trained in the Dutch Royal Conservatory and became first cellist of the Royal Opera at The Hague. The year was 1919, and Monteux, the Boston Symphony's conductor, was in Paris. He needed a new cellist for his orchestra.

Informed that young Jacobus Langendoen seemed a likely candidate, Monteux sent word that he would like to come from Paris to audition him.

The e[illegible] took place in a hotel, with Beethoven's "Symphonic Variations" as the test piece. At the end, Monteux was enthusiastic. He said, "You're engaged, if you can go to Boston."

"Er, sir, would you wait a little until I consult my wife," Jake gulped.

Ran Home and Told

"I grabbed my cello and ran for home," he recalled today. "I figured I could make better time on foot than by other way.

"In 20 minutes the cello and I arrived at home, and I gasped out to my wife, 'Lenie, do you want to go to America with me?'"

The cellist's wife replied without hesitation, "I'll go anywhere."

Langendoen played in the front rank of the Boston Symphony cellists throughout the five years of Monteux' regime, then a quarter century under Serge Koussevitzky.

He has continued under Charles Munch's six seasons.

Recently Munch introduced two of Langendoen's compositions at Symphony concerts and Arthur Fiedler has played his works—some of them symphonic, some in lighter vein—at the Pops. "Jake" has been heading the Pop's cello section and the Esplanade concerts.

MONDAY, APRIL 4, 1955

Monteux Leads Boston Symphony

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight — 13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct two birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

As 80th Birthday Gift Tonight

"It certainly did."

Then I asked him what he would play if he were a young conductor just beginning his career. The maestro smiled and said:

"I would play Beethoven, Brahms, Mozart, even Strauss. I would play some moderns—Americans like Kreisler, Barber, Copland — but I would play mostly the classics."

Then I asked a delicate question about his thinking of retiring.

Monteux shot up a classic eyebrow and demanded: "Retire? What is that word? Is it English?"

On that note we retired.

[22]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955

BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, is welcomed at the Back Bay station by, left to right, violinist Harry Ellis Dickson, Pops conductor Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony manager.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 6 - 1955
Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 5 1955

BIRTHDAY TOAST—Guest of honor Pierre Monteux is flanked by Charles Munch of Boston Symphony and Arthur Fiedler of Boston Pops.

Monteux Leads Boston Symphony As 80th Birthday Gift Tonight

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont" Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

"It certainly did."

Then I asked him what he would play if he were a young conductor just beginning his career. The maestro smiled and said:

"I would play Beethoven, Brahms, Mozart, even Strauss. I would play some moderns—Americans like Kreisler, Barber, Copland — but I would play mostly the classics."

Then I asked a delicate question about his thinking of retiring.

Monteux shot up a classic eyebrow and demanded: "Retire? What is that word? Is it English?"

On that note we retired.

Cir. (D 38,155)
This Clipping From
PAWTUCKET, R. I.
TIMES
Cir. (D 90,143) (S 90,143)
This Clipping From
NEW HAVEN, CONN.
REGISTER
Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
Cir. (D 39,943) (S 44,918)
This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
APR 5 1955

onteux Honored Upon 80th Birthday

Noted Boston Musicians Fete 'Visiting Fireman'

Pierre Monteaux (left) points proudly to his City of San Francisco — United Press Telephoto honorary fire chief's badge, which he wore prominently during his 80th birthday celebration in Boston, Mass., last night. With the maestro are Arthur Fiedler (center), conductor of the Boston Pops orchestra, and Charles Munch (right), conductor of the Boston Symphony. Monteaux, former conductor of the Boston and San Francisco Symphony orchestras, directed a pension fund concert for the Boston Symphony and the musicians.

[23]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955

BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, is welcomed at the Back Bay station by, left to right, violinist Harry Ellis Dickson, Pops conductor Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony manager.

—Associated Press Wirephoto

BIRTHDAY TOAST—Conductor Pierre Monteux, center, is honored with a toast on his 80th birthday in Boston. Drinking to his health are Charles Munch, left, of the Boston Symphony and Arthur Fiedler of Boston Pops. Fiedler was a violin player in the Boston Symphony when Monteux directed the orchestra after World War I.

Monteux Leads Boston Symphony As 80th Birthday Gift Tonight

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

"It certainly did."

Then I asked him what he would play if he were a young conductor just beginning his career. The maestro smiled and said:

"I would play Beethoven, Brahms, Mozart, even Strauss. I would play some moderns—Americans like Kreisler, Barber, Copland — but I would play mostly the classics."

Then I asked a delicate question about his thinking of retiring.

Monteux shot up a classic eyebrow and demanded: "Retire? What is that word? Is it English?"

On that note we retired.

Cir. (D 38,155)
This Clipping From
PAWTUCKET, R. I.
TIMES
Cir. (D 90,143) (S 90,143)
This Clipping From
NEW HAVEN, CONN.
REGISTER
Cir. (D 44,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
Cir. (D 29,543) (S 44,918)
This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
APR 5 1955

onteux Honored Upon 80th Birthday

Noted Boston Musicians Fete 'Visiting Fireman'

Pierre Monteaux (left) points proudly to his City of San Francisco honorary fire chief's badge, which he wore prominently during his 80th birthday celebration in Boston, Mass., last night. With the maestro are Arthur Fiedler (center), conductor of the Boston Pops orchestra, and Charles Munch (right), conductor of the Boston Symphony. Monteaux, former conductor of the Boston and San Francisco Symphony orchestras, directed a pension fund concert for the Boston Symphony and then was feted by the musicians.

— United Press Telephoto

a Boston
t) of the

n Boston
ft) of the

[23]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955

BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, is we
Back Bay station by, left to right, violinist Harry Ellis Dickson, P
Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony manag

—Associated Press Wirephoto

BIRTHDAY TOAST—Conductor Pierre Monteux, center, is honored with a toast on his 80th birthday in Boston. Drinking [illegible] Munch, left, of the Boston Symphony [illegible] was a violin player

Monteux Leads Boston Symphony As 8

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courag to play their premieres in t early years of this century a he said:

APR 6 - 1955

Toasting Health of Pierre Monteux, center, world famous conductor, on his 80th birthday yesterday in Boston are Charles Munch, left, of the Boston Symphony and Arthur Fiedler of Boston Pops. The "grand old man" of the conducting world has directed 56 orchestras in the United States and Europe. Fiedler was a viola player in the Boston Symphony when Monteux directed the orchestra after World War I.

—Associated Press Photo

[23]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955

BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, is we
Back Bay station by, left to right, violinist Harry Ellis Dickson, P
Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony manag

Monteux Leads Boston Symphony As 8

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

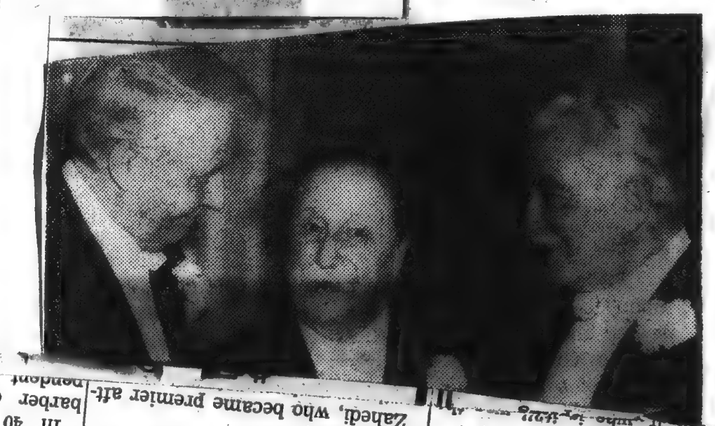
But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

"It ce
Then
would
conduct
reer. T
said:
"I
Brahms
I would
Americ



Iranian Premier Resigns Office

Tehran, Iran — (AP) — Premier Gen. Fazollah Zahedi yesterday submitted his resignation to the Shah, an authoritative royal court source said.

Zahedi, who became premier at

...ouncillo's letter said the bar-
...bers are not making an Ameri-
...can standard of living. It also
...criticized the Health Department
...for refusing a price increase on
...haircuts to rise from $1 to $1.15,
...and for declining to give the bar-
...bers a five-day week.

In 40 states, the letter said, barber control boards are inde-

...The present barbering board now
...serves under the jurisdiction of
...the Health Department.

In that, Casey said the bill ...would place control over barber-...shops in a board "which would be ...presumably more concerned with ...the interests of its own trade ...group than with the interests of ...the public in general."

The old man slouched in the ...back seat, his eyes almost closed, ...a new cigar in his ample moist ...lips.

And then, almost as an after-...thought, when his car was 20 feet ...from the main body of the crowd—...Winston Churchill flashed the V-...for-Victory sign.

...They may not have known that ...Churchill was making an historic ...last ride, but they knew it was ...Churchill and that was enough. ...They let loose a thundering roar.

Then Churchill's car returned ...into view.

Ten minutes later only a hand-...ful of people remained before the ...palace gates. The others drifted ...away.

"It's Winston!"

...big black cigar and those ...chievous eyes.

...of the man in the back se...

...ace outside Buckingham Palace ...esterday and many recognized ...nly a tired old man.

...They saw Sir Winston Church...ide up to the palace in a limou-...ine and, after a spell inside, ride...way again. He had presented ...Queen Elizabeth II his resignation ...s Prime Minister.

But because of London's news-...aper strike—now in its 12th day—...ost of the viewers were utterly ...n the dark as a page of history ...ipped over before their eyes.

"Pardon me," said a Scot, Mal-...olm MacFie, "I've been standing ...ere for two hours and I haven't ...he foggiest notion what all this is ...bout."

...His case appeared typical. ...An exasperated mother turned to ...er teen-age daughter.

"Have you detected anything, or ...re we simply standing in this ...rowd for no good reason?" she ...sked.

"Mother," answered the girl, ...something must be happening." ..."Then I hope it happens in a ...rry."

...At 4:22 p.m. the Queen's car ...vung up before the gates.

...Eight minutes later, Churchill's ...r hove into view.

...London —(AP)— Three thousand ...ersons stared history full in the ...ce outside Buckingham Palace ...esterday and many recognized ...nly a tired old man.

...They saw Sir Winston Church...ide up to the palace in a limou-...ine and, after a spell inside, ride...way again. He had presented ...Queen Elizabeth II his resignation ...s Prime Minister.

But because of London's news-...aper strike—now in its 12th day—...ost of the viewers were utterly ...n the dark as a page of history ...ipped over before their eyes.

"Pardon me," said a Scot, Mal-...olm MacFie, "I've been standing ...ere for two hours and I haven't ...he foggiest notion what all this is ...bout."

...His case appeared typical. ...An exasperated mother turned to ...er teen-age daughter.

"Have you detected anything, or ...re we simply standing in this ...rowd for no good reason?" she ...sked.

"Mother," answered the girl, ...something must be happening." ..."Then I hope it happens in a ...rry."

...At 4:22 p.m. the Queen's car ...vung up before the gates.

...Eight minutes later, Churchill's ...r hove into view.

News Blackout Keeps Londc Unaware of Historic Event

APR 6 1955

Conductor Pierre Monteux Honored Upon 80th Birthday

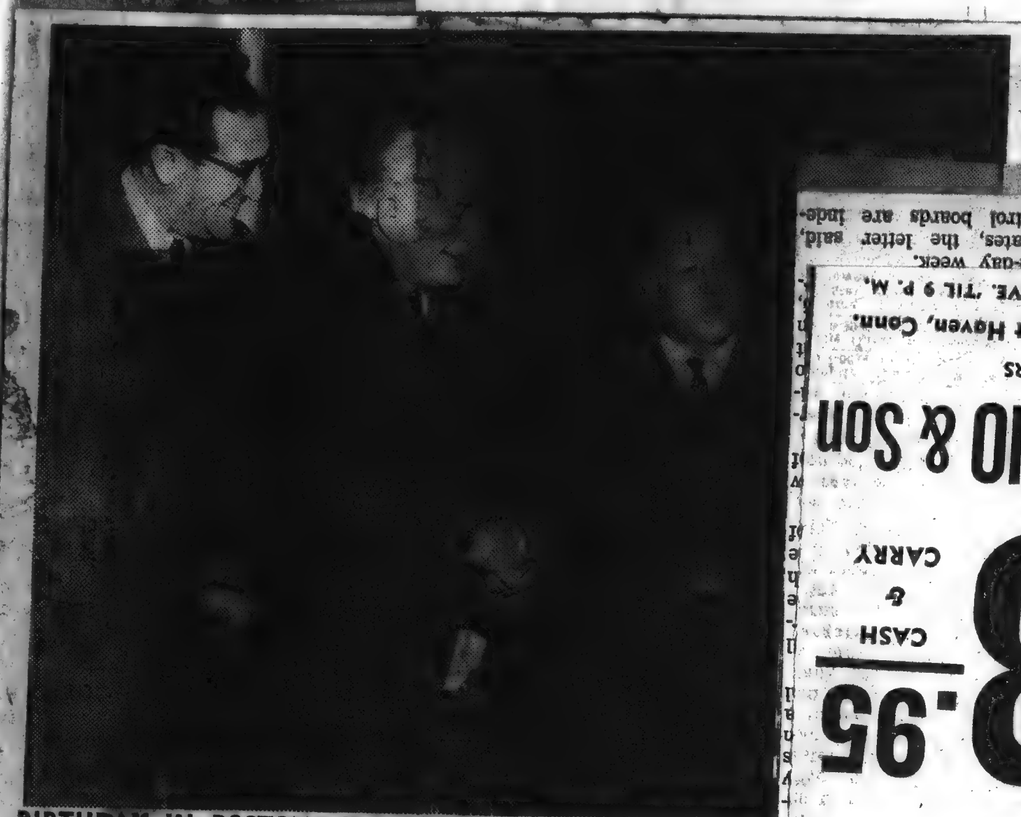
Pierre Monteux, world-famous conductor (center) is honored with a toast on his 80th birthday in Boston. Drinking to his health are, Charles Munch (left) of the Boston Symphony and Arthur Fiedler of Boston Pops. The grand old man of the conducting world has directed 56 orchestras in the United States and Europe. Fiedler was a viola player in the Boston Symphony when Monteux directed the orchestra after World War I. (AP)

...n Boston
...lt) of the

...in Boston
...ft) of the

[23]

Cir. (D 131,670) (S 258,629)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955



BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, is Back Bay station by, left to right, violinist Harry Ellis Dickson Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony ma

Monteux Leads Boston Symphony As

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

"It c
Then
would
conduc
reer.
said:
"I
Brahm
I wou
Ameri

CHAS. P. MONTANO & Son
COMPLETE HOME FURNISHERS
607-609 Campbell Ave. West Haven, Conn.
WA 4-2647 OPEN THURS. & FRI. EVE. 'TIL 9 P. M.
LIMITED QUANTITIES
Model 179G39
8.95
CASH & CARRY
SANDWICH GRILL AND WAFFLE IRON
Reg. 18.95 NOW!
GENERAL ELECTRIC
ANOTHER
OPEN 'TIL 9 P. M.
THURS. & FRI. NITES
Twin or Full Size at N
Extra Cost. Mattress Con
struction Guaranteed 10
Years.

Shah, an authoritative royal court source said.

Zahedi, who became premier after

bers a five-day week.

In 40 states, the letter said, barber control boards are inde-

pendent

Living

THOUSANDS OF THE FINEST CHICKENS IN THE COUNTRY!

WOODMONT—Plans are being completed for the fourth annual dessert bridge and fashion show of the members of St. Agnes Guild which will be held Monday evening, April 25, at 8 p. m. in Sea-breeze School. Mrs. Howard F. Kendall and Mrs. Edward J. Dolin-sky are in charge of the evening.

Miss Helen F. Marinan and Miss Dorothy Conte are in charge of the fashion show, which will be conducted by Mrs. Kenneth E. Raine. Guild members who will model are Mrs. Edward Connolly, Mrs. William J. Delaney, Mrs. M. M. Hannan, Mrs. John E. Kennard, Mrs. Matthew J. Kiely, Mrs. James F. Malone, Mrs. Richard Monahan and Mrs. Roy Phaneuf. Junior fashions will be modeled by Judy Montano and Mary Jane Muggleton.

Committee chairmen for the bridge include: Mrs. Joseph R. Scull and Mrs. Herbert J. Borman, door prizes; Mrs. Robert C. Senior, special prizes; Mrs. [illegible] M. Hannan and Mrs. Edward T. Flynn, refreshments; Mrs. Lucius Montano, reservations; and Mrs. Raymond O'Connor, tables.

Eight minutes later, Churchill's [illegible]

vung up before the gates.

r hove into view.

WOODMONT

The regulations provide that the removal of sand and gravel may be carried on only after public hearing and approval by the planning board.

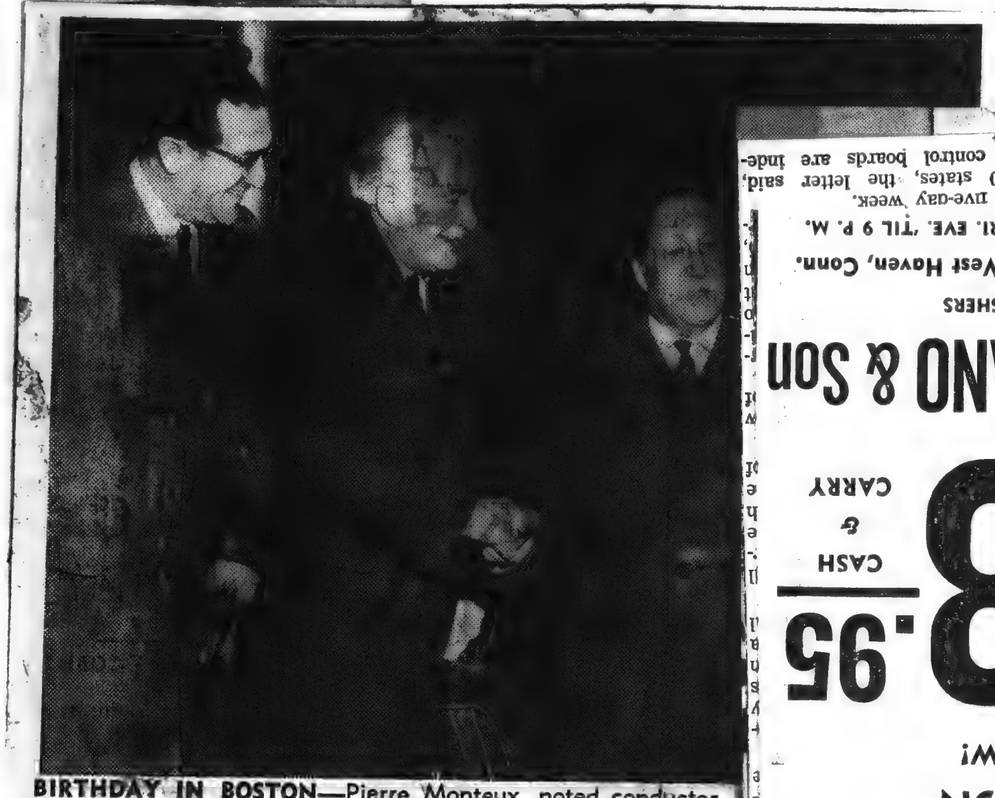
Planning Board Executive Secretary George C. Lay said that he did not know whether the state could exercise its right of eminent domain in order to obtain a temporary sand storage area over the protests of the municipality.

BIRTHDAY TOAST—Pierre Monteux, world-famous conductor (center) is honored in Boston with a toast on his 80th birthday. Drinking to his health are Charles Munch (left) of the Boston Symphony and Arthur Fiedler of Boston Pops. (Associated Press Photo)

BIRTHDAY TOAST—Pierre Monteux, world-famous conductor (center) is honored, in Boston with a toast on his 80th birthday. Drinking to his health are Charles Munch (left) of the Boston Symphony and Arthur Fiedler of Boston Pops. (Associated Press Photo)

[23]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 4 1955



BIRTHDAY IN BOSTON—Pierre Monteux, noted conductor, Back Bay station by, left to right, violinist Harry Ellis Dickso Arthur Fiedler and Thomas D .Perry, Jr., Boston Symphony m

Monteux Leads Boston Symphony As

By FRED BRADY

Pierre Monteux—dean of world conductors—tonight gets his 80th birthday present when he plays Beethoven with "my old orchestra," the Boston Symphony.

The celebrated artist, who dared to conduct Stravinsky's "Sacre du Printemps" when the audience threw chairs, will conduct tonight in Symphony Hall a special birthday symphony concert which major symphonies throughout the nation tried to lure away from Boston.

HIS OLD ORCHESTRA

But they couldn't. Because last night in his suite at the Hotel Sheraton Plaza the white-moustached man, who always seems to live con brio, said that he accepted the Boston Symphony invitation because:

"I still consider the Boston Symphony as my old orchestra."

Monteux conducted the Boston Symphony from 1919 to 1924 and has been here as guest conductor again and again, most recently during the illness of Charles Munch.

Monteux, citizen of the world and voting citizen of Hancock, Me., will have some of his old orchestra tonight—13 players who were here when he was conductor.

POPS CONDUCTOR

If you look carefully into the viola section during the "Egmont Overture"—his is an all-Beethoven program—you will see his old viola man—Arthur Fiedler, conductor of the Pops.

Mr. and Mrs. Fiedler, Thomas D. Perry, Jr., manager of the Boston Symphony, and violinist Harry Ellis Dickson, met M. Monteux yesterday at 5 p. m. at the Back Bay station and he stepped off the New York train with all the vigor of a Beethoven coda.

A few minutes later he was welcomed to a suite at the Hotel Sheraton Plaza by Mme. Monteux, the former Doris Hodgkinson of Hancock, Me. Since the war he's had his summer conducting school there, not far from Bar Harbor, and he's quite proud of being a voting citizen in Hancock, population 700.

Then the noted conductor took time to greet his French poodle, Fifi, and then found his way to a chair in the flower-trimmed suite.

BIRTHDAY PRESENT

I asked him: "What would the dean of American conductors like for his 80th birthday?"

M. Monteux said: "I like to conduct the Boston Symphony and play Beethoven."

He will play Beethoven — the "Egmont Overture," the Fourth Piano concerto and the "Eroica" symphony.

But for the last part of the program Charles Munch will take the baton and conduct birthday tributes especially composed for him by the two composers whose works he dared to introduce—Milhaud and Stravinsky.

The works will be Milhaud's "Pensee Amicale" and Stravinsky's "Prelude to Pierre Monteux on his 80th Birthday."

With Munch conducting, it will mean that Monteux will be hearing the world premiere of the works of two noted composers who perhaps might never have had a world premiere if he hadn't played them.

I asked him if it took courage to play their premieres in the early years of this century and he said:

"It
Ther
would
conduc
reer.
said:
"I
Brahm
I wou
Ameri

Cir. (D 38,155)
This Clipping From
PAWTUCKET, R. I.
TIMES
APR 6 1955

BIRTHDAY TOAST—Pierre Monteux, world-famous conductor (center) is honored in Boston with a toast on his 80th birthday. Drinking to his health are Charles Munch (left) of the Boston Symphony and Arthur Fiedler of Boston Pops. (Associated Press Photo)

[23]

MONTEUX, AT 80, DIRECTS CONCERT

Conducts Boston Symphony on Birthday—2 Composers Offer Musical Tributes

Special to The New York Times.

BOSTON, April 4—An 80-year-old registered voter from Hancock, Me., conducted the Boston Symphony Orchestra tonight in a Beethoven program.

Conducting the Boston organization was nothing new for the podium guest. But the occasion was, for today was Pierre Monteux' birthday.

As part of the celebration, Mr. Monteux was invited to conduct a major part of the program of the orchestra's pension fund concert. Among the orchestra members were thirteen instrumentalists who had played under Mr. Monteux when he was the Boston conductor from 1919 to 1924.

During the "Egmont" Overture, for example, Arthur Fiedler, conductor of the Boston Pops Orchestra, sat in his old place in the viola section.

Had Filled in for Munch

Younger members of the orchestra recall Mr. Monteux from frequent appearances as guest conductor. Only recently, he filled in during the illness of the present conductor, Charles Munch.

Tonight, Mr. Monteux' other Beethoven selections were the Fourth Piano Concerto and the "Eroica" symphony.

Mr. Munch took over the baton for the final part of the program. This was made up of tributes to Mr. Monteux. Two of these were prepared especially for the occasion by two composers whose works Mr. Monteux had introduced in the early years of the century. They were Darius Milhaud and Igor Stravinsky.

The works were Mr. Milhaud's "Pensée Amicale" and Mr. Stravinsky's "Prelude to Pierre Monteux on His Eightieth Birthday."

One Among 700

Mr. Monteux' last engagement as the permament director of a symphony group was with the San Francisco Orchestra for seventeen years, from 1935. Since World War II, he has operated a summer conducting school at Hancock. One of his proudest boasts is that he is a voting citizen of Hancock, which has a population of 700.

As for retirement, the word caused him to lift an eyebrow before the concert.

"Retire?" he asked. "What is that word; is it English?"

To demonstrate his contempt for thoughts of retirement, Mr. Monteux attended a birthday party in his honor, after the concert, at 11 o'clock at the near-by Fensgate Hotel.

At the party, several members of the orchestra played musical salutes. Among the offerings were two pieces Mr. Monteux had composed in his youth. The playing of them took Mr. Monteux by surprise.

Symphony Members Give Monteux Special Party

The members of the Boston Symphony Orchestra gave Pierre Monteux a super-special birthday party late last evening, following the pension fund concert at Symphony Hall.

The 80-year-old musician and Mrs. Monteux had the places of honor at a table which included Charles Munch, Mr. and Mrs. Arthur Feidler, tenor Roland Hayes and Mrs. Hayes; Henry D. Cabot, president of the orchestra's trustees; Dr. Joseph Barone, musician of Philadelphia, and Mrs. Monteux' associate at the Doman School of Conducting in Hancock, Me., and Mr. and Mrs. Richard Burgin.

Mr. Monteaux was toasted repeatedly in champagne, and received from colleagues and old friends many expressions of admiration and affection. There were, too, a portrait of "maitre" Monteux, to be hung at Hancock, and a surrealist cartoon of him which emphasized, among other points, that in his life the conductor has never been late to a concert or rehearsal, much less missed one.

Of course there was music, and as the master of ceremonies, Harry Ellis Dickson, explained, the first piece was by an unknown composer, and perhaps Mr. Monteaux with his long, long memory might identify the composer. Mr. Monteaux' twinkling answer was "the composer of this work shall remain known." There was another such, an Ariette and March for winds.

(My private operatives tell me that both pieces were written by a viola player named Pierre Monteaux, many year ago.

Hilarious Arrangement

Jacobus Langendoen's contribution was a hilarious arrangement of "Happy Birthday," with certain features of the Monteaux "Domain" at Hancock woven in—the bleating of the sheep from "Don Quixote," since the Monteaux estate has sheep; a bark signifying the Monteaux poodle, Fifi; "Happy Birthday" worked up in the manner of Stravinsky's "Le Sacre du Printemps," in the style of the Straus Waltz, "Voices of Spring," and finally, everybody standing and singing, the birthday tune itself.

At this point in came a three-tier birthday cake, and a chocolate one which had been sent, by air, from Rome by Mr. Monteaux' protege and colleague who appeared under his baton with the Boston Symphony earlier this season, pianist Vera Fanceschi.

Numerous Speeches

The speeches were numerous and graceful and deeply felt, and to the point, by Archibald T. Davison, Mr. Munch and many others. Roland Hayes, referring to the opportunity which had been given him by Mr. Monteaux to appear with the Boston Symphony in 1923, over some opposition, concluded: "Had Mr. Monteaux' valiant stand only won for me, personally, a chance to sing with the orchestra, that alone would have been a great achievement, but its significance extended much further. It purged traditions of a blot—the removal of which opened wide the door of opportunity to worthy artists of the Negro race.

"With gratitude, therefore, I salute Mr. Monteaux on this, his 80th birthday. He is a great musician-conductor. But even greater, is he a man!"

Said Mr. Monteaux, at the end of the party: "I am deeply moved and I am very grateful, for this all was a surprise to me. This evening I shall remember all my life."

The guests included Meyer Davis, band leader; a delegation from Ellsworth, near Hancock, in Maine, and George Judd, former manager of the Boston Symphony, and Mrs. Judd.

Cir. (D 54,567)

This Clipping From
FORT WORTH, TEX.
PRESS
APR 5 1955

At 80, Maestro Works to Earn His Supper

BOSTON, April 5. (U.P.)—Maestro Pierre Monteux celebrated his 80th birthday last night by working for his supper.

The former conductor of the San Francisco Symphony Orchestra directed a pension fund concert for the Boston Symphony and then was feted by the musicians at a hotel.

Messages of congratulation were read from President Eisenhower and Queen Juliana of The Netherlands.

BIRTHDAY TOAST—Guest of honor Pierre Monteux is flanked by Charles Munch of Boston Symphony and Arthur Fiedler of Boston Pops.

4/5/55 GLOBE

Monteux Makes Birthday No. 80 an Enriching Experience for All

By CYRUS DURGIN

Pierre Monteux celebrated his 80th birthday in public last night by conducting the Boston Symphony in a Beethoven program at Symphony Hall for the benefit of the Orchestra's pension fund. He gave his services, as did piano soloist Leon Fleisher, and so did all the players.

Naturally this was very much a gala occasion, with a large audience whose purchase of tickets, according to Henry B. Cabot, president of the trustees, increased the pension fund by $11,842. The conductor's stand was ringed with a low bank of greenery, in the middle of which was a medallion with the words Pierre Monteux in white, and the figure 80 in gold. Arthur Fiedler, present conductor of the Boston Pops and a viola player when Mr. Monteux first came to Boston, sat in his old section and played viola in the opening number, the "Egmont" Overture.

It was a good concert, and a lively one, through "Egmont," the G major Piano Concerto, and the "Eroica" Symphony.

When the program had finished, the applause was swelled by cheers and stamping, and in a few seconds the crowd rose spontaneously, and stood applauding. Rotund Mr. Monteux, with his black hair and white walrus mustache, his cheeks noticeably flushed, stood bowing and smiling.

An Anniversary Volume

Then the special birthday part began. Mr. Monteux returned to the stage followed by the Boston Symphony's music director, Charles Munch, and Mr. Cabot. The president of the trustees, first remarking that there was a strict rule of the trustees not to talk publicly at concerts except on great occasions, gave a happy little speech in which he outlined Mr. Monteaux' musical commitments for the next five months—enough to tire a much younger man. Then he read some congratulatory telegrams, of which one from the Metropolitan Opera Association should be quoted:

"Dear Master: You have conducted 'Faust' so many times that you have learned the trick of changing from an old man to a young man."

Mr. Cabot then presented to Mr. Monteaux all the messages received in commemoration of the birthday, which had been bound in a gold-covered large volume. Among the messages were letters from President Eisenhower, Chief Justice Warren of the United States Supreme Court, former Queen Wilhelmina of The Netherlands, Governor Herter, conductor Arturo Toscanini and Mayor Hynes.

An Example Set

Thereupon Mr. Monteux and Mr. Cabot sat down in chairs just at the front of the orchestra for the performance of some birthday music especially composed. These two pieces, Charles Munch conducted. One was Darius Milhaud's "Pensee amicale," a tender piece for strings, and for which the instant the last chord was sounded, Mr. Monteux led the applause.

The second piece was "Greeting Prelude" by Igor Stravinsky. This beginning with a terrific thwack of drums, and punctuated by them as if by celebration gunfire, was just a trace in the manner of Stravinsky's "Le Sacre du Printemps," that historic piece in whose tumultuous premiere both Monteux and Stravinsky were actively concerned. By the abrupt ending, you might judge that the "Greeting Prelude" was some kind of perpetual motion which has no conclusion. And that, too, was highly appropriate in symbolic application to Mr. Monteux's career.

Once again much applause, bows and cheers, and conductors and orchestra were off to a private party tendered Mr. Monteux by the men themselves. They, by the way, all had worn white lapel carnations for suitable decoration. By way of one last detail, Mr. Monteux, it was said, determined to make this concert strictly a benefit for the pension fund and declined to accept a free ticket for Mrs. Monteux. Sticking to his principles, he bought one!

Monteux, at 80, Given Ovations As He Leads Symphony Here

(Picture on Page 30)

By RUDOLPH ELIE

Pierre Monteux celebrated his 80th birthday last night in Symphony Hall by presenting Boston, the city in which he began his American career, 36 years ago, with one of the most distinguished musical birthday cakes in the city's history . . . an all Beethoven program to benefit the pension fund of the Boston Symphony Orchestra.

He received in return a prolonged ovation by a standing audience.

The famous octogenarian, whose black hair belies his years, was greeted with a rising ovation by the audience as he appeared to lead the orchestra on a conductor's stand banked by greens, about a blue and gold medallion inscribed with his name.

LIKE OLD TIMES

Seated among the violas in the orchestra was Arthur Fiedler, celebrated conductor of the Pops, one of the few remaining men of the orchestra who was a player under Monteux during his term here from 1919 to 1924.

Fiedler had not touched the instrument since his duties with the Pops forced him to leave the orchestra in the mid-30's.

Monteaux presented a program offering Beethoven's overture to Egmont, the Fourth Piano Concerto and the Eroica Symphony. The soloist was Monteux's protege, the young San Francisco pianist, Leon Fleisher, who had appeared with the orchestra earlier in the season.

After the performance of the symphony, Monteux was presented a birthday book containing letters and messages of felicitation from outstanding personalities throughout the world.

Among those whose messages were mounted in the book were President Eisenhower, Queen Juliana of the Netherlands, Fritz Kreisler, Jascha Heifetz, Bing Crosby, Governor Herter, Mayor Hynes and nearly every ranking conductor and musician of the times.

The presentation was made on the stage by Henry Cabot, president of the Board of Trustees, who described, to the audience's astonishment, Monteux's forthcoming schedule, which finds him conducting a score or more concerts throughout Europe.

SPECIAL TRIBUTE

Following the presentation, Charles Munch conducted the orchestra in two works, especially composed to honor the celebrated French conductor.

These were Darius, Milhaud's "Pensee Amicale," a tender work for strings, lasting but a minute, and Igor Stravinsky's "Greeting Prelude for the 80th Birthday of Pierre Monteux," a noisy parody of the familiar strain of "Happy Birthday to You."

It was Pierre Monteux who conducted the first performance of Stravinsky's "Rite of Spring" in 1913, an occasion that resulted in a riot.

Monteux's name has in fact been associated with the world premiere of a number of long since established classics, among them Ravel's "Daphnis and Chloe."

After the concert, the first half of which was broadcast nationally by NBC, Mr. and Mrs. Monteux were guests at a reception given them by the members of the Boston Symphony Orchestra at the Fensgate Hotel, an affair attended by musical jokes designed to appeal especially to Monteux's famous sense of humor.

Cir. (D 99,838)

This Clipping From
WORCESTER, MASS.
GAZETTE
APR 5 1955

Maestro Plays for Supper on Birthday

BOSTON, April 5 (UP)—Maestro Pierre Monteux celebrated his 80th birthday Monday night by working for his supper.

P. Monteux

The former conductor of the San Francisco Symphony Orchestra directed a pension fund concert for the Boston Symphony and then was feted afterwards by the musicians at a Back Bay hotel.

Igor Stravinsky and Darius Milhaud composed short pieces especially for the occasion.

At the midnight supper a group of symphony musicians played two pieces Monteux composed at the age of 18.

Messages of congratulations were read from President Eisenhower and Queen Juliana of the Netherlands.

[24]

Cir. (D 124,110) (S 382,056)
This Clipping From
BOST
MORN BE
LEON FLEIS
Leon Fleisher, the pianist who appeared last night as soloist with the Boston Symphony Orchestra, has been engaged by Aaron Richmond to appear in the Boston University Celebrity Series next season, when he will give his first local recital.

Cir. (D 68,801)
This Clipping From
TULSA, OKLA.
TRIBUNE
APR 6 1955

Maestro, 80, Celebrates by Working for Supper

BOSTON, April 6 (AP)—Maestro Pierre Monteux celebrated his 80th birthday by working for his supper.

The former conductor of the San Francisco Symphony Orchestra directed a pension fund concert for the Boston Symphony, then was feted by the musicians at a hotel.

Cir. (49,960)
This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
APR 8 - 1955

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 5 1955

Are We So Intellectually Lazy That We Shun New Works of Music?

To the Editor—I was most amazed by the letter in the March 29 Globe. Evidently the writer wants to stop music in its tracks, retroactive to the German Romanticists!

I am as fond of the music of Bach and Beethoven as anyone, but I would find a musical diet of nothing but relatively early works both unhealthy and monotonous.

Admittedly much contemporary music is difficult to listen to, but are we so intellectually lazy that we shun new works because they present problems at first hearings?

The satisfaction that comes with an awakening feeling for contemporary music more than makes up for any preliminary pangs, for a whole new field is opened for one's listening enjoyment.

I think most of us who love and admire the Boston Symphony Orchestra will disagree wholeheartedly with the criticism of the orchestra's programming. Instead, I, at least, am grateful that the works of contemporary composers are mixed so liberally with the well-known favorites.

Heaven help us if "experimental" music ceases to be written and played. Music is not an academic art. It needs to live and grow.

Cambridge. MARJORIE LINCOLN.

Cir. (D 57,751) (S 49,378)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 7 1955

MOMENT IN HISTORY

Pierre Monteux, whose hair still is black and in whose face there is an ageless virility, is 80. Mr. Monteux was conductor of the Boston Symphony Orchestra from 1919 to 1924 and he began his American career in that city 36 years ago.

He observed his 80th birthday by conducting the Boston orchestra in an all-Beethoven program and when it was completed, the audience stood and gave him one of those prolonged ovations which comes spontaneously, contagiously from the heart. Seated among the violas was Arthur Fiedler, better known as Pops conductor, who played that instrument under Mr. Monteux's direction, as a member of the Bos[illegible]ony.

Bing Crosby, Queen Juliana of The Netherlands, Fritz Kreisler and President Eisenhower were among those who sent congratulatory messages. And Charles Munch conducted the orchestra in Igor Stravinsky's "Greeting Prelude for the 80th Birthday of Pierre Monteux," a sort of parody of "Happy Birthday to You." It was Monteux who conducted the first performance of Stravinsky's "Rite of Spring" in 1913.

Even to those who may be tone-deaf or indifferent to music, there must inevitably come a desire to cherish this moment and all that it represents. For here, in the midst of the world's angry parleys, trigger counters and unbalanced budgets is a civilized and gentle aspect of mankind of which one may be proud without reservation. Here is a man dedicated to beauty and, in the best tradition, beauty communicated to others; in all this, is a greatness which surpasses much of that with which one comes in daily contact. To know that the world still honors art is gratifying; the intelligence that motivates this recognition may one day be its salvation.

MUSIC

By JOSEPH BISKIND

Tribute to Pierre Monteux

THE life of Pierre Monteux is a symphony still in process of composition. At the age of eighty he is still in harness, adding fresh laurels at a time when most men would have been compelled to step down. It seems, however, that there are two types of musicians, and, perhaps, of humanity in general. The one type is firmly convinced that after thirty-five it is use less to learn anything or attempt anything new. As Miss Lilias Mackinnon points out, these people comfort themselves with the thought, "I am too old to learn," instead of carrying out the good resolution, "Every day I am going to learn something new." Long ago Pierre Monteux had joined the ranks of those who take the line of most resistance and to this day he refuses to allow an increasing number of birthdays to interfere with his mental and musical development. Unlike the youth who congratulates himself with the thought "I am too old to concentrate," Pierre Monteux joyfully undertook the study of new symphonies at the age of seventy or more, thus showing himself truly youthful in spirit.

AGE CANNOT WITHER . . .

It is his eternal youthfulness allied to the maturest wisdom to which we wish to pay tribute on the eightieth birthday of Pierre Monteux. That spirit was in evidence when he presented those history-making premieres of works like Igor Stravinsky's "Rite of Spring" in 1913; it was still burning when he rebuilt the Boston, the Paris, and the San Francisco Symphony Orchestras, and when in his seventies undertook to present such modern premieres as that of the Second Symphony of Roger Sessions. It is still burning vigorously today as he leads the Boston Symphony and famous European orchestras like those of Amsterdam and Paris. Maitre Monteux is an eternal inspiration to those who believe that the arts are more than a passing entertainment and that dedication of one's life to their perfection counts for more than all the headline-making past, present and to come. It is just because Pierre Monteux has devoted himself so whole-heartedly to his chosen lifework that his worth as a human being [illegible] gradually become apparent ev[illegible] lay citizen. And for that reason Pierre Monteux, musician and conductor, has become one of us—Pierre Monteux, citizen.

Concerts in Review

In the concert season now drawing to a close, musical San Francisco has been inundated by a small tidal-wave of pianists, great and small. Names famous and unknown have paraded across Bay Area stages to give of their art to Bay Region audiences and because so many have played in rapid succession and have chosen programs so much alike, one cannot blame audiences for not remembering every detail of each performance. As a matter of fact, even the critics might have a hard time of it if they were forced to sit down and review the season as a whole. Rubinstein, Solomon, Backhaus, Myra Hess, Badura-Skoda, Karl Ulrich Schnabel, Samuel Lipman, Eugene Gash, and many others gave us a variety of pianistic and musical fare that apparently taxed the digestive capacities of local music lovers strongly enough to make them cry "Quits" when still another pianist showed up for a concert at Veterans' Auditorium the evening of March 30.

MASSELOS PLAYS CONTEMPORARY MUSIC

The pianist in question was William Masselos, whose first local performance last season drew acclaim from both audience and press. Young Masselos showed himself a musician capable of tackling the best there is in all types of music, new and old, and his searching reading of the First Piano Sonata of Charles Ives was an event in Bay Area musical annals. This time he introduced the music of three composers to us and again his authoritative and powerful readings turned another page in San Francisco's musical history. Lou Harrison's "Trio for Keyboard," Dane Rudhyar's "Granites" and Ben Weber's "Episodes, Opus 26" were given their first local hearings in performances quite as searching as the one which probed so deeply into the music of Charles Ives last season. Harrison and Ben Weber share an interest in a somewhat dissonant idiom and their work has a tendency to be successful with smaller-scale structures. Rudhyar's piece, subtitled "Tone Poem in Five Sections," was composed in 1929 and in many ways is much more modern than the music of either Harrison or Weber. It is a rather remarkable study in sonorities of various kinds, and from the construction and destruction of these sonorities Rudhyar eventually draws out a long-drawn melody, which after some adventures retires back into whatever world it came from.

A RESOURCEFUL MUSICIAN

All this music was heard on the second half of the program, but the first half offered more conventional material. Schubert's perennially lovely A major Sonata, Opus 120, the B flat minor Sonata of Chopin, two Etudes and the "Reflections in the Water" of Claude Debussy were offered to sustain the point that Masselos is as much at home in music of the "standard repertoire" as he is in contemporary music. But even here his adventurous spirit makes him emphasize what some more timid souls might not prefer hearing. Thus in the last movement of Chopin's B flat minor Sonata, Opus 35, we were treated to a rather novel revelation of Chopin's inner design behind the running figures. And the serenity and haunting lyricism in the slow movement of the Schubert Sonata emerged subtly and shyly, as if uncertain about their reception. Then to close the second half of the program Masselos let loose his technical powers to make child's play of the difficulties in the famous Brahms-Paganini Variations—though here, as elsewhere, more fastidious players might well have disagreed with him in matters of emphasis.

MEMO TO MASSELOS

Masselos is a remarkable musician and [illegible] pianist, and it is [illegible] performance was [illegible] at the [illegible] season that featured [illegible] many pianists. For his playing and his program-making are both distinctly off the beaten track and deserve a much larger audience than was in attendance that evening. We hope that when he returns next season he will bring with him more of the challenging works of today's composers, and some of still unexplored masterworks from the treasury of music. A program with the Schubert G major Fantasy, a half dozen Scarlatti Sonatas, the Piano Sonata of Paul Dukas, and the Three Piano Pieces, Opus 11, of Arnold Schoenberg—that would be one worth waiting for! How about it, William Masselos?

[25]

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 5 1955

LEON FLEISHER

Leon Fleisher, the pianist who appeared last night as soloist with the Boston Symphony Orchestra, has been engaged by Aaron Richmond to appear in the Boston University Celebrity Series next season, when he will give his first local recital.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 5 1955

Are We So Intellectually Lazy That We Shun New Works of Music?

To the Editor—I was most amazed by the letter in the March 29 Globe. Evidently the writer wants to stop music in its tracks, retroactive to the German Romanticists!

I am as fond of the music of Bach and Beethoven as anyone, but I would find a musical diet of nothing but relatively early works both unhealthy and monotonous.

Admittedly much contemporary music is difficult to listen to, but are we so intellectually lazy that we shun new works because they present problems at first hearings?

The satisfaction that comes with an awakening feeling for contemporary music more than makes up for any preliminary pangs, for a whole new field is opened for one's listening enjoyment.

I think most of us who love and admire the Boston Symphony Orchestra will disagree wholeheartedly with the criticism of the orchestra's programming. Instead, I, at least, am grateful that the works of contemporary composers are mixed so liberally with the well-known favorites.

Heaven help us if "experimental" music ceases to be written and played. Music is not an academic art. It needs to live and grow.

Cambridge. MARJORIE LINCOLN.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 7 1955

MOMENT IN HISTORY

Pierre Monteux, whose hair still is black and in whose face there is an ageless virility, is 80. Mr. Monteux was conductor of the Boston Symphony Orchestra from 1919 to 1924 and he began his American career in that city 36 years ago.

He observed his 80th birthday by conducting the Boston orchestra in an all-Beethoven program and when it was completed, the audience stood and gave him one of those prolonged ovations which comes spontaneously, contagiously from the heart. Seated among the violas was Arthur Fiedler, better known as Pops conductor, who played that instrument under Mr. Monteux's direction, as a member of the Boston Symphony.

Bing Crosby, Queen Juliana of The Netherlands, Fritz Kreisler and President Eisenhower were among those who sent congratulatory messages. And Charles Munch conducted the orchestra in Igor Stravinsky's "Greeting Prelude for the 80th Birthday of Pierre Monteux," a sort of parody of "Happy Birthday to You." It was Monteux who conducted the first performance of Stravinsky's "Rite of Spring" in 1913.

Even to those who may be tone-deaf or indifferent to music, there must inevitably come a desire to cherish this moment and all that it represents. For here, in the midst of the world's angry parleys, ledger counters and unbalanced budgets is a civilized and gentle aspect of mankind of which one may be proud without reservation. Here is a man dedicated to beauty and, in the best tradition, beauty communicated to others; in all this, is a greatness which surpasses much of that with which one comes in daily contact. To know that the world still honors art is gratifying; the intelligence that motivates this recognition may one day be its salvation.

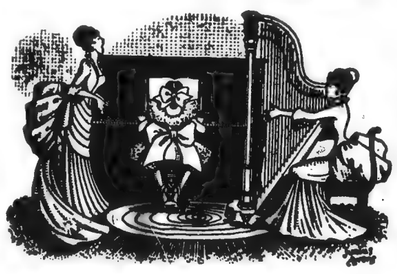
Cir. (D 68,801)
This Clipping From
TULSA, OKLA.
TRIBUNE
APR 6 1955

Maestro, 80, Celebrates by Working for Supper

BOSTON, April 6 (AP)—Maestro Pierre Monteux celebrated his 80th birthday by working for his supper.

The former conductor of the San Francisco Symphony Orchestra directed a pension fund concert for the Boston Symphony, then was feted by the musicians at a hotel.

Cir. (49,960)
This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
APR 8 - 1955



MUSIC

By JOSEPH BISKIND

Tribute to Pierre Monteux

THE life of Pierre Monteux is a symphony still in process of composition. At the age of eighty he is still in harness, adding fresh laurels at a time when most men would have been compelled to step down. It seems, however, that there are two types of musicians, and, perhaps, of humanity in general. The one type is firmly convinced that after thirty-five it is use less to learn anything or attempt anything new. As Miss Lilias Mackinnon points out, these people comfort themselves with the thought, "I am too old to learn," instead of carrying out the good resolution, "Every day I am going to learn something new." Long ago Pierre Monteux had joined the ranks of those who take the line of most resistance and to this day he refuses to allow an increasing number of birthdays to interfere with his mental and musical development. Unlike the youth who congratulates himself with the thought "I am too old to concentrate," Pierre Monteux joyfully undertook the study of new symphonies at the age of seventy or more, thus showing himself truly youthful in spirit.

AGE CANNOT WITHER . . .

It is his eternal youthfulness allied to the maturest wisdom to which we wish to pay tribute on the eightieth birthday of Pierre Monteux. That spirit was in evidence when he presented those history-making premieres of works like Igor Stravinsky's "Rite of Spring" in 1913; it was still burning when he rebuilt the Boston, the Paris, and the San Francisco Symphony Orchestras, and when in his seventies undertook to present such modern premieres as that of the Second Symphony of Roger Sessions. It is still burning vigorously today as he leads the Boston Symphony and famous European orchestras like those of Amsterdam and Paris. Maitre Monteux is an eternal inspiration to those who believe that the arts are more than a passing entertainment and that dedication of one's life to their perfection counts for more than all the headline-making past, present and to come. It is just because Pierre Monteux has devoted himself so whole-heartedly to his chosen lifework that his worth as a human being has gradually become apparent even to the lay citizen. And for that reason Pierre Monteux, musician and conductor, has become one of us—Pierre Monteux, citizen.

Concerts in Review

In the concert season now drawing to a close, musical San Francisco has been inundated by a small tidal-wave of pianists, great and small. Names famous and unknown have paraded across Bay Area stages to give of their art to Bay Region audiences and because so many have played in rapid succession and have chosen programs so much alike, one cannot blame audiences for not remembering every detail of each performance. As a matter of fact, even the critics might have a hard time of it if they were forced to sit down and review the season as a whole. Rubinstein, Solomon, Backhaus, Myra Hess, Badura-Skoda, Karl Ulrich Schnabel, Samuel Lipman, Eugene Gash, and many others gave us a variety of pianistic and musical fare that apparently taxed the digestive capacities of local music lovers strongly enough to make them cry "Quits" when still another pianist showed up for a concert at Veterans' Auditorium the evening of March 30.

MASSELOS PLAYS CONTEMPORARY MUSIC

The pianist in question was William Masselos, whose first local performance last season drew acclaim from both audience and press. Young Masselos showed himself a musician capable of tackling the best there is in all types of music, new and old, and his searching reading of the First Piano Sonata of Charles Ives was an event in Bay Area musical annals. This time he introduced the music of three composers to us and again his authoritative and powerful readings turned another page in San Francisco's musical history. Lou Harrison's "Trio for Keyboard," Dane Rudhyar's "Granites" and Ben Weber's "Episodes, Opus 26" were given their first local hearings in performances quite as searching as the one which probed so deeply into the music of Charles Ives last season. Harrison and Ben Weber share an interest in a somewhat dissonant idiom and their work has a tendency to be successful with smaller-scale structures. Rudhyar's piece, subtitled "Tone Poem in Five Sections," was composed in 1929 and in many ways is much more modern than the music of either Harrison or Weber. It is a rather remarkable study in sonorities of various kinds, and from the construction and destruction of these sonorities Rudhyar eventually draws out a long-drawn melody, which after some adventures retires back into whatever world it came from.

A RESOURCEFUL MUSICIAN

All this music was heard on the second half of the program, but the first half offered more conventional material. Schubert's perennially lovely A major Sonata, Opus 120, the B flat minor Sonata of Chopin, two Etudes and the "Reflections in the Water" of Claude Debussy were offered to sustain the point that Masselos is as much at home in music of the "standard repertoire" as he is in contemporary music. But even here his adventurous spirit makes him emphasize what some more timid souls might not prefer hearing. Thus in the last movement of Chopin's B flat minor Sonata, Opus 35, we were treated to a rather novel revelation of Chopin's inner design behind the running figures. And the serenity and haunting lyricism in the slow movement of the Schubert Sonata emerged subtly and shyly, as if uncertain about their reception. Then to close the second half of the program Masselos let loose his technical powers to make child's play of the difficulties in the famous Brahms-Paganini Variations—though here, as elsewhere, more fastidious players might well have disagreed with him in matters of emphasis.

MEMO TO MASSELOS

Masselos is a remarkable musician and a remarkable pianist, and it is unfortunate that his performance was scheduled at the end of a season that features so many pianists. For his playing and his program-making are both distinctly off the beaten track and deserve a much larger audience than was in attendance that evening. We hope that when he returns next season he will bring with him more of the challenging works of today's composers, and some of still unexplored masterworks from the treasury of music. A program with the Schubert G major Fantasy, a half dozen Scarlatti Sonatas, the Piano Sonata of Paul Dukas, and the Three Piano Pieces, Opus 11, of Arnold Schoenberg—that would be one worth waiting for! How about it, William Masselos?

[25]

Cir. (D 68,801)

This Clipping From
TULSA, OKLA.
TRIBUNE

APR 6 1955

Maestro, 80, Celebrates by Working for Supper

BOSTON, April 6 (AP)—Maestro Pierre Monteux celebrated his 80th birthday by working for his supper.

The former conductor of the San Francisco Symphony Orchestra directed a pension fund concert for the Boston Symphony, then was feted by the musicians at a hotel.

APR 5 1955

Leon Fleisher Booked

Leon Fleisher, the pianist who appeared as soloist with the Boston Symphony Orchestra last night, has been engaged by Aaron Richmond to appear in the Boston University Celebrity Series next season, when he will give his first local recital.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 5 1955

Are We So Intellectually Lazy That We Shun New Works of Music?

To the Editor—I was most amazed by the letter in the March 29 Globe. Evidently the writer wants to stop music in its tracks, retroactive to the German Romanticists!

I am as fond of the music of Bach and Beethoven as anyone, but I would find a musical diet of nothing but relatively early works both unhealthy and monotonous.

Admittedly much contemporary music is difficult to listen to, but are we so intellectually lazy that we shun new works because they present problems at first hearings?

The satisfaction that comes with an awakening feeling for contemporary music more than makes up for any preliminary pangs, for a whole new field is opened for one's listening enjoyment.

I think most of us who love and admire the Boston Symphony Orchestra will disagree wholeheartedly with the criticism of the orchestra's programming. Instead, I, at least, am grateful that the works of contemporary composers are mixed so liberally with the well-known favorites.

Heaven help us if "experimental" music ceases to be written and played. Music is not an academic art. It needs to live and grow.

Cambridge.

MARJORIE LINCOLN.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 7 1955

MOMENT IN HISTORY

Pierre Monteux, whose hair still is black and in whose face there is an ageless virility, is 80. Mr. Monteux was conductor of the Boston Symphony Orchestra from 1919 to 1924 and he began his American career in that city 36 years ago.

He observed his 80th birthday by conducting the Boston orchestra in an all-Beethoven program and when it was completed, the audience stood and gave him one of those prolonged ovations which comes spontaneously, contagiously from the heart. Seated among the violas was Arthur Fiedler, better known as Pops conductor, who played that instrument under Mr. Monteux's direction, as a member of the Bos[illegible]phony.

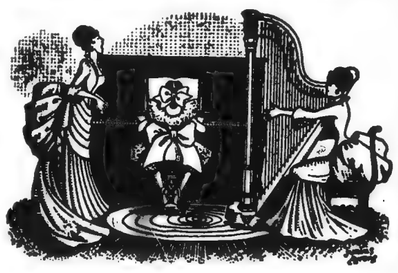
Bing Crosby, Queen Juliana of The Netherlands, Fritz Kreisler and President Eisenhower were among those who sent congratulatory messages. And Charles Munch conducted the orchestra in Igor Stravinsky's "Greeting Prelude for the 80th Birthday of Pierre Monteux," a sort of parody of "Happy Birthday to You." It was Monteux who conducted the first performance of Stravinsky's "Rite of Spring" in 1913.

Even to those who may be tone-deaf or indifferent to music, there must inevitably come a desire to cherish this moment and all that it represents. For here, in the midst of the world's angry parleys, finger counters and unbalanced budgets is a civilized and gentle aspect of mankind of which one may be proud without reservation. Here is a man dedicated to beauty and, in the best tradition, beauty communicated to others; in all this, is a greatness which surpasses much of that with which one comes in daily contact. To know that the world still honors art is gratifying; the intelligence that motivates this recognition may one day be its salvation.

Cir. (49,960)

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.

APR 8 - 1955



MUSIC

By JOSEPH BISKIND

Tribute to Pierre Monteux

THE life of Pierre Monteux is a symphony still in process of composition. At the age of eighty he is still in harness, adding fresh laurels at a time when most men would have been compelled to step down. It seems, however, that there are two types of musicians, and, perhaps, of humanity in general. The one type is firmly convinced that after thirty-five it is use less to learn anything or attempt anything new. As Miss Lilias Mackinnon points out, these people comfort themselves with the thought, "I am too old to learn," instead of carrying out the good resolution, "Every day I am going to learn something new." Long ago Pierre Monteux had joined the ranks of those who take the line of most resistance and to this day he refuses to allow an increasing number of birthdays to interfere with his mental and musical development. Unlike the youth who congratulates himself with the thought"I am too old to concentrate," Pierre Monteux joyfully undertook the study of new symphonies at the age of seventy or more, thus showing himself truly youthful in spirit.

AGE CANNOT WITHER . . .

It is his eternal youthfulness allied to the maturest wisdom to which we wish to pay tribute on the eightieth birthday of Pierre Monteux. That spirit was in evidence when he presented those history-making premieres of works like Igor Stravinsky's "Rite of Spring" in 1913; it was still burning when he rebuilt the Boston, the Paris, and the San Francisco Symphony Orchestras, and when in his seventies undertook to present such modern premieres as that of the Second Symphony of Roger Sessions. It is still burning vigorously today as he leads the Boston Symphony and famous European orchestras like those of Amsterdam and Paris. Maitre Monteux is an eternal inspiration to those who believe that the arts are more than a passing entertainment and that dedication of one's life to their perfection counts for more than all the headline-making past, present and to come. It is just because Pierre Monteux has devoted himself so whole-heartedly to his chosen lifework that his worth as a human being has gradually become apparent even to the lay citizen. And for that reason Pierre Monteux, musician and conductor, has become one of us—Pierre Monteux, citizen.

Concerts in Review

In the concert season now drawing to a close, musical San Francisco has been inundated by a small tidal-wave of pianists, great and small. Names famous and unknown have paraded across Bay Area stages to give of their art to Bay Region audiences and because so many have played in rapid succession and have chosen programs so much alike, one cannot blame audiences for not remembering every detail of each performance. As a matter of fact, even the critics might have a hard time of it if they were forced to sit down and review the season as a whole. Rubinstein, Solomon, Backhaus, Myra Hess, Badura-Skoda, Karl Ulrich Schnabel, Samuel Lipman, Eugene Gash, and many others gave us a variety of pianistic and musical fare that apparently taxed the digestive capacities of local music lovers strongly enough to make them cry "Quits" when still another pianist showed up for a concert at Veterans' Auditorium the evening of March 30.

MASSELOS PLAYS CONTEMPORARY MUSIC

The pianist in question was William Masselos, whose first local performance last season drew acclaim from both audience and press. Young Masselos showed himself a musician capable of tackling the best there is in all types of music, new and old, and his searching reading of the First Piano Sonata of Charles Ives was an event in Bay Area musical annals. This time he introduced the music of three composers to us and again his authoritative and powerful readings turned another page in San Francisco's musical history. Lou Harrison's "Trio for Keyboard," Dane Rudhyar's "Granites" and Ben Weber's "Episodes, Opus 26" were given their first local hearings in performances quite as searching as the one which probed so deeply into the music of Charles Ives last season. Harrison and Ben Weber share an interest in a somewhat dissonant idiom and their work has a tendency to be successful with smaller-scale structures. Rudhyar's piece, subtitled "Tone Poem in Five Sections," was composed in 1929 and in many ways is much more modern than the music of either Harrison or Weber. It is a rather remarkable study in sonorities of various kinds, and from the construction and destruction of these sonorities Rudhyar eventually draws out a long-drawn melody, which after some adventures retires back into whatever world it came from.

A RESOURCEFUL MUSICIAN

All this music was heard on the second half of the program, but the first half offered more conventional material. Schubert's perennially lovely A major Sonata, Opus 120, the B flat minor Sonata of Chopin, two Etudes and the "Reflections in the Water" of Claude Debussy were offered to sustain the point that Masselos is as much at home in music of the "standard repertoire" as he is in contemporary music. But even here his adventurous spirit makes him emphasize what some more timid souls might not prefer hearing. Thus in the last movement of Chopin's B flat minor Sonata, Opus 35, we were treated to a rather novel revelation of Chopin's inner design behind the running figures. And the serenity and haunting lyricism in the slow movement of the Schubert Sonata emerged subtly and shyly—as if uncertain about their reception. Then to close the second half of the program Masselos let loose his technical powers to make child's play of the difficulties in the famous Brahms-Paganini Variations—though here, as elsewhere, more fastidious players might well have disagreed with him in matters of emphasis.

MEMO TO MASSELOS

Masselos is a remarkable musician and a remarkable pianist, and it is unfortunate that his performance was scheduled at the end of a season that featured so many pianists. For his playing and his program-making are both distinctly off the beaten track and deserve a much larger audience than was in attendance that evening. We hope that when he returns next season he will bring with him more of the challenging works of today's composers, and some of still unexplored masterworks from the treasury of music. A program with the Schubert G major Fantasy, a half dozen Scarlatti Sonatas, the Piano Sonata of Paul Dukas, and the Three Piano Pieces, Opus 11, of Arnold Schoenberg—that would be one worth waiting for! How about it, William Masselos?

* * *

[25]

Cir. (D 294,859) (S 252,207)
This Clipping From
BOSTON, MASS.
POST
APR 8 - 1955

Music in Review

By TUCKER KEISER

The outstanding event in yesterday's Boston Symphony concert was the performance of Berlioz' "Summer Nights," a cycle of six songs which tower as an Everest above the placid plains of the French art song. Originally writing for voice and piano, the composer brought to his orchestration a genius for instrumental color. Each striking melody fittingly expresses a poignant text by Theophile Gautier.

To Victoria de Los Angeles goes the honor of introducing them at these concerts, though they were composed in 1832 and by no means belong to the vast repository of forgotten masterpieces. The Met opera soprano was in excellent voice yesterday and sang with that deceptive simplicity which moves the listener without insisting that he recognize the astonishing artistry employed.

These songs encompass a tremendous emotional range, as in the naive "Villanelle," the melancholy "Le Spectre de la Rose," the intense "Au Cimetiere," and the passionate "L'Ile Inconnue." Last summer we heard Eleanor Steber give a flamboyantly operatic version of them at Tanglewood, excusably scaling her performance to the large Music Shed. Yesterday we heard them sung as they should be, passionately but introspectively. Mr. Munch provided beautifully tailored accompaniments.

The rest of the program did not offer very much. It opened with the worst reading of the Mozart E-flat major I have yet encountered. There was no continuity, the tempos were driven beyond all reason, and Straussian melodrama was substituted for Mozartian lyricism.

Debussy's watery "La Damoiselle Elue" again found the soprano in the soloist's spotlight but this time sharing it with Carol Smith, contralto, and the Radcliffe Choral Society. The work does little more than parade atmospherics, and these were handled capably enough.

The concert closed with Roussel's noisy, brassy, and busy Suite in F minor; Mr. Munch achieved the ultimate and definite quantity of noise, brassiness and busyness.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 8 - 1955

Cir. (D 212,608) (S 242,866)
This Clipping From
SEATTLE, WASH.
TIMES
APR 21 1955

Two members of the Boston Symphony demonstrate for children from the Beethoven School, Newton, some of the ancient instruments on display in the Casadesus collection at Symphony Hall. Some of the items date from the 16th Century.

OLD-TIMER: In Boston—Youngsters listened as George Moleux, first contrabassist with the Boston Symphony Orchestra, played a one-string ancestor to the present-day double bass. Old instruments, some dating back to the 16th century, were placed on display recently.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 8 1955

Victoria de los Angeles Is Soloist at Symphony

Twenty-first program in the "regular" series by the Boston Symphony Orchestra, Charles Munch music director. The program: Mozart: Symphony in E-flat (K.543); Berlioz: Song cycle, "Summer Nights" (first performances at these concerts; soloist: Victoria de los Angeles, soprano); Debussy: "La Damoiselle Elue" soloists: Miss de los Angeles, and Carol Smith, contralto; chorus: members of the Radcliffe Choral Society, prepared by G. Wallace Woodworth); Roussel: Suite in F major.

BY CYRUS DURGIN

The Boston Symphony concerts this week are distinguished by the presence of the Spanish soprano, Victoria de los Angeles, who makes her first appearances as soloist with this orchestra in Berlioz' exquisite song cycle, and the not-too-often performed "Damoiselle Elue." Since today is Good Friday, the afternoon concert of the week, according to custom, was advanced to Thursday. The evening concert will be given Saturday as usual.

Miss de los Angeles, as we have known these four years past from her opera appearances and solo concerts, is a fastidious artist, and an intelligent one. Whatever she sings will be done properly. The style will be correct, the rhythm exact, the phrases nicely arched and the text rather clearly enunciated. So it all was yesterday, and the singer, striking in black gown and cinnamon-colored (or was it pumpkin colored?) stole, was recalled several times by the notably warm applause of this usually not too demonstrative audience.

As sheer resonance, her voice sounded well, although the upper tones, when soft as in the opening of "Au Cimetiere," seemed pinched. But that indefinable quality which touches the heart was not there—not, at least, for me. I thought, incredulously, of Debussy's description of Grieg's piano music—"bonbons filled with snow" — for in times past the de los Angeles voice has been deeply moving. Somehow the powerful communication of feeling which Berlioz' songs have brought on another occasion, was missing. There was everything but real emotion. The soprano part of the "Damoiselle Elue," musically stylized and poetically synthetic, is another matter and wholly a decorative one, and that Miss de los Angeles managed impeccably.

It was pleasant to hear Debussy's early and radiant score, and to have the choral part sung so wonderfully well by the Radcliffe girls. Every note was in place, every syllable clear, the voices blended thoroughly and the style of Debussy could not have been more accurately established. Mr. Woodworth indeed had prepared the chorus well. Miss Smith sang capably, and her voice is nice, but you could not get many of her words.

Roussel's Suite, exuberant to the point of being rambunctious but a fine work and very clever, came as a healthy, astringent contrast to the honeyed beauties of Debussy and the perfumed nonsense of Rossetti. We ought to hear more of Roussel; he was a big talent and he had a sense of humor in music, which, when you come to think of it, is a fairly uncommon merit.

The orchestra was in splendid form, and so was the conducting of Munch, in all save the Mozart. I arrived too late for the first movement, but the first violin did some sloppy phrasing in the andante, and the remainder was played much too heavily, as if the composer were Beethoven rather than Mozart.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 8 - 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 21st program of the 74th season in Symphony Hall yesterday afternoon. The solists were Victoria De Los Angeles, soprano and Carol Smith, contralto, the assisting artists the Radcliffe Choral Society. The program:
Symphony in E flat (K.543).....Mozart
"Nuits d'ete," Op. 7.....Berlioz
"La Damoiselle Elue".....Debussy
Suite in F, Op. 33.....Roussel

By RUDOLPH ELIE

Although no stranger to the stage of Symphony Hall, Victoria De Los Angeles appeared on it with the Boston Symphony orchestra yesterday to demonstrate anew her superb artistry as singer, musician and personality.

The essence of her singing may be summed up in the word distinction. She has been, I think, in better voice than she was yesterday; her upper tones seemed occasionally slightly rough in quality as if she might have just recovered from a cold, but the way in which she used it, the purity and focus and nobility of it was in every way remarkable.

It is a great many years since this Berlioz cycle of six songs for soprano and orchestra has been done here. The program, usually so faithful in these matters, does not say, but an acquaintance recalled having heard Mary Garden do them. They are, in any case, perfectly exquisite in the delicacy of their expression and the haunting beauty of their melodies, melodies that are never four square or obvious but that spin on and on so wedded to the words as to be in fact a part of them.

Poetic Sentiment

Of the six only the first, "Villanelle," moves with animation; the rest are of a slow, declamatory nature rising at times to dramatic intensity but on the whole introspective, filled with poetic sentiment but never sentimentality. The orcrestra is as much a part of their atmosphere as the words and melodic lines: "L'absence," for instance, the only one of the set often encountered in recital, gains infinitely in effect with the orchestral textures re-inforcing it.

Yet it might be said that Berlioz reveals in these six songs his major flaw as a composer: the lack of instinct for the solid foundation of the bass. It is everywhere weak and unsubstantial, a fact that contributes in some measure to the ethereal quality of the songs but at the same time robs them of memorability; they pass on and are gone, and it is impossible to recall them save as evocations of a fleeting vision.

If Miss De Los Angeles, whose charming manner and appearance captivates her audience before she sings a note, sang the Berlioz songs with rare distinction, she sang the ensuing role of the Damoiselle with even greater poetic sensibility. Indeed, this was the best performance of Debussy's distilled setting of Rosetti's mystical poem in my experience, the Radcliffe Choral Society combining with the orchestra to provide Mr. Munch with one of his interpretative wonders. Carol Smith was splendid in the brief contralto role but it was in every way Miss De Los Angeles' angelic conception and execution of the central character that made this such a notable event.

Great Vigor

Mr. Munch did the familiar Mozart Symphony with great vigor, informing the middle section of the andante with a force seldom to be noted in it. However, like everyone else, he took the finale at a terrific pace to diminish its pleasure—for me, at least.

I don't consider it my task to quarrel with a conductor's tempo unless it is positively eccentric, but it does seem to me this happy conclusion would be a lot happier at a more reasonable speed. The Roussel Suite, which has a peculiar sound and a quality so much its own as to be almost unique, found Mr. Munch in a holiday mood, and he did it with a bravura and a spirit that only he can manage, though how he does it escapes me entirely. Next week Isaac Stern will be the violin soloist in Mozart's G major Concerto and Leonard Bernstein's Serenade. Haydn's D major Symphony and Wagner's Prelude to "Die Meistersinger" round out the program.

Cir. (D 294,859) (S 252,207)
This Clipping From
BOSTON, MASS.
POST
APR 8 - 1955

Music in Review

By TUCKER KEISER

The outstanding event in yesterday's Boston Symphony concert was the performance of Berlioz' "Summer Nights," a cycle of six songs which tower as an Everest above the placid plains of the French art song. Originally writing for voice and piano, the composer brought to his orchestration a genius for instrumental color. Each striking melody fittingly expresses a poignant text by Theophile Gautier.

To Victoria de Los Angeles goes the honor of introducing them at these concerts, though they were composed in 1832 and by no means belong to the vast repository of forgotten masterpieces. The Met opera soprano was in excellent voice yesterday and sang with that deceptive simplicity which moves the listener without insisting that he recognize the astonishing artistry employed.

These songs encompass a tremendous emotional range, as in the naive "Villanelle," the melancholy "Le Spectre de la Rose," the intense "Au Cimetiere," and the passionate "L'Ile Inconnue." Last summer we heard Eleanor Steber give a flamboyantly operatic version of them at Tanglewood, excusably scaling her performance to the large Music Shed. Yesterday we heard them sung as they should be, passionately but introspectively. Mr. Munch provided beautifully tailored accompaniments.

The rest of the program did not offer very much. It opened with the worst reading of the Mozart E-flat major I have yet encountered. There was no continuity, the tempos were driven beyond all reason, and Straussian melodrama was substituted for Mozartian lyricism.

Debussy's watery "La Damoiselle Elue" again found the soprano in the soloist's spotlight but this time sharing it with Carol Smith, contralto, and the Radcliffe Choral Society. The work does little more than parade atmospherics, and these were handled capably enough.

The concert closed with Roussel's noisy, brassy, and busy Suite in F minor; Mr. Munch achieved the ultimate and definite quantity of noise, brassiness and busyness.

Cir. (D 124,110) (S 382,056)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 8 - 1955

Two members of the Boston Symphony demonstrate for children from the Beethoven School, Newton, some of the ancient instruments on display in the Casadesus collection at Symphony Hall. Some of the items date from the 16th Century.

OLD-TIMER: In Boston—Youngsters listened as George Moleux, first contrabassist with the Boston Symphony Orchestra, played a one-string ancestor to the present-day double bass. Old instruments, some dating back to the 16th century, were placed on display recently.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 8 1955

Victoria de los Angeles Is Soloist at Symphony

Twenty-first program in the "regular" series by the Boston Symphony Orchestra, Charles Munch music director. The program: Mozart: Symphony in E-flat (K.543); Berlioz: Song cycle, "Summer Nights" (first performances at these concerts: soloist: Victoria de los Angeles, soprano); Debussy: "La Damoiselle Elue" soloists: Miss de los Angeles, and Carol Smith, contralto; chorus: members of the Radcliffe Choral Society, prepared by G. Wallace Woodworth); Roussel: Suite in F major.

BY CYRUS DURGIN

The Boston Symphony concerts this week are distinguished by the presence of the Spanish soprano, Victoria de los Angeles, who makes her first appearances as soloist with this orchestra in Berlioz' exquisite song cycle, and the not-too-often performed "Damoiselle Elue." Since today is Good Friday, the afternoon concert of the week, according to custom, was advanced to Thursday. The evening concert will be given Saturday as usual.

Miss de los Angeles, as we have known these four years past from her opera appearances and solo concerts, is a fastidious artist, and an intelligent one. Whatever she sings will be done properly. The style will be correct, the rhythm exact, the phrases nicely arched and the text rather clearly enunciated. So it all was yesterday, and the singer, striking in black gown and cinnamon-colored (or was it pumpkin colored?) stole, was recalled several times by the notably warm applause of this usually not too demonstrative audience.

As sheer resonance, her voice sounded well, although the upper tones, when soft as in the opening of "Au Cimetiere," seemed pinched. But that indefinable quality which touches the heart was not there—not, at least, for me. I thought, incredulously, of Debussy's description of Grieg's piano music—"bonbons filled with snow" — for in times past the de los Angeles voice has been deeply moving. Somehow the powerful communication of feeling which Berlioz' songs have brought on another occasion, was missing. There was everything but real emotion. The soprano part of the "Damoiselle Elue," musically stylized and poetically synthetic, is another matter and wholly a decorative one, and that Miss de los Angeles managed impeccably.

It was pleasant to hear Debussy's early and radiant score, and to have the choral part sung so wonderfully well by the Radcliffe girls. Every note was in place, every syllable clear, the voices blended thoroughly and the style of Debussy could not have been more accurately established. Mr. Woodworth indeed had prepared the chorus well. Miss Smith sang capably, and her voice is nice, but you could not get many of her words.

Roussel's Suite, exuberant to the point of being rambunctious but a fine work and very clever, came as a healthy, astringent contrast to the honeyed beauties of Debussy and the perfumed nonsense of Rossetti. We ought to hear more of Roussel; he was a big talent and he had a sense of humor in music, which, when you come to think of it, is a fairly uncommon merit.

The orchestra was in splendid form, and so was the conducting of Munch, in all save the Mozart. I arrived too late for the first movement, but the first violin did some sloppy phrasing in the andante, and the remainder was played much too heavily, as if the composer were Beethoven rather than Mozart.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 8 - 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 21st program of the 74th season in Symphony Hall yesterday afternoon. The soloists were Victoria De Los Angeles, soprano and Carol Smith, contralto, the assisting artists the Radcliffe Choral Society. The program:
Symphony in E flat (K.543).....Mozart
"Nuits d'ete," Op. 7.....Berlioz
"La Damoiselle Elue".....Debussy
Suite in F, Op. 33.....Roussel

By RUDOLPH ELIE

Although no stranger to the stage of Symphony Hall, Victoria De Los Angeles appeared on it with the Boston Symphony orchestra yesterday to demonstrate anew her superb artistry as singer, musician and personality.

The essence of her singing may be summed up in the word distinction. She has been, I think, in better voice than she was yesterday; her upper tones seemed occasionally slightly rough in quality as if she might have just recovered from a cold, but the way in which she used it, the purity and focus and nobility of it was in every way remarkable.

It is a great many years since this Berlioz cycle of six songs for soprano and orchestra has been done here. The program, usually so faithful in these matters, does not say, but an acquaintance recalled having heard Mary Garden do them. They are, in any case, perfectly exquisite in the delicacy of their expression and the haunting beauty of their melodies, melodies that are never four square or obvious but that spin on and on so wedded to the words as to be in fact a part of them.

Poetic Sentiment

Of the six only the first, "Villanelle," moves with animation; the rest are of a slow, declamatory nature rising at times to dramatic intensity but on the whole introspective, filled with poetic sentiment but never sentimentality. The orcrestra is as much a part of their atmosphere as the words and melodic lines: "L'absence," for instance, the only one of the set often encountered in recital, gains infinitely in effect with the orchestral textures re-inforcing it.

Yet it might be said that Berlioz reveals in these six songs his major flaw as a composer: the lack of instinct for the solid foundation of the bass. It is everywhere weak and unsubstantial, a fact that contributes in some measure to the ethereal quality of the songs but at the same time robs them of memorability; they pass on and are gone, and it is impossible to recall them save as evocations of a fleeting vision.

If Miss De Los Angeles, whose charming manner and appearance captivates her audience before she sings a note, sang the Berlioz songs with rare distinction, she sang the ensuing role of the Damoiselle with even greater poetic sensibility. Indeed, this was the best performance of Debussy's distilled setting of Rosetti's mystical poem in my experience, the Radcliffe Choral Society combining with the orchestra to provide Mr. Munch with one of his interpretative wonders. Carol Smith was splendid in the brief contralto role but it was in every way Miss De Los Angeles' angelic conception and execution of the central character that made this such a notable event.

Great Vigor

Mr. Munch did the familiar Mozart Symphony with great vigor, informing the middle section of the andante with a force seldom to be noted in it. However, like everyone else, he took the finale at a terrific pace to diminish its pleasure—for me, at least.

I don't consider it my task to quarrel with a conductor's tempo unless it is positively eccentric, but it does seem to me this happy conclusion would be a lot happier at a more reasonable speed. The Roussel Suite, which has a peculiar sound and a quality so much its own as to be almost unique, found Mr. Munch in a holiday mood, and he did it with a bravura and a spirit that only he can manage, though how he does it escapes me entirely. Next week Isaac Stern will be the violin soloist in Mozart's G major Concerto and Leonard Bernstein's Serenade. Haydn's D major Symphony and Wagner's Prelude to "Die Meistersinger" round out the program.

Cir. (D 131,670) (S 268,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 10 1955

Charles Munch Tips His Hand In a Memorable Little Book

By RUDOLPH ELIE

In his six years as conductor and musical director of the Boston Symphony orchestra, Charles Munch has remained, to the public at large and, indeed, to many of his colleagues, a sphinx. He has neither entertained nor been entertained on anything but the most intimate and infrequent scale. He has not appeared publicly in the theater and only rarely in the music halls. He has not held forth in the green room, been lionized socially, interviewed often by the press, expressed his opinion on the affairs of the day politically or otherwise, been a spokesman for any movement in music, made speeches about anything, or revealed the slightest glimpse of his thought and personality save on the conductor's stand before the orchestra itself. The reason, on the surface, is simple: He has been too busy with the appallingly ardous task of conducting the musical affairs of a musical organization whose budget exceeds by half a million that of any other orchestra in the world and one whose public performances are nearly double those of any other.

Below the surface, however, there is another reason, a reason disclosed for the first time in the publication, last week, of the English translation of his book "I Am a Conductor" (Oxford, $2.75; 104 pp.). That reason is an essential modesty, an essential integrity and an essential dedication to his art perhaps unequalled among the conductors of the world, now or ever. And to read his brief, brilliant statement of his art and his life is to warm to him as a personality of infinite charm and of wisdom as well, to learn, at last, what kind of man he really is.

The book first appeared in a French series devoted to the revelation, by men famous in all walks of life, of their approach to their professions. Arthur Honegger did "I Am a Composer," but there are, I presume, a number of others ranging from "I Am a Novelist" to "I Am a Cop." On its appearance, Lanning Humphrey of the Symphony Hall staff provided me with a translation of a number of interesting passages, about which I wrote not too long ago. But excerpts are never satisfactory, and it remains for this excellent translation by Leonard Burkat, perhaps Mr. Munch's closest American confident (who provides, incidentally, a foreword detailing more of the conductor's biography than anything so far), to reveal the true depth, the true artistic image and the true intellectual range of a very remarkable man.

Mr. Munch makes no attempt to recount his life in detail—Mr. Burkat fills in some of the gaps—nor does he attempt to set forth the technical aspects of his calling in a text book for conductors. Essentially, his book is a series of musical pensees, of meditations on a host of peripheral matters. And the felicity of his expression, the singular clarity of his thought, the indisputable logic and "rightness" of his opinions combines to convey the impression that the author is one of the most literate and cultivated men of the day.

"Is there a simple rule by which one true tempo may be discovered?" he asks. I do not think so but Kreisler has laid down this general principle: 'Where the notes are few and large in value don't slow down the beat. Where there are many short notes, take your time.' If you follow this you will at least approach the truth."

Musical Events

The Boston Symphony Orchestra under the direction of Charles Munch will give concerts in Symphony Hall next Tuesday evening, April 12, Frday afternoon and Saturday evening, April 15-16, and in Sanders Theatre, Cambridge, on Tuesday evening, April 19.

Next Thursday, April 14 at 7:30, the last Open Rehearsal of the series of six will take place. Isaac Stern, the violinist, will take part in this rehearsal in preparation of the program to follow. An additional Open Rehearsal is announced for the following week, Thursday, April 21 at the same hour, when Bach's Mass in B Minor will be rehearsed. The program for April 12 will consist of Wagner's Prelude to "Die Meistersinger", Elgar's Concerto for Cello, with Maurice Eisenberg as soloist, and Beethoven's Symphony No. 6, "Pastoral". The program for April 15-16 will consist of Haydn's "London" Symphony No. 104, Mozart's Violin Concerto No. 3, in G major, Leonard Bernstein's Serenade for Violin and Orchestra, which is then to have its first American performance, and Wagner's Prelude to "Die Meistersinger". In the works by Mozart and Bernstein, the soloist will be Isaac Stern. The program for Cambridge will consist of Haydn's Symphony No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and Prelude to "Die Meistersinger".

TODAY

ARTUR RUBINSTEIN, pianist, gives a Symphony Hall concert under the auspices of the Boston University Celebrity Series. The program: Sonata in E flat Major, Op. 31, No. 3, Beethoven; Sonata in B minor, Liszt; Polonaise in F sharp minor, Op. 44, Three Posthumous Etudes, Fantasie Impromptu, Mazurka, Chopin; Sonata in three movements from "Petrouchka" Stravinsky; 3:30 P. M.

EASTER MUSIC will be sung by candlelight by the choir of the Evangelical Covenant Church, Cambridge, under the direction of Elmer G. Westlund. The public is invited: 8 P. M.

WEDNESDAY

THE LONGY SCHOOL of Music will present Trudi Salomon, a recent graduate of the school, in a free program of piano music in the school. Included in the program are the Sonata in D major, Intermezzi and Capriccio of Brahms, Theme and Variations of Faure, and Etudes by Chopin, Liszt and Scriabin: 3:30 P. M.

EMIL BEYER, pianist-composer, will give a free concert in Huntington Hall, M.I.T. (Room 10-250, second floor). He will play works by Chopin, Liszt, Handel, Niemann, Scriabin and his own music: 5 P. M.

THE BOSTON UNIVERSITY Symphony Orchestra, under the direction of Francis Findlay, will present a free concert at the Boston University Theatre. Mr. Findlay has chosen a program beginning with the Gluck "Overture to Iphicenia in Aulis," and including the Franck D. Minor Symphony, Mousorgsky's "A Night on Bald Mountain," and two contemporary original works. The conductor, Mr. Findlay, has composed a book-song fantasy called "Latin America," which will be performed at this concert and this will be followed by "Western Overture," to be conducted by the composer, Malloy Miller: 8:15 P. M.

THE MUSICAL GUILD OF BOSTON presents a concert at the College Club, 40 Commonwealth avenue. Guest artists are Gay Tapley, soprano, who will be accompanied by Allen Barker, pianist, Maria-Pia Antonelli, pianist Dorothy Bales, violinist, accompanied by Nicolas Slonimsky, pianist: 8 P. M.

THURSDAY

HARPSICHORDIST Daniel Pinkham, a teaching associate at Boston University's school of fine and applied arts, college of music, will present a program of his own compositions in an informal concert from 3:15-4:45 P. M.

FRIDAY

CHAMBER MUSIC will be presented in a free recital by David Hurwitz, violin, Stephen McGhee, 'cellist, Katherine Mark, pianist, at Paine Hall, Harvard University. Works by Loeillet Brahms and Schubert are listed: 8:30 P. M.

THE BOSTON CONSERVATORY of Music Dance Department, under the direction of Jan Veen, will present the first Choreographic performances in the United States of Carl Orff's "Carmina Burana" in the Conservatory Auditorium, 31 Hemenway Street, on Friday and Saturday evenings, April 15 and 16 at 8:30, and Saturday and Sunday afternoons, April 16 and 17 at 3:30.

SATURDAY

JAZZ CONCERT presented by the B.U. Jazz Society in the Boston University Theater. The artists performing are Serge Chaloff and his sextet, Boots Mussulli and Herb Pomeroy: 8:30 P. M.

AUDITIONS for admission to the Opera Department of the Berkshire Music Center—Tanglewood—will be held at Symphony Hall, Boston from 10 to 12 noon. An accompanist will be pres-

Cir. (D 60,922)
This Clipping From
JACKSONVILLE, FLA.
JOURNAL
APR 9 1955

'Pop' Concert Program Listed For April 19

Complete program for the Jacksonville Symphony's first "pops" concert on Tuesday, April 19, in the George Washington Auditorium, was announced today by Chairman Robert R. Bowen.

A tentative program, of light classical and show music, announced earlier, has been altered slightly and added to by Director James Christian Pfohl, Bowen said. Starting time is 8 p.m.

The concert will include, in the first group of selections, Strauss' overture to "Die Fledermaus," Handel's "Largo" from "Xerxes" and Bizet's "March of the Toreadors."

Miss Marlys Watters, coloratura soprano and current holder of the Blanche Thebom Scholarship award, will appear as guest soloist and will sing Rossini's "Una Voce Poco Fa" from "The Barber of Seville" as her first number.

A group of Sigmund Romberg favorites will be heard next, after which Miss Watters will return to sing "Vilia" from Lehar's "Merry Widow;" Richard Rodgers' "If I Loved You" from "Carousel" and "Believe Me If All Those Endearing Young Charms."

The final orchestral group will include Sousa's "Washington Post March," "Syncopated Clock" by Anderson and selections from Jerome Kern's "Show Boat."

* * *

The concert is being patterned after the famous Boston Symphony "Pops" and tables will be located on the main floor of the auditorium and refreshments served.

Tickets are priced at $1.50 each and sales were resumed today after a Good Friday recess.

Booths are located at Jacobs Jewelers, Adams and Laura Sts.; Symphony Headquarters, 216 W. Beaver St.; Reynolds Piano Co., 2006 San Marco Blvd., and Helen Kennard Antiques, 3575 St. Johns Ave.

Co-chairman of the "pops" committee with Bowen is Mrs. Angus B. Rosborough. Decorations committee includes Dr. C. S. L'Engle and Miss Marion Whatley. Mrs. Olin E. Watts is chairman of publicity.

Mrs. James P. Hill is serving as co-ordinator; Miss Becky Yerkes, chairman of ticket sales and George Booker, television publicity.

Cir. (D 38,502)
This Clipping From
WATERBURY, CONN.
AMERICAN
APR 15 1955

Serenade Given American Premiere

Boston, April 15 (UP)— The Boston Symphony Orchestra today presented the American premiere of the last work personally commissioned by the late Serge Koussevitzky.

Lawrence - born Leonard Bernstein's serenade for violin solo, strings and percussion was conducted by Charles Munch with Isaac Stern as soloist. Bernstein, director of creative arts at Brandeis University, conducted the world premiere at Venice last Sept. 12, with the same soloist.

The serenade is in five parts, each titled with a series of statements in praise of love by Plato.

Stern described the work as "full of life," and "warmth" for contemporary music. The composer was "unafraid to sing" in writing the melodies which were "really fleet," and not just a progression of academic notes, Stern said.

Stern said he will play the Bernstein piece at the Hollywood Bowl and in Italy.

Cir. (D 149,902) (S 382,056)
This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 12 1955

ISAAC STERN will be the soloist with Charles Munch and the Boston Symphony in Mozart's Third Violin Concerto at this week's Friday and Saturday concerts, and the Thursday evening Open Rehearsal as well.

Cir. (D 203,001)
This Clipping From
BOSTON, MASS.
TRAVELER
APR 15 1955

Symphony Solo

ISAAC STERN is soloist with Charles Munch and Boston Symphony in Mozart Violin Concerto No. 3 in G major, today and tomorrow.

Cir. (D 26,086)
This Clipping From
NEW BRITAIN, CONN.
HERALD
APR 15 1955

Boston Symphony Presents Premiere

BOSTON (UP)—The Boston Symphony Orchestra today presented the American premiere of the last work personally commissioned by the late Serge Koussevitzky.

Lawrence-born Leonard Bernstein's Serenade for violin solo, strings and percussion was conducted by Charles Munch with Isaac Stern as soloist. Bernstein, director of creative arts at Brandeis University, conducted the world premiere at Venice last Sept. 12, with the same soloist.

The Serenade is in five parts, each titled with a series of statements in praise of love by Plato.

Stern described the work as "full of life," and "warmth" for contemporary music.

Cir. (D 149,902) (S 382,056)

This Clipping From
BOSTON, MASS.
EVENING GLOBE
APR 13 1955

MUSIC

Maurice Eisenberg Plays With Boston Symphony

Boston Symphony Orchestra, in Symphony Hall, Charles Munch conducting. The program: Wagner, Prelude to "Die Meistersinger von Nuernberg"; Elgar, Concerto in E minor for cello and orchestra (soloist: Maurice Eisenberg); Beethoven, Sixth Symphony.

By JOHN WM. RILEY

The Boston Symphony Orchestra is midway in its last month, only a few weeks away from the close of its 74th season. But you could never guess its age, nor its season in the year by the kind of performance the orchestra delivered in Symphony Hall last night under Charles Munch. The tonal freshness, the resiliency, more nearly belonged to the season of Spring, the season of awakening and the rebirth of Winter dormant things. This must be one of the marks of a great orchestra which, when the test is the hardest, will deliver the best.

Not much Wagner is played on symphony programs today, and the Boston Orchestra is no exception. Yet Wagner, thrice-performed, is as much a test as any composer. When conductor and orchestra can deliver sounds with the luminosity and sheen which we heard last night in the "Meistersinger" Prelude, you can be sure of its stature. And especially at a late hour in the season. Though you have heard the Boston Symphony play countless times, this is another proof of its virtuosity.

Then Beethoven, furnishes another test. The Sixth Symphony sounds like spring in Mr. Munch's hands, and the orchestra plays with an easy, relaxed manner which almost makes the myriad details seem like everyday stuff. You have to watch and listen closely to realize that only the finest collaboration between conductor and orchestra produces such richly tapestried results.

Here, with Wagner and Beethoven, in almost commonly familiar surroundings, one feels more than comfortably at home. A work new to our ears, new to the orchestra, furnishes another approach. In this case, the Elgar Cello Concerto, was given its first performance by the Boston Symphony. The soloist was Maurice Eisenberg, who has taught in Cambridge at the Longy School, but who was making his first appearance with the orchestra.

Technique is second nature to Mr. Eisenberg. He plays with practiced ease, drawing a fine, firmly spun tone from his instrument. He neither buzzes, like some cellists, nor produces a tone which is all honey. On the contrary, it has character, body and a personal style uncommonly welcome. Furthermore, he has wit, which is essential with Elgar, a Britisher whose humor is both characteristically English and at the same time beyond his contemporaries.

Music lovers familiar with the "Enigma" Variations and the Serenade can steal a march from others with the Cello Concerto. They will understand exactly what Donald Tovey meant when he wrote of the finale, that it has a "mischievous second subject, slightly suggestive of dignity at the mercy of a banana skin." If this sounds like Emmett Kelly and the Ringling Circus, it is not far wrong. For Elgar's humor was circusy in a polite British way. And Maurice Eisenberg makes this distinction very neatly. We should have him back, perhaps in the familiar repertory, but better in some unusual works which he might choose himself.

Cir. (D 31,572) (S 31,386)

This Clipping From
LA CROSSE, WIS.
TRIBUNE

APR 15 1955

CONCERT BY THE FAMED BOSTON SYMPHONY ORCHESTRA at 7:30 Saturday night. Music by Haydn and Mozart will be featured — and the brilliant American violinist ISAAC STERN will be guest soloist.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
APR 16 195

MUSIC

Stern Violin Soloist in Bernstein Serenade

Twenty-second pair of concerts in th Friday afternoon—Saturday evenin series by the Boston Symphony Orches ra, Charles Munch music director, a Symphony Hall. The program: Haydn "London" Symphony (No. 104, in D major); Mozart: Violin Concerto in G major (K. 216); Leonard Bernstein Serenade (after Plato's "Symposium" for Violin Solo and String Orchestra with Percussion (first performances in the United States); Wagner: Prelude to Die Meistersinger von Nuernberg." Isaac Stern is violin soloist in the music of Mozart and Bernstein.

By CYRUS DURGIN

One of the noteworthy items of new music in this Boston Symphony season comes [redacted] Serenade of Leonard Bernstein, which made a deeply favorable impression upon its American premiere yesterday.

There are two ways to view this work, which is "after" the Symposium of Plato in praise of love, and which falls in five movements according to the dialogue of Phaedrus and Pausanias, the statement of Aristophanes, the declaration of Erixymathus, the physician; the panegyric of Agathon and the discourses of Socrates and Alcibiades. The first way would be to consider it, though without program, as a musical embodiment of the thoughts about love in the Symposium, which evidently was the composer's aim. To get very far on this approach will require thorough acquaintance with the score, and that can come only with time.

The other way is to view it as abstract music, and we can make some headway immediately on that basis. Here is a very finely wrought music, of distinction and character and taste, as well as high skill in the treatment of solo violin and the massed strings and percussion. This is music of genuine creative ideas in terms of abundant melody, and of a texture wherein the solo instrument stands out boldly against the weavings of strings and the rhythmic propulsion, the colors and the decorative accents of percussion.

Apart from some jazz influence in the finale, the style is all of a piece, solidly symphonic and concerted. No matter that you can find a few reminiscences of other composers, this is perhaps the finest and most condensed serious music that Mr. Bernstein has written. It is mature, it communicates emotionally, it has beauty of sound and a sense of structure. There is nothing freakishly experimental about it, and even the jazz coloration is a manner quite native to the man who also wrote the tunes of "On the Town," "Fancy Free" and "Wonderful Town." This is a work to be heard again and again.

Isaac Stern, who was soloist in the world premiere at Venice, last September, played it yesterday with a fine virtuoso sweep and the concern of a dedicated musician for substance and technical demands. His rich, luminous tone was not an end in itself but a means of communication from composer to audience. Bravura was subordinated to expression. As there is depth in the music, so was there depth in Mr. Stern's playing. Earlier, his gorgeous performance of Mozart's Concerto—whose slow movement is among the deceptively simple, lyrical wonders of all music—had brought a glow to the listener's heart, and to him sustained, cordial applause. After the Serenade, the triumph was even bigger. Mr. Stern as we have known, is a brilliant fiddler, but as the years go by he becomes even greater as a perceptive and devoted artist. If there were any shortcomings in his playing, only he would know it. He has a few peers in his field, but I doubt there is anyone who excels Mr. Stern in any aspect of violin art.

Haydn's Symphony was played by the full orchestra, justifiable since the Salomon orchestra for which Haydn wrote the work, was large. It was a good performance, though too loud in the drums and perhaps a shade too intense and a shade under the crispness certain details ought to have. Mozart, for which the orchestra quite properly was out way down, went beautifully, and if one may judge on a first hearing, Bernstein's Serenade was admirably treated by Mr. Munch and the players. The Wagner Prelude, however, was a paradox that started loud in winds and especially timpani (which the conductor urged up and up!) and yet, in the contrapuntal strings beautifully clear. Had Symphony Hall been twice as large, the dynamic scale would have been about right.

Next week Mr. Munch will conduct the B minor Mass of Bach, in a performance estimated to run about two hours and 40 minutes. Naturally, some cuts will have to be made to get the vast work within one session. The choruses will be the Harvard Glee Club and Radcliffe Choral Society.

TURDAY, APRIL 16, 19

BOSTON HERALD

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 123d concert of the season in Symphony Hall yesterday afternoon. The soloist was Isaac Stern, violinist. The program:

Symphony in D No. 104	Haydn
Concerto in G (K. 216)	Mozart
Serenade for Violin, Strings and Percussion	Bernstein
Prelude to "Die Meistersinger"	Wagner

By RUDOLPH ELIE

Charles Munch, Isaac Stern and Leonard Bernstein combined yesterday afternoon to greet the advent of spring with one of the truly memorable concerts in a season that has had its full share of memorable concerts.

Though himself in Europe, Leonard Bernstein's presence dominated the occasion in the first American performance of his Serenade for Violin Solo, Strings and Percussion, a work that finds Mr. Bernstein back on the road of his early promise as a serious composer of real consequence. As everyone knows, this 37-year-old former Bostonian has been flying off in various directions in recent years, one of the directions being down in the sense he has long proclaimed the one true way for the contemporary American composer lies in the musical theater.

His own Broadway successes may well account for the view, but there has always been an essential dichotomy in his personality as revealed by his extraordinary gifts as pianist, conductor, composer of serious and popular music, librettist and, at Brandeis and Tanglewood, administrator. His central interest may be said to be composing but I fear he is too gregarious and too restless minded to ever apply himself to it as perhaps he would like to; life on the Broadway circuit, not to mention in the concert halls of the world, calls powerfully to so essentially social-minded a man.

Difficult Work

His output has thus not been large or, for that matter, cumulatively more and more important. The Serenade does not qualify as "more" important either, I would say, but it would seem to have every chance of restoring the composer's position in serious music and of being performed in public for many years to come. An exceedingly difficult work to perform (though its difficulties are not conveyed to the audience), it is astonishingly immediate in its appeal reflecting, as it does, an idiom at once fresh and original but somehow vaguely familiar, a melodic invention of singular felicity and a warmth and humanity of the most fraternal character.

In five movements each suggested by episodes from Plato's dialogue "in praise of love," the Serenade is especially grateful for its lack of pretension, of striving for monumental utterance aimed at some vague audience a hundred years away. It is music for the here and now, and therein lies its great strength.

It begins with an interesting solo declamation for the violin presently joined by other voices in a little fugato culminating in a busy but comprehensible development of urgency and power. The second movement is of the most lyric character, indeed, exceedingly beautiful while the third, a scherzo, is so amusing and so pointed it drew a distinct reaction of amusement from the audience.

The following adagio rises to heights of remarkable sonority and harmonic tension, as does the ensuing introduction to the finale, while the finale itself, containing elements of contemporary jazz idioms (slap bass and all) brings the work to a brilliant end.

The solo violin's role in all this is outstanding being, in essence, a concerto, and one written in a most violinistic fashion as well. But the orchestral sounds and procedures, now suggesting Stravinsky and again Prokofieff yet always retaining an individual stamp, are fascinating; the composer's use of the percussion deserving an essay all its own. But the best thing about the work, whatever reservations there may be is the open, cordial and friendly nature of its inspiration and, in consequence, its communication.

For Mr. Stern's part in all this and in the Mozart Concerto which preceded it, I cannot find words enough to heap him praise. Surely there lives today no violinist with such consummate self-possession combined with such consummate technical and musical achievement.

He did the Bernstein marvelously, but I do believe his performance of the Mozart, seconded by Mr. Munch's inspired accompanying, was the high water mark of the whole season. This leaves little to be said of the opening Haydn symphony or the closing Meistersinger Prelude, except that they all combined to lift the whole occasion into the blue . . . and this, nearly at the end of a exhausting season! Next week's program will be given over to Bach's B minor Mass.

[28]

ge—Monteux's Anniversary

CHRISTIAN SCIENCE

Tributes Paid to Conductor At Special Symphony Concert

By Harold Rogers

When a musician of Pierre Monteux's eminence arrives at his eightieth milestone, the music world at large finds cause for rejoicing. But the specific celebration took place last night—on the date of his anniversary—in Boston. It was a celebration of magnificent proportions.

The party began in Symphony Hall when Mr. Monteux, his eyes twinkling with beneficence, conducted the Boston Symphony Orchestra in a Beethoven program. It continued with a salutation from Henry B. Cabot, president of the trustees. Charles Munch then guided the musicians in two works composed especially for the event by Darius Milhaud and Igor Stravinsky. And it ended—sometime during the small hours this morning—with a testimonial banquet given him at the Hotel Fensgate by the members of the Boston Symphony Orchestra.

In Symphony Hall Mr. Cabot said that this was a unique party, that the guest of honor was donating his services in behalf of the orchestra's pension fund. Mr. Monteux refused to accept a ticket for his wife but purchased it instead. His birthday concert added $11,842 to the pension fund.

Mr. Cabot also said that it would be easy to reminisce at this point about Mr. Monteux's remarkable career, but that Mr. Monteux himself was looking forward to a summer of activity. He will conduct concerts, opera, or make recordings in Montreal, London, Brussels, Paris, Strasbourg, Holland, New York, Philadelphia, Chicago, and Tanglewood. Then he will take charge of his summer conducting school in Hancock, Maine. After that he will have five weeks' vacation.

* * *

The concert itself was ignited by a special spark that one finds only on great occasions. Mr. Monteux conducted with vigor and élan. The musicians played as if inspired. The listeners contributed boundless enthusiasm. The collaboration produced memorable music.

When Mr. Monteux opened with the "Egmont" Overture, Arthur Fiedler was playing in the viola section, a position he held some years ago before becoming conductor of the Boston Pops Orchestra. There were doubtless many in the audience who used to attend the symphony concerts when Mt. Monteux headed the orchestra from 1919 to 1924.

The soloist for the Fourth Piano Concerto was Leon Fleisher, a young pianist from San Francisco whom Mr. Monteux discovered and championed. From Mr. Fleisher's performance last night, as well as from another of his recent ones in Boston, it was evident that Mr. Monteux has championed a winner. His traversal of the Andante con moto had the necessary introspection, the serene faith and sublime superiority the piano displays in the face of urgent opposition by the orchestra. He is equally at home at the other end of the dynamic spectrum; he has power and brilliance to spare.

* * *

Mr. Monteux's reading of the "Eroica" Symphony was truly heroic in its sweep, its grandeur, its distilled emotion. The resulting ovation brought the audience to its feet. After Mr. Cabot's remarks, Mr. Munch conducted Milhaud's "Pensée amicale," a tender, loving, and quietly warm-hearted piece. He then gave a vigorous downbeat for Stravinsky's "Greeting Prelude for the 80th Birthday of Pierre Monteux," and the thunderous timpani were electrifying.

The entire orchestra leaped into rollicking joy, and just as one was settling down with the comfortable thought that here was the best composition of Stravinsky's late period, it was suddenly all over—an extended fanfare! The listeners burst into laughter and applause. Everyone stood up again while Mr. Munch kissed Mr. Monteux on both cheeks, and happiness reined supreme.

Victoria de los Angeles will be the soprano soloist with the Boston Symphony Orchestra Thursday afternoon and Saturday evening.

Opera Auditions

Auditions for admission to the Opera Department of the Berkshire Music Center at Tanglewood will be held in Symphony Hall, Boston, on Saturday morning, April 16, from 10 to 12 noon. An accompanist will be present.

The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood, Lenox, Mass. This thirteenth session will extend from July 4 to Aug. 14.

Applicants should notify the school office of their intention to attend these auditions by writing to the Registrar, Symphony Hall, Boston 15, Mass. Catalogue and application forms may also be obtained from this address.

Cir. (D 294,859) (S 252,207)

This Clipping From
BOSTON, MASS.
POST

APR 16 1955

Music Review

By TUCKER KEISER

Leonard Bernstein's Serenade for Violin Solo and String Orchestra with Percussion received its first American performance yesterday by the Boston Symphony under the baton of Charles Munch. Isaac Stern, who had given the world premiere at the Venice Festival last September, was the soloist.

The Serenade, in five movements vaguely based on Plato's Symposium, is destined to become the most popular of Bernstein's serious compositions. Its appeal is immediate and the audience gave it (and the soloist) what amounted for a Friday concert a tumultuous ovation.

At every point skillfully written and for the most part economical in tonal resources, the Serenade represents the composer's finest work to date. Like Plato's dialogue, the Serenade is in praise of love. Mr. Bernstein to achieve unity has successive sections evolve from preceding ones.

The first movement treats the lyrical aspects, the second the charming, the third the humorous, the fourth the emotional, and the fifth the sophistiscated. The third movement brought from the audience unrestrained laughter. The fourth was an exceedingly beautiful love song for the violin, and the fifth disclosed the most convincing use of jazz I have heard in contemporary music.

Bernstein Music in U.S. Première

Stern Plays Violin Serenade at Symphony

By Harold Rogers

Leonard Bernstein's new Serenade enjoyed a great popular success yesterday in Symphony Hall. Isaac Stern was the violin soloist for this first American performance, and he played brilliantly.

Mr. Stern was accompanied by the string and percussion sections of the Boston Symphony Orchestra. They encompassed a variety of tempos and difficult rhythms under the orderly guidance of Charles Munch. The listeners showed their appreciation by showering Mr. Stern and Mr. Munch with applause. If Mr. Bernstein had been in Boston rather than Italy, he would have received his share.

Composed last year on commission by the Koussevitzky Music Foundation, this is Mr. Bernstein's maturest work since his "Jeremiah" Symphony. His "Age of Anxiety," known as his Second Symphony, was almost a digression—as confused as the source of its inspiration. But in his Serenade (after Plato's "Symposium") for Violin Solo and String Orchestra with Percussion, Mr. Bernstein has tapped deeper springs. This indicates that he has passed his age of anxiety, that he is now entering a calmly considered age of maturity.

Mr. Bernstein is still composing in his characteristic style, but he has gained the power that comes with restraint. "The music, like Plato's dialogue, is a series of related statements in praise of love," he writes, and he goes on to explain that each movement evolves out of elements in the preceding one.

It opens with a lyrical fugato, begun by the soloist, that represents Phaedrus in a Lento mood. Then, Allegro, we find Pausanias in a lively oration. In the second movement Aristophanes comes to us in Allegretto terms and talks in quiet tones.

Erixymathus in the third movement provides a short scherzo in Presto tempo (and drew laughter from the audience). For the Adagio of the fourth movement we are given a rhapsodic song by Agathon. Socrates comes forward in the final movement in solemn mien, Molto tenuto, only to be interrupted by Alcibiades who turns the party into something of a shambles, Allegro molto vivace.

But even though the celebration hints of jazz—for which the composer apologizes, saying that it is "the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party"—it is nothing more than a hint and is held within the framework of the whole.

Mr. Bernstein taxes the violinist in fascinating ways — for flights of poetry, for unusual effects, for virtuoso display. The unfortunate aspect of this concert, which is one of the best this season by the Boston Symphony, is that Mr. Bernstein's piece is played in the second portion of the concert, thereby missing the transcontinental broadcast. Here is an engaging new work that could be shared with the nation.

But the radio listeners will be able to hear Mr. Stern in Mozart's Violin Concerto in G major, K. 216, played yesterday in superlative style. And they'll also hear an impressive reading of Haydn's last Symphony, the "London."

Those who tune in to WGBH, of course, will hear the Bernstein and also a smashing performance of Wagner's Prelude to "Die Meistersinger."

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER. — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

Cir. (D 563,999) (S 1,096,758)

This Clipping From
NEW YORK, N. Y.
TIMES

Cir. (D [illegible]) (S 258,638)

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

Cir. (D 462,936) (S 559,134)

This Clipping From
DETROIT, MICH.
NEWS

Cir. (D 542,899)

This Clipping From
CHICAGO, ILL.
NEWS

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

Cir. (D 117,485)

This Clipping From
ST. PAUL, MINN.
DISPATCH

Cir. (D 414,942) (S 563,957)

This Clipping From
DETROIT, MICH.
TIMES

Cir. (D 463,282) (S 982,681)

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

Cir. (D 647,466) (Sat. 274,94[illegible])

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & S[illegible]

Cir. (D 123,613) (S 220,413)

This Clipping From
FORT WORTH, TEX.
Evening Star-Telegram

Cir. (D 178,154) (S 307,172)

This Clipping From
BALTIMORE, MD.
MORNING SUN

OAKLAND, CALIF.
TRIBUNE
Circ: D. 1[illegible]676 - S. 20[illegible]520

APR 2[illegible] 1955

U.C. Composer Wins Award

BERKELEY, April 21.—Andrew Imbrie, 33, University of California professor-composer, today won a $1,000 merit award of the Boston Symphony Orchestra.

The award was made to Imbrie and Ross Lee Finney, of the University of Michigan, to "foster and promote the writing of symphonic compositions by composers resident in the United States," the Associated Press reported.

Imbrie, 74 Tamalpais Road, last year went to Rome on a Guggenheim fellowship, has won other honors, and is considered one of America's top composers.

APR 23 1955

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

[30]

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS. HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS. STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN. TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

Cir. (D 303,999) (S 1,096,728)
This Clipping From
NEW YORK, N. Y. TIMES
Cir. (D 758,638) (S 258,638)
This Clipping From
SEATTLE, WASH. POST INTELLIGENCER
Cir. (D 467,936) (S 559,134)
This Clipping From
DETROIT, MICH. NEWS
Cir. (D 542,899)
This Clipping From
CHICAGO, ILL. NEWS
Cir. (D 131,670) (S 258,529
This Clipping From
BOSTON, MASS. HERALD
Cir. (D 117,935)

APR 21 1955

Composers Win Award

Boston, April 20 (AP)—Composers Ross Lee Finney and Andrew Imbrie were announced today as winners of the Boston Symphony Orchestra Merit Award and were given $1,000 each for their winning compositions.

States."

Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty.

APR 21 1955
Christian Science Monitor

Bach at Symphony

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER. — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,306)
This Clipping From
HARTFORD, CONN.
TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

Cir. (D 103,999) (S 1,096,738)
This Clipping From
NEW YORK, N. Y.
TIMES
Cir. (D 158,638)
This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER
Cir. (D 487,938) (S 559,134)
This Clipping From
DETROIT, MICH.
NEWS
Cir. (D 542,899)

...calculus. None of this had yet been taught him in school. He was also deeply interested in philosophy.

He intended to follow his father's profession and took entrance examinations at the Polytechnic Academy in Zurich, Switzerland. His knowledge and understanding of mathematics and physics amazed his professors.

The young scientist, however, was mainly occupied with physics. He said he early learned to study only what led to the fundamentals and "to turn aside from everything else."

this article, the third and last

APR 21 1955

Symphony Awards Go To Faculty Members

BOSTON, April 21 (AP).—Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Symphony Orchestra merit award.

The award which both won Wednesday was established in 1945 and is intended to "foster and promote the writing of symphonic compositions by composers resident in the United States."

Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty.

APR 23

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

Cir. (D 103,???) (S 1,076,?58)
This Clipping From
NEW YORK, N. Y.
APR 21 19?5

Boston Symphony Honors Pair

By the Associated Press.

BOSTON, April 21.—Composers Ross Lee Finney and Andrew Imbrie were announced yesterday as winners of the Boston Symphony Orchestra merit award and received $1000 each for their winning compositions.

Mr. Finney, a native of Wells, Minn., is a member of the University of Michigan faculty. Mr. Imbrie, a native of New York City, teaches at the University of California.

APR 22 [illegible]

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER. — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

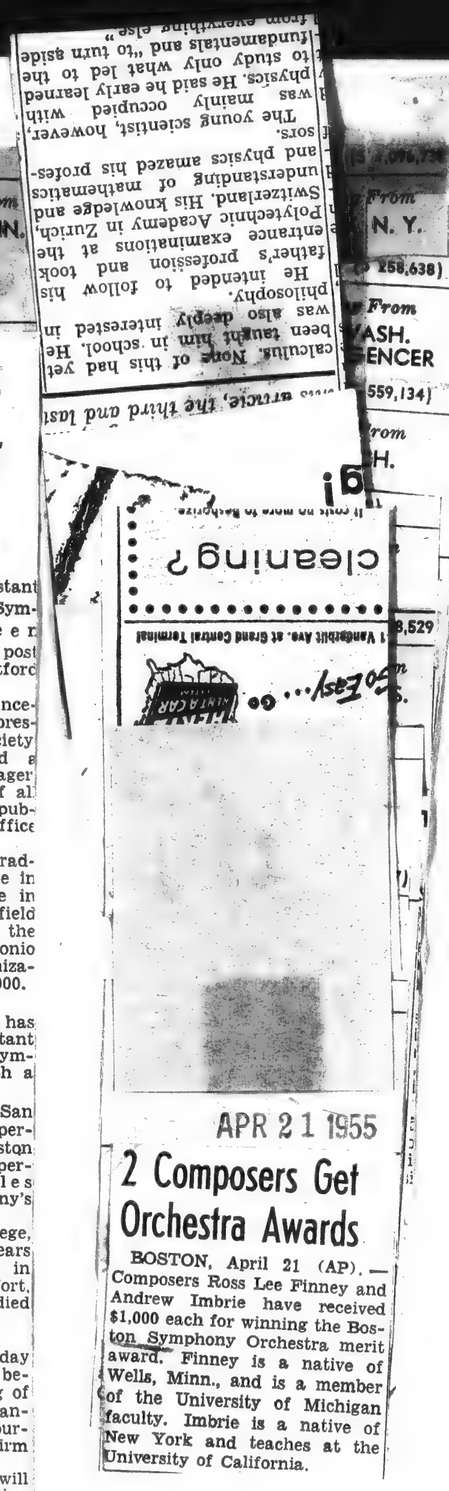
MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.



APR 21 1955

2 Composers Get Orchestra Awards

BOSTON, April 21 (AP). — Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Symphony Orchestra merit award. Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty. Imbrie is a native of New York and teaches at the University of California.

APR 23

Christian Science Monitor

Bach at Symphony

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

cleaning?
1 Vanderbilt Ave. at Grand Central Terminal
Mel-O-Bit
1 lb. brick 63¢

APR 21 1955

Composer Wins

BOSTON, April 21 (AP) — Composers Ross Lee Finney and Andrew Imbrie were announced today as winners of the Boston Symphony Orchestra merit award and were given $1,000 each for their winning compositions. Finney is a member of the University of Michigan faculty.

[illegible] the United States."

Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty. Imbrie is a native of New York and teaches at the University of California.

APR 23 1955
Christian Science Monitor

Bach at Symphony

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

APR 21 1955

Wells Native Wins Symphony Award

BOSTON — (AP) — Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Symphony orchestra merit award.

The award which both won Wednesday was established in 1945 and is intended to "foster and promote the writing of symphonic compositions by composers resident in the United States."

Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty. Imbrie is a native of New York and teaches at the University of California.

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

♪ ♪ ♪

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

♪ ♪ ♪

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS. HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS. STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN. TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

APR 21 1955

Finney, Imbrie Win Symphony Awards

Composers Ross Lee Finney and Andrew Imbrie were announced yesterday as winners of the Boston Symphony Orchestra merit award and were given $1,000 each for their winning compositions.

Finney, a native of Wells Minn., is a member of the University of Michigan faculty. Imbrie, a native of New York City teaches at the University of California.

The award, established in 194 is intended to "foster and promote the writing of symphoni compositions by composers resident in the United States."

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

APR 21 1955

Music Winners

BOSTON — (AP) — Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Symphony Orchestra merit award.

APR 23

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS. HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS. STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN. TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

NEWS
APR 21 1955

U-M Prof Shares Symphony Award

BOSTON, April 21.—(AP)—Composers Ross Lee Finney and Andrew Imbrie are winners of the Boston Symphony Orchestra merit award. They were given $1,000 each for their winning symphonic compositions.

Finney, a native of Wells, Minn., is a member of the University of Michigan faculty. Imbrie teaches at the University of California.

Bach at Symphony

APR 21 1955
Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in extelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

Gregory Peck and Jennifer Jones in "DUEL IN THE SUN" (Color) Joseph Tobey, Mariorie Sherlock, "THE THING FROM ANOTHER WORLD"
DRIVE-IN-LAKES Grand River, East of Brighton
DICK POWELL and Dorothy Lamour

APR 22 1955

Composers Awarded

BOSTON, April 21. — (AP) — Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Smyphony Orchestra Merit Award.

APR 22

Bach at Symphony

Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 17 1955

(Stein-Paris)

TO MARRY IN SEPTEMBER. — Miss Ellen Isabel Leibovici, whose engagement is announced by her parents, Mr. and Mrs. Samuel Joseph Leibovici of Brookline, to Mr. Roger Hahn, son of Mr. and Mrs. Jean Pierre Hahn of New York city and Paris, France. Miss Liebovici, whose father is a member of the Boston Symphony Orchestra, is a graduate of Wellesley College, class of 1954. She is now in France studying music and voice at The Conservatoire National de Paris and is a member of the American Students and Artists Club of Paris. Mr. Hahn attended the Horace Mann and Lincoln Schools and was graduated in 1953 from Harvard College. He was graduated from the Harvard School of Education in 1954 and now holds a Fulbright Fellowship in History of Science at the University of Paris.

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
APR 17 1955

Symphony Nears End of Season

Boston Orchestra's Final Programs Listed

Special to The Standard-Times

BOSTON, April 16—The Boston Symphony Orchestra under the direction of Charles Munch is nearing the close of its 74th season. The series in Sanders Theater, Cambridge, will close next Tuesday night. The 23d pair of concerts in the Friday afternoon and Saturday evening series will take place in Symphony Hall Friday and Saturday. The closing concerts of the Sunday afternoon and Tuesday evening series will be held in Symphony Hall, April 24 and 26. An extra open rehearsal will be given Thursday night.

Bach's great Mass in B minor, an event of the symphony season to be heard in each of the subscription series, will be available to all through an extra open rehearsal which will be given at 7:30 p. m. Thursday. This will be a dress rehearsal with chorus and soloists in final preparation by conductor Munch.

Bach's Mass in B minor has been performed at special concerts but has not been performed by this orchestra in Boston since 1949. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, will assist the orchestra. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Mass will be cut in several parts to avoid the excessive length which would result from a complete performance in one session.

The program for the concert in Cambridge next Tuesday night will consist of Haydn's "London" Symphony, No. 104, Randall Thompson's Symphony No. 2, Schubert's Symphony No. 5, and the Prelude to Wagner's "Die Meistersinger."

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
APR 19 1955

A. W. Perkins New Manager Of Symphony

Arthur W. Perkins, assistant manager of the Detroit Symphony Orchestra, has been named to the newly created post of manager of the Hartford Symphony Orchestra.

According to an announcement by Henry P. Bakewell president of the Symphony Society Mr. Perkins has accepted a three-year contract as manager. He will have sole charge of all of the orchestra's business, publicity, fund raising and office management affairs.

Mr. Perkins, since his graduation from Harvard College in 1947, has gained experience in the orchestral management field by serving for two years as the manager of the San Antonio (Tex.) Symphony, an organization with a budget of $340,000.

* * *

FOR THE PAST YEAR, he has been in his post as assistant manager of the Detroit Symphony, a musical group with a budget of $700,000.

Before taking his job at San Antonio, Mr. Pedkins war personnel manager of the Boston Symphony Orchestra and personal secretary to Charles Munch, the Boston Symphony's conductor.

After graduating from college, Mr. Perkins served for two years in the diplomatic service in Paris, France, and Frankfort, Germany. He has also studied the piano for 15 years.

* * *

MR. BAKEWELL said today that the "Symphony Society believes that with the engaging of Mr. Perkins we are taking another step towards putting ourselves on a sound and firm footing.

"Mr. Perkins, we believe, will develop the society administratively and financially as Fritz Mahler has developed it musically. Since 90 per cent of the orchestra's income stays right here in Greater Hartford, this will mean that we will have an opportunity to contribute even more to the growth of this area as a musical center."

* * *

MR. PERKINS is a native of Boston, Mass., where his father, the Rev. Palfrey Perkins, was minister of King's Chapel. His father is also chairman of the board of Wellesley College and a member of the board of the Boston Symphony.

Mr. Perkins is married and has two children. The Symphony ociety did not disclose what his salary in Hartford would be. He will take up his duties Aug. 1.

APR 22 1955

Composers Get $1,000 Awards

BOSTON, April 21 (AP)—Ross Lee Finney and Andrew Imbrie, composers, yesterday received $1,000 each for winning the Boston Symphony Orchestra Merit Award. The award was established in 1945 and is intended to "foster and promote the writing of symphonic compositions by composers resident in the United States."

Bach at Symphony

APR 23 1955
Christian Science Monitor

Harvard-Radcliffe Singers Featured in B Minor Mass

By Harold Rogers

For the penultimate concerts in the week-end series by the Boston Symphony Orchestra, Charles Munch has chosen Bach's Mass in B minor, considerably shortened but superbly done. He will repeat it tonight and also for the final concerts in the Sunday and Tuesday series.

This is a work in which many vocal and instrumental soloists can shine, and the choral support by the Harvard Glee Club and Radcliffe Choral Society reached a new standard of finesse. Mr. Munch chose a fine quartet of soloists, all of whom have appeared before in Symphony Hall.

Though the performance is still rather long in spite of the cuts, it would be worth lengthening a few minutes to give Adele Addison a solo. Her appearances with Florence Kopleff in the "Christe eleison" and with John McCollum in the "Domine Deus" were enough to display the remarkable beauty of her soprano and the depth of her musicianship. But it was only enough to make us want more.

Speaking of the "Domine Deus," Doriot Dwyer's flute solo was adroit as it entwined a graceful way among the soprano and tenor lines. When Miss Kopleff thoughtfully sang the alto solo, "Qui Sedes," she was eloquently accompanied on the oboe d'amore by Louis Speyer.

* * *

Although Mr. McCollum did not display the vocal freedom nor liquid tone his tenor has had in past performances, he sang the "Benedictus" with devotion, supported by Richard Burgin's violin. Donald Gramm, who has appeared here two seasons in the Berlioz "Damnation of Faust," gave us a better opportunity to assess his bass voice. It is youthful and resonant, appealing for its fine focus and rich tone.

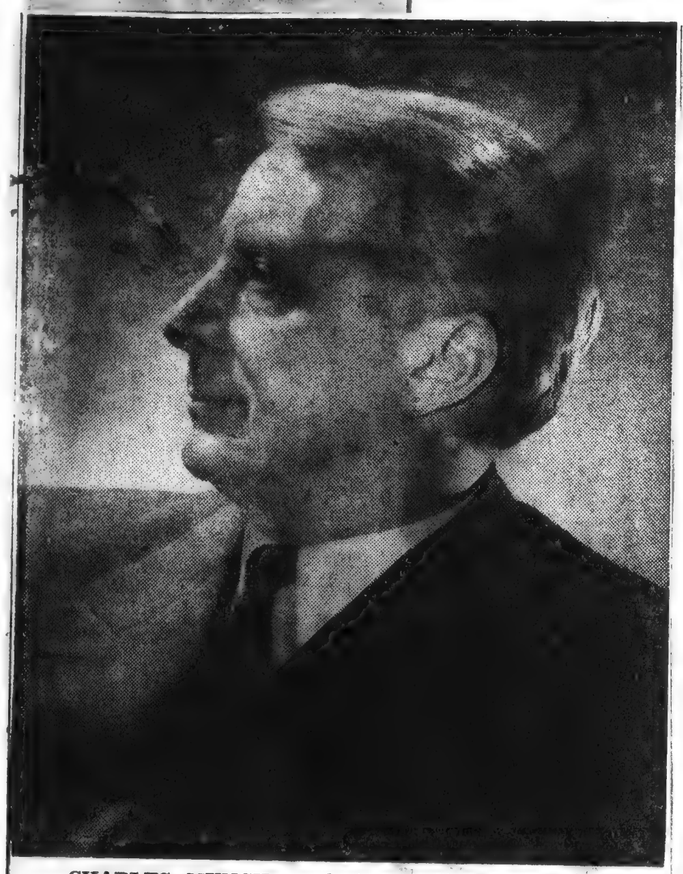
There were many other soloists, too, who deserve much praise—James Stagliano for his horn playing in the "Quoniam tu solus sanctus," Roger Voisin for his brilliant trumpeting (together with his colleagues) in the "Osanna in excelsis," E. Power Biggs for his masterful restraint at the organ console, and Daniel Pinkham for his effective work at the harpsichord.

* * *

But high honors were also won by the choral singers, impeccably trained by G. Wallace Woodworth, their conductor. Mr. Munch was able to elicit pianissimo passages that sounded more like music in remembrance than in actuality. By contrast their fortissimos were especially stirring.

For the final concerts of the season next weekend Mr. Munch will conduct Schubert's "Unfinished" Symphony, Piston's Second Symphony, and the Beethoven Fifth.

Cir. (D 74,847) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT
APR 24 1955



CHARLES MUNCH, conductor of the Boston Symphony Orchestra the past seven years, who will again conduct this famous New England ensemble next season in the Bushnell Symphony Series, has announced special plans for the Orchestra's 75th anniversary year. Starting earlier than usual, next September 30, the players will tour leading cities of the South and Midwest. During the season many works newly commissioned from world-famous composers will be played and several conductors active in the orchestra in the past will return as guests, including Pierre Monteux, Leonard Bernstein and Ernest Ansermet. In addition to the Boston Symphony, next season's Bushnell Series will bring the Buffalo Philharmonic, Philadelphia, Cleveland and New York Philharmonic-Symphony orchestras. Series ticket applications are now being taken.

Cir. (D 74,847) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT
APR 24 1955

Boston Symphony Making Plans For 75th Anniversary

The Boston Symphony Orchestra, which has played more Hartford concerts than any other visiting ensemble and which will return in next season's Bushnell Symphony Series, will celebrate its seventy - fifth year starting in September. Special plans are being made for the diamond jubilee year, which will include a larger number of concerts than the normal schedule of the orchestra.

New England's famous orchestra, which last year triumphantly toured Europe, will open its coming season a week earlier than usual, on Sept. 30, in order that a tour of Southern and Midwestern states may be made. Cities to be visited, some of them for the first time, will include Norfolk, Charlotte, Birmingham, New Orleans, Jackson, Atlanta, Chattanooga, Fort Wayne, Detroit, Saginaw, Ann Arbor and others.

In observance of its anniversary, the orchestra will be conducted not only by Charles Munch, who succeeded Serge Koussevitzky on the podium, but during the season by several others who have been intimately associated with the ensemble in the past: Pierre Monteux, Ernest Ansermet, Arthur Fiedler and Leonard Bernstein. During the season also, a series of recently - commissioned works by some of the world's greatest composers will have their first performances.

In addition to the Boston, the Bushnell Symphony Series for next season will also bring the New York Philharmonic - Symphony with Dimitri Mitropoulos; Philadelphia Orchestra with Eugene Ormandy; Cleveland Orchestra with George Szell; Buffalo Philharmonic with Josef Krips. Applications for series seats at $14, $16 and $18 are now being accepted at the Bushnell Memorial.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
APR 24 1955

Munch Given Harvard Glee Club Medal

The Harvard Glee Club Medal for "outstanding contributions in the field of choral music" was awarded to Charles Munch, conductor of the Boston Symphony, last night at a ceremony in Symphony Hall.

The medal was presented by Prof. G. Wallace Woodworth, glee club director, at the end of a joint performance of Bach's B-Minor Mass by the orchestra, glee club and Radcliffe Choral Society.

Attending the presentation were Dr. Nathan Pusey, Harvard president, members of the orchestra and choral groups, and trustees.

SECOND TIME GIVEN

It was the second time the medal has been conferred since its institution in 1951. The first recipient was Dr. Archibald T. Davison who first developed the glee club to high artistic standing.

The medal, bearing a figure of Apollo and other classical symbols of the musical art, was designed by Joseph A. Coletti, sculptor and Glee Club alumnus.

Speaking briefly, Munch commended the Harvard Glee Club members for their intelligence and enthusiam.

On Tuesday, the group will complete the fourth in a series of presentations of Bach's B-Minor Mass with the Symphony.

HELENA, MONT.
Independent-Record
Circ. D. 7,765 - S. 7,844
APR 24 1955

Arthur Fiedler and Boston Pops Orchestra Community Concert Attractions as Campaign Opens

The Helena Community Concert association will offer Arthur Fiedler and the famed Boston Pops orchestra as its feature attraction of the 1955-56 season, President Norman Winestine has announced.

Memberships in the 26th anniversary season will go on sale Tuesday. The kickoff banquet will be held at the Montana club at 6:30 o'clock tomorrow evening with Margaret Blackburn representing national headquarters.

The names of Arthur Fiedler and the Boston Pops have long been synonymous with the best in semiclassical and popular music. The enthusiasm with which they have been received by critics and capacity audiences during their three transcontinental tours has been almost unbounded, Winestine said.

A minimum of three and possibly four additional concerts will be selected Saturday night, following the end of the membership drive. Memberships are offered for one week, after which the sale is closed and no individual tickets are available. It is possible to "buy now and pay later," but it will not be possible to buy later.

Mrs. Lyman Wallin is membership drive chairman. "Much of the success of our campaign depends on attendance at the dinner Monday night of all workers and members of the executive committee," she said Saturday. "Those who have worked in previous years and those working for the first time gain much by attending the kick-off dinner. We hope to fill every last seat in our Helena 'Carnegie Hall' for next season. Music is an important part of our daily lives. Believing it to be an experience, unique and inspirational, we offer to every resident of the Helena area an invitation to listen to the best in music through our organized audience plan."

Mrs. Wallins' corps of workers includes: Mrs. E. C. Alberts, Miss Emily Bach, Mrs. A. E. Banks, Mrs. May Bartos, Mrs. J. S. Benjamin, Mrs. Ray Bjork, Charles Blossom, Mrs. Louis Brackman, Milton Brown, Mrs. Jerry Bue, Mrs. Kenneth Burrell, Mrs. Cora Lee Burke, Miss Carol Jean Carlson, Mrs. John Casebolt, Mrs. Homer Chase, Mrs. C. L. Covington, Mrs. Ray Church, Mrs. Richard Dightman, Ralph Domer, Miss Susan Eaker,

Mrs. Paul R. Ensign, Mrs. H. T. Faarrelius, Mrs. Ed Fallan, Mrs. Charles Fields, Mrs. Frances Gruner, S. E. Haraldson, Mrs. S. E. Haraldson, Mrs. W. E. Harrisberger, Mrs. J. M. Heidt, Mrs. Roy Hitchcock, Miss Elsie Hollowman, Mrs. Eleanora Jung, Miss Louise Kaiser, Mrs. Carrie Drummond Keil, Mrs. Dana Kelly, Mrs. Robert Kendall, Mrs. Otto G. Klein,

Miss Marie Leslie, Mrs. John W. Mahan, Jr., Mrs. Peter Meloy, Mrs. J. W. Melugin, Mrs. M. P. Moe, Mrs. D. W. Neifert, Mrs. Jackson Nichols, Mrs. Ralph Normann, Mrs. Victoria O'Malley, Mrs. J. Ross Pollock, Anealia Rostad,

Mrs. John E. Screnar, Jr., Mrs. Irvin Shope, Mrs. Virgil Sinclair, Mrs. Frank Stermitz, Mrs. Anne Sutphen, Mrs. Kenneth Thompson, Mrs. Frank Tompkins, Mrs. W. R. Totten, Mrs. Arthur Wilson and Mrs. Marjorie Wright.

President Winestine said, "We celebrate the 26th season of bringing great music to Helena by offering one of America's finest attractions, the Boston Pops orchestra. Everyone has heard their records and their broadcasts, now we can see them perform.

"During the years, Community Concerts have featured the finest artists of this generation on the Helena concert stage. The citizens of this community have heard these artists for a fraction of what it would cost to hear them in New York, London, Paris and other musical centers of the world and with far more convenience and comfort.

"With the loyal help of the crusaders for good music who year after year work in the Community Concert campaigns, Helena will continue to enjoy the greatest musicians and artists of our time."

Mrs. M. P. Moe, loyal secretary who has served since the organization was founded here, and who has been the sparkplug behind membership drives for 26 years, said, "Our dream of bringing Carnegie Hall to Last Chance Gulch is now an accomplished fact.

"There is only one sound businesslike way to conduct such a program, and that is the systematic method of Community Concerts. We have our membership drive, the money is there or assured, and then the contracts are signed. If we have a successful membership drive, we have a big concert year, bringing the expensive top-flight artists and groups to Helena. If the drive is not so successful and there is not as much money to spend, we contract for one name artist and the rest of the concerts are hired according to the budget. Some of those available to associations with restricted budgets are just as talented as those who have acquired names for themselves and Helena audiences have the thrill of hearing them when they are on their way up the ladder of fame."

Helena's Community Concert membership has averaged about 2,000 members for the past several years. "Credit for this must be given to dedicated music lovers, who have worked unceasingly through the years to make Community Concert such an important part of Helena's cultural life," Mrs. Moe said.

All workers and board members have been urged to attend the dinner tomorrow night.

DES MOINES, IOWA
REGISTER
Circ. D. 227,375 - S. 527,450
APR 24 1955

The New Records

So It's Corn

THIS WEEK'S batch of review records comprises four albums which seem for several reasons to be related. First, by pairs they are similar in musical content. Second, all the music is quite familiar (long-haired highbrows can sneer that the albums are corn-ball and commercial).

Third, all the album notes are couched in sticky, purple prose. But fourth, if one descends from his lofty perch, relaxes and just listens, the albums for the most part contain good music, well performed and excellently reproduced.

The one most easily branded as corny nevertheless easily may have the largest general sales appeal. It's a concert by the Boston "Pops" Arthur Fiedler conducting, with this gooey title: "The Family All Together" (RCA Victor). Basically the music is a sixth-grade music appreciation lesson: "Porgy and Bess Synthesis," "Pop Goes the Weasel," 'Clair de lune," "Prelude in C Sharp Minor" (yes, that one), "Clock Store," "Hunt in the Black Forest," Ravel's "Bolero," "Warsaw Concerto," et al. The notes, by a former lady magazine editor, start thus: "This 'program' has been planned to give your whole family a relaxed good time. America has rediscovered that great institution, the happy family . . ." and they go on from there. Oh, well and so what—the record sounds good and the pieces won't poison you.

DAILY RECORD
APR 26

Misses Opening

ARTHUR FIEDLER

For the first time in 26 years, Arthur Fiedler, popular director of the Boston "Pops" Orchestra now recovering from an operation, will not lead the group when it opens its 70th season next Tuesday at Symphony Hall.

The announcement was made last night by Boston Symphony Director Thomas D. Perry Jr. who stated Fiedler would not be able to conduct the first few concerts.

In his place will be a long time friend and a member of the orchestra's first violin section, Harry Ellis Dickson, of Brookline. The "Pops" leader recently underwent an operation at the New England Medical Center.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
APR 28 1955

Fight Move To Raze Carnegie Hall

Classical music faced stiff competition today on two fronts—commerce and jazz.

In Manhattan, the Philharmonic-Symphony Society of New York was faced with the prospect of having Carnegie Hall sold out from under it, and the society was reportedly negotiating to buy the place, for about $4,000,000.

The owners of the hall, taking advantage of the peak real estate market, are believed to have received a firm bid from an outfit that would raze the hall and erect a commercial building in its place.

And in Tanglewood, Mass., where the Boston Symphony will hold forth at the Berkshire Music Center this summer, an invasion of jazz is scheduled. The Berkshire Music Barn, a scant mile from the center, will hold jazz concerts at the same time the classical squares are fiddling away.

CEDAR RAPIDS, IA.
GAZETTE
Circ. D. 57,674 - S. 52,665
APR 24 1955

Boston "Pops" Orchestra Is Unique Group

The Boston "Pops" orchestra, which will appear in Cedar Rapids on the 1955-56 Community Concerts series, occupies a unique place in the American musical scene.

Under the direction of Arthur Fiedler, the Boston "Pops" acquired its name and its reputation by performing light, enjoyable, classical music for highly critical Boston audiences, and only since 1953 has the orchestra been available for appearances outside its home city.

Known to the entire country for its recordings, some of which have sold more than one million copies, the Boston "Pops" will appear in Cedar Rapids during its third consecutive sold-out tour.

Paul Anthony, president of the Cedar Rapids Community Concert Association, has announced that, in addition to other classical and semi-classical selections, the "Pops" will present Ruth Slenczynska in a piano concerto.

Fiedler, dynamic conductor of the orchestra, has appeared as guest conductor with the Minneapolis, San Francisco and Montreal symphony orchestras and has made numerous radio and television appearances.

The local Community Concert group which is conducting its twenty-fifth annual membership campaign this week, will also present William Warfield, baritone; Robert Casadesus, pianist, and the Alma Trio (violin, cello and piano) on its 1955-56 series.

Memberships, which entitle the holder to attend all four concerts, will be available through Saturday and may be obtained either from a Community Concerts worker or at the association's headquarters at the Montrose hotel, Parlor "F". The phone number is 4-1877.

Memberships fees remain at $6 for adults, $3 for students and $8.50 for reserved seats.

BOSTON HERALD, TUESDAY, APRIL 26,

Fiedler Recovering; Dickson Substitutes

It was announced yesterday that Arthur Fiedler — whose progress after a recent operation at the New England Medical Center has been "very satisfactory" — is now making plans to conduct the 70th year of Pops concerts opening May 3.

However, he will not be able to lead the first few concerts of the season and has invited Harry Ellis Dickson to conduct in his place. Mr. Dickson, a member of the first violin section of the Symphony, is noted for his frequent appearances with both the Pops and Esplanade orchestras, and as the commentator at the Open Rehearsals.

Cir. (D 503,999) (S 1,096,738
This Clipping From
NEW YORK, N. Y.
TIMES
APR 28 1955

ORCHESTRA TO BID ON CARNEGIE HALL

Philharmonic May Lose Old Home Unless It Buys

By HOWARD TAUBMAN

The Philharmonic-Symphony Society of New York is negotiating to buy Carnegie Hall. If it does not make the purchase, it may have to look for a new home.

The private company that owns Carnegie Hall, New York's major concert auditorium since 1891, is believed to have a firm offer from a bidder whose plan is to tear down the building and erect a commercial structure.

It was learned last night that the Philharmonic board of directors had named a committee to study the orchestra's problem. This committee has met with representatives of the owners. The price is said to be $4,000,000.

The razing of Carnegie Hall would affect many others besides the Philharmonic. Out-of-town orchestras such as the Boston and Philadelphia play regular subscription series there. Other ensembles use it as their forum, and the principal concert-giving artists of our time give their recitals there.

The Philharmonic, which has a twenty-eight-week season at Carnegie Hall, has the biggest stake in it. The orchestra's board has few alternatives. There is no other hall in New York with comparable seating capacity, acoustics and traditions.

If the Philharmonic board decides against buying Carnegie Hall, its likeliest move would be to seek a new auditorium in the redevelopment scheduled in the Lincoln Square area.

This is not the first time the Philharmonic has considered buying Carnegie Hall. But this time its need to make a decision is more acute than ever. It knows that the contracts for the sale to the nonmusical bidder are in preparation.

In the Forties the Philharmonic made several overtures to buy the hall. One year, it is understood, the board approved the purchase. Then the deal fell through.

One of the reasons for the current urgency is the peak state of the real estate market. The private owners of Carnegie Hall can sell the property at a favorable price today. Since the hall does not produce the kind of income a real estate investment of this scope would normally bring in, there is great pressure on the owners to find a more profitable use for the property.

Carnegie Hall opened on May 5, 1891, with a five-day festival. The great Russian composer Tchaikovsky was the guest of honor and conducted several of his works.

Andrew Carnegie provided most of the funds for the hall's construction. When it opened it was called the Music Hall. In 1898 it was renamed in Mr. Carnegie's honor.

In 1925 the hall was purchased from Mrs. Carnegie by a syndicate headed by the late Robert E. Simon, real estate dealer. At that time it was stipulated that the new owner must guarantee that the orchestra could continue to use the hall for at least five years.

Robert E. Simon Jr. is the head of the company that owns the hall today. His personal affection for the building, and particularly the auditorium, is known to be strong, and he is believed to have made efforts to keep the place as a music center.

While he would not discuss the negotiations last night, Mr. Simon admitted that he had had plans drawn up some years ago for the modernization of the hall.

This job, he said, could be done at a cost of less than $1,000,000, at least by estimates of several years ago.

PASTE OVER

COLUMBIA, S. C.
RECORD
Circ. D. 28,805
APR 29 1955

Views From Fadiman, Munch, Pleasants

I AM A CONDUCTOR, By Charles Munch. Translated from French by Leonard Burkat. Oxford.

John N .Burk of the Boston Symphony writes the foreword and, also of the Symphony, Burkat—no relation—does an introduction as well as the translation. They are both informative and helpful. I know no book in which I wouldn't be happy to see them, yet I hold it against them that by as little as pages V to XXXIII they separate us from Munch.

Munch is Munch is Muench—the spelling until he came here, via Paris, from his native Alsace. Though in the world of books he may not be a familiar figure, in music he needs no introduction. If you know music, you know Munch.

In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions).

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent. But Munch has a subject, which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop, their pope. The man with the baton has rarely been served so well by the man with the pen.

—W. G. Rogers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
Circ. 167,096
BOSTON, Mass.
Non-partisan
APR 30 1955

Final Symphony of the Season

047

Piston's Second on Program With Schubert, Beethoven

By Harold Rogers

Charles Munch is bringing the 74th season of the Boston Symphony Orchestra to a close with the works of three noted symphonists. His weekend Symphony Hall program includes the Schubert "Unfinished" and the Beethoven Fifth—pieces that shine with enduring fame. He also played the Symphony No. 2 by Walter Piston, a composer considered by many, this listener included, to be the leading American symphonist.

* * *

There are other American symphonic composers whose names may be bracketed with Mr. Piston's — Aaron Copland and Roy Harris, perhaps, though Mr. Piston's four symphonies are winning a widening public more rapidly than some of the symphonic works of these others. Peter Mennin is a challenger whose musical integrity should not be underestimated. He has composed some powerful music that is bringing him rapidly to the fore.

Mr. Piston's Second is a stimulating work in spite of several flaws that are not easily explained. The opening Moderato is marked by strong thematic material and a development section handled with superb craftsmanship. Solid musical substance is presented in two alternating moods — brooding introspection and a contrasting buoyant dance.

The Adagio, too, is put together with a master's touch, beginning with quiet contemplation, manifesting a growing tension, an urgent development, and a dissonant climax. But for some strange reason of musical chemistry it does not quite come off. It does not always hold the attention or grip the emotions.

The final Allegro gains interest through its agitated rhythms, the bold use of percussive color, the virile dissonances. But too much is going on. One has the feeling that the movement would grow in power through attenuation of materials. It does hold the attention, however, and it ends in a golden blaze. Mr. Piston achieved greater triumphs in his Third and Fourth. He was present in Symphony Hall yesterday to accept the hearty applause and to shake hands with the conductor.

* * *

Mr. Munch opened with a tender and gentle performance of Schubert's B minor Symphony, and he closed with a work that is often appropriately used to end a season, the Beethoven Fifth. Though Mr. Munch gave the Beethoven an electric reading, it was not enough to erase the vivid memory of the recent Boston performance by the Berlin Philharmonic under Herbert von Karajan. One cannot help feeling that the Berlin musicians gave us the authentic Beethoven.

The traversal yesterday reflected light from its surface, so to speak; it did not shine from its core. At times Mr. Munch took things faster than the musicians could effectively play them—the fugato section in the Trio, for instance. The performance yesterday was often shallow and occasionally shoddy, but there is no denying that it gave off showers of dazzling sparks. It was a jolly way to end a season.

SPARTANBURG, S. C.
HERALD-JOURNAL
Circ. S. 33,812
APR 24 1955

Conductor Tells Eloquent Story

I AM A CONDUCTOR, By Charles Munch. Translated from French by Leonard Burkat. Oxford.

John N. Burk of the Boston Symphony writes the foreword and, also of the Symphony, Burkat—no relation—does an introduction as well as the translation. They are both informative and helpful. I know no book in which I wouldn't be happy to see thm, yet I hold it against them that by as little as pages V to XXXIII they separate us from Munch.

Munch is Munch is Muench—the spelling until he came here, via Paris, from his native Alsace. Though in the world of books he may not be a familiar figure, in music he needs no introduction. If you know music, you know Munch.

In this short book he writes about apprenticeship, becoming a conductor, making a program, studying scores, rehearsing, the concert itself, and the musician's and the conductor's life. (An appendix lists works he has played in his five years as Boston conductor, and there is a gratifyingly large percentage of contemporary, including American, compositions.)

Technically this is an invaluable book; if you plan to conduct, read this first. Or if you go to concerts, by all means read it. Or if you just like books, read it; it pretends to so little, it amounts to so much, for it is simple, honest and eloquent. But Munch has a subject, which is bigger than craft; it is spirit. It's the aware, dedicated, indeed devout spirit of the total musician. He speaks of the "priesthood" of orchestra players; he is their bishop, their pope. The man with the baton has rarely been served so well by the man with the pen.

W. G. Rogers

NEW ORLEANS, LA.
STATES
Circ. D. 92,316
APR 30 1955

ON THE RECORDS

RCA-Victor Disc Fans Home Fires

NEW YORK (INS)—RCA-VICTOR has decided that family life has come back to America (has it been away?) and for the purpose of fanning the home fires,' offers a record, "The Family All Together."

A good idea, really, this record (LM 1879, 12-inch). It has something for mother, dad and the kids. For mother and dad it does fine. For the youngsters it does fine, too, instructurally, with an excellent pot pourri.

There's some Gershwin (Porgy and Bess symphonically melded); Ravel (Bolero, of course); Rachmaninoff's Prelude in C-Sharp Minor, and so on. Mostly all sure-fire stuff for all ages.

One mistake in "The Family All Together" might be the obvious bow to the kiddies with "Pop Goes the Weasel." This is symphonically treated, also, and somehow you can just hear the little one saying, "Wah?"

When you pop the weasel, for kids or otherwise, it seems better just to pop it, straight. Yet this is a minor beef. It's all done by the Boston Pops under the baton of Arthur Fiedler. Let's hope it's but the forerunner of more "family" collections.

On Rating the Concerts

By Paul Hume

WHAT WERE the best concerts you heard in 1954?

Do you remember a night when the music was just the way you liked it, and the performance of it all that it needed? These are the events that stand out in my mind as the "Best of '54." They are all listed chronologically and in no other order in any way related to their relative quality.

The number of outstanding concerts is a little smaller than last year. But the sources are numerically considerably changed. The Library of Congress and Washington Cathedral have come up high into the lists over former years.

JANUARY 8: The Harpsichord Quartet, in a Baroque program. Library of Congress. January 22: William Primrose and David Stimer, Library of Congress. March 11: Boston Symphony under Munch, with Harvard and Radcliffe, singing Berlioz' Romeo and Juliet.

March 19: Budapest Quartet with Milton Katims, Library of Congress, in Mozart's C Minor and G Minor Quintets, with the Third Rasoumovsky. March 22: Victoria de los Angeles, in Constitution Hall, recital.

April 29 and 30: Budapest Quartet with woodwind quartet in Beethoven and Schubert, Library of Congress. May 4: Ballet Theater, with Constantia, Aleko, Fancy Free, and Theme and Variations, National Theater. June 6: Beveridge Webster, pianist, Phillips Gallery.

June 7: Yella Pessl, harpsichord, with Paul Olefsky, cello, Phillips Gallery. June 27: Isobel Baillie, soprano, and Washington Chamber Chorus, Washington Cathedral.

NOVEMBER 10: National Symphony under Mitchell, with Casadesus, pianist, Constitution Hall. November 16: Washington Cathedral Choral Society under Callaway: Verdi Requiem. November 19: New York Woodwind Quintet, Library of Congress. November 28: Bach Aria Group, Constitution Hall. December 27: Washington Cathedral Choral Society under Calloway, in Berlioz' Childhood of Christ, Washington Cathedral.

The Library of Congress with the Budapest Quartet as a nucleus, brightened with guest soloists and various visiting ensembles, constantly adds weight and value to our music.

IT IS IN our concert life in the larger, commercial halls that things have dropped, with fewer and fewer artists of substance, and less and less music of vital impact for today.

The Boston Symphony seems to register little with us unless it is involved in one of the great choral machines notably of Berlioz, in which Munch can still strike fire.

The Philadelphia Orchestra at times ceases to matter at all, unless a guest appears with news of the world of note. The National Symphony with Robert Casadesus brought life and brilliance to their concert last November, while Victoria de los Angeles and the Bach Aria Group made the Hayes series noteworthy. A single ballet program of the many seen here in a year is memorable.

And from the Phillips Gallery the memories of one of Paul Olefsky's recitals, assisted by Yella Pessl, and the solo recital of the great, and greatly ignored American pianist, Beveridge Webster—these things are testimony to the strange currents that keep our concert life from being vital, fresh, and commercially successful.

WILL THE National Symphony speak with a new and authoritative voice in its next, and twenty-fifth anniversary, year?

Will the Philadelphia Orchestra, and the Boston Symphony, which have added so little to the musical progress of this city, withdraw from the scene, or do some kind of about face? Music can make so significant a contribution to the total cultural makeup of a city that none of its component parts should fail in its duty.

[33]

Herald (m)
BOSTON, Mass.
Independent Rep
Circ. 130,

APR 30 19

MUSIC

Symphony Concert

[illegible] Symphony [illegible] conducting [illegible] 74th season [illegible] afternoon [illegible]

[illegible] B minor [illegible] Waltz. Piston
[illegible] No. 5 in C minor. Beethoven

By RUDOLPH ELIE

A little old lady snatched me by the sleeve in the corridor of Symphony Hall yesterday afternoon, waggling a program in her fist, said "I hope you like that!"

It was Walter Piston's Waltz No. 2, which yesterday received just 11 years after its Boston premiere by this orchestra. While I cannot say I found the work lovable (the one quality that has so far been found in contemporary music) I found it highly interesting, not to say stimulating and entertaining. This, I might say, in contradistinction to my reactions to it in print, when I find I said that it was "good neat, clean and tidy" and that it didn't appeal to me very much.

Good, Neat, Tidy

A lot of music has gone over the bridge since then and today, on a second hearing, the Symphony emerges far more than merely neat, clean and tidy though it is, in fact, all these. Mr. Piston is as meticulous a craftsman as there is in the field of music today. But the urgency and the essential musicality of his communication was very evident yesterday.

The Symphony begins with a fine and distinguished melody assigned to the cellos, presently giving to a series of powerful climaxes between which are lyrical and amusing interludes suggesting snatches of music of the street, much as Mahler intrudes similar references to the familiar sounds about him. The movement calls for massive proclamations by brass and percussion and generates excitement and verve before it subsides in the calm mood of the opening.

If "lovable" may not exactly be applied to the second movement it is nonetheless a very beautiful inspiration in a pastoral vein, quite as evocative of the American scene in its spirit-like atmosphere as Smetana of the Czech countryside. It is distinctively American, too, in its elements, which often suggest the "blues" on an elevated level. I felt that it rose to an unnecessarily violent climax considering its gentle, lyric character, while the finale was also aggressive to a degree, but all in all it proved to be a very fine work displaying Mr. Piston's immense command of the orchestra as well as his brilliant—though oftimes suppressed—gift as a melodist.

Other Works

Mr. Munch, who led the applause for it while the composer stood from the floor below the stage, performed it with the conviction he bestows on all contemporary music that has caught his own admiration, and the audience—my little old lady excluded, perhaps—applauded with reasonable vigor.

There was no doubt about the other two works on the program, they being among the most beloved works in the repertoire. Mr. Munch gave Schubert's endlessly lovely "Unfinished" a glowing reading, inspired at once with spirit and with lyric charm and radiance. It was most interesting to hear his way with the C Minor after hearing it so recently done by the Berlin Phil-

New England Newsclip Agency, Inc
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Ind. Democrat
Circ. 291,604

APR 30 1955

Music Review

By TUCKER KEISER

Instead of scheduling a big work for the final concert by the Boston Symphony yesterday, Charles Munch chose two time-tested compositions, Schubert's "Unfinished" Symphony and Beethoven's Fifth Symphony, plus a contemporary work, Walter Piston's Second Symphony. It was a musical afternoon designed to please both the conservative listener and the listener who delights in the astringent qualities of present-day composition.

Though Mr. Piston's three-movement symphony seldom touches the heart with ardent melodies, it never fails to tickle the intellect by its ingenious devices. The second movement, adagio, is a remarkable feat of liquid continuity, a broad theme flowing and developing with the effortless grace of an expansive 16th century motet. The final allegro is technical tour de force blending rhythmic vigor with thematic unity in a movement characterized by steady dynamism.

The "Unfinished" Symphony, surely one of the most beautiful pieces ever written, received an affectionate performance from the orchestra and conductor who lavished loving care on its every phrase. Indeed, it was one of the finest moments of the season, one which will linger in the memory of those who heard it.

The Beethoven will be remembered, too, but for an entirely different reason. As if to write a dramatic finis to this series, the conductor pulled out every stop and let 'er rip. With a sleeves-rolled-up attitude, conductor and orchestra charged furiously into every measure, never stopping for one beat of breath along the way. It was awful Beethoven, and it was not even good Munch, but it was terrifically exciting all the way.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Two different approaches would be hard to imagine, on the one hand the warm, poetic and elegant refinement of Von Karajan, rising occasionally to excitement; on the other the driving energy, the huge dynamic shadings and the fabulous virtuosity of Munch. The odd thing about it is that both ways were equally effective and equally right. After all, Beethoven, like Shakespeare, is capable of a universe of interpretative variation within a certain tradition, and who is to say which is the one true way?

On this occasion as he often has before, Mr. Munch displayed the essential nobility and generosity of his character in calling out of the orchestra Carlos Pinfield, one of its most distinguished violinists whose last concert—after more than 40 years—this was. It was at once a charming and touching tribute to a dedicated musician, and it brought the 74th season to a heart-warming close. And so until we meet again for the glitter of the 75th season next October, I wish all my readers who have I hope, borne with me on these Saturday mornings, a pleasant and happy season in the sun.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 151,303

APR 30 1955

MUSIC

Boston Symphony Winds Up 74th Season

Twenty-fourth and concluding concerts of the Boston Symphony Orchestra's 74th season, at Symphony Hall. Charles Munch conducts the following program: Schubert: "Unfinished" Symphony; Walter Piston: Second Symphony; Beethoven: Fifth Symphony.

By CYRUS DURGIN

No sooner is it October than it is April, when you reach a certain time in life. The Boston Symphony concerts of yesterday afternoon and tonight are, almost incredibly, the last of the orchestra's 74th season.

The program for these occasions follows the usual course: no soloist, and music that is mostly familiar. Yet there is one novelty, the Second Symphony by Walter Piston, and that is not too well known to most of the subscribers, for it had not been done, until now, since its Boston premiere at the hands of the composer's colleague, G. Wallace Woodworth, in April, 1944.

Eleven years is altogether too long for this work to go unheard at Symphony Hall, even though by comparison with the two Piston symphonies that followed, it is not quite so striking.

Nonetheless, it is a remarkably well-wrought work, one of substance and stature, and most ably orchestrated by Mr. Piston, who recently published a superb book on that subdivision of the art-and-science of music.

While the Second Symphony is by no means either austere or lacking in motion, it is, I think, somewhat less out-giving, even in the slow movement, and somewhat less nimble than the Third and Fourth Symphonies. There is, in the Second, a notable clarity and solidity of musical ideas, which were worked up into no mean structure. There is logic, too, and melody, without any trace of pure experiment, on the one hand, or on the other of any re-working of old things, a process cheerfully known as "corn."

The performance was brisk, precise, highly effective and plenty loud. Mr. Piston, who was sitting in the audience, received most cordial applause when he walked down the center aisle to shake the hands of Mr. Munch and concertmaster Burgin, and to bow modestly and briefly.

Schubert's "Unfinished" Symphony, one of those rare miracles of pure lyricism, is music of which it is difficult to tire, no matter how often heard.

Yesterday's performance was good, if a little tense, and the playing of the four first woodwinds, Mrs. Dwyer and Messrs. Gomberg, Cioffi and Walt, was enchanting in its richness of tone and in its grace and ease.

Mr. Munch is a conductor whom, in most things, I greatly admire, a dynamic, modest and earnest musician. But though I dislike to end a season on a somewhat sour note, it must be said that the performance of Beethoven's Fifth Symphony was not the best that he can do.

The first movement and finale were too fast, phrases were run together and fine string detail obscured, the tympani were much too loud and the brass often dry. In short, the music seemed to run away with him, or he with it.

Even so, the audience burst in upon the final chord with tremendous applause. Mr. Munch's leave-taking, until he rejoins the orchestra at Tanglewood in July, was an occasion of happy cordiality.

Cir. (D 215,362) (S 527,095)
This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER
APR 24 1955

Book by Munch Tells Of Conductor's Task

By ALEXANDER FRIED

IF YOU CIRCULATE among people who go to concerts, you'll find that symphony conducting replaces weather as the standard topic of conversation.

Even music-lovers of long experience admit surprising puzzlement about what the man with the baton needs in the way of technique, personality and musical insights. And the query often comes up:

"Does an orchestra need a conductor at all, since the musicians are all sitting there with their printed music in front of them?"

Of course a conductor is necessary—to set the tempo of the performance, in all its complexity and changes, and to reveal in a particularly sensitive manner the colors and strands of expression that well up endlessly through the warp and woof of the orchestra.

CONDUCTING CALLED SACRED CALLING

For guidance on the subject, I refer you to an extremely interesting, sincere and enthusiastic new little book: "I Am a Conductor," by Charles Munch, leader of the Boston Symphony (Oxford University Press, $2.75).

"Conducting," says Munch, "is not a profession, but a sacred calling, sometimes a priesthood, and often even a disease—a disease from which the only escape is death . . . Fifteen years of work and study do not make a conductor of a man who is not possessed of an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of the orchestra and the audience who come to hear his music-making."

For many concert-goers, a conductor seems to enjoy such power, in the way he knocks the grand sonorities of an orchestra about, that these concertgoers revel more in the show of power than in the music itself. They look upon a conductor's work as a sort of demonstration of strength of character—with sound effects.

HARROWING DESCRIPTION OF LABOR

But, according to Munch, the conductor's problem is not so much command as it is communication. His medium is not speech, but gesture, posture, telepathy and an irresistibly keen radiation:

"Your orchestra must feel simultaneously the same wishes and desires as you and must be unable to refrain from expressing them" . . . The conductor on the podium "can only live, let his heart beat, his soul vibrate and his emotions sing."

Don't gather from such ecstatic descriptions that Munch thinks conducting is all "inspiration." No, he gives an almost harrowing description of the labor (in rehearsals, concerts and endless study by lamplight) which faces a conductor who has to keep a season going through week after week of symphony programs.

Munch was born in Strasbourg, the son of a musician-conductor. He sang as a child, studied music theory, violin and some organ, piano and trumpet; made an excursion into the study of medicine, but returned to become an orchestra concertmaster in Strasbourg and Leipzig.

It is characteristic of him that even when he had become a noted conductor, and Toscanini came to Paris to lead an orchestra, Munch put aside his own baton, picked up a violin and sat faithfully in the last stand of the strings to learn everything he could from playing under the great maestro.

USES VACATION TO SIT AS AUDITOR

And even now—though he's the eminent leader of one of the finest orchestras of all time—he occasionally uses precious vacation hours to sit in as an auditor on conservatory classes. In 1953, he says, he learned a lot by attending such Paris classes in percussion and trumpet.

To him it is not a bore to be a judge at instrumental competitions. If you want to know what a clarinet can and can't do, he remarks, there's no better way of finding out than to hear thirty gifted clarinetists in a row stand up and compete with each other in a difficut test piece.

By the same token, he finds that a helpful way to learn a score—in addition to other methods of eye and piano analysis, and perhaps listening to records—is to sit up all night and copy out the score in all its parts, making the marking of expressions and bowing that he will want to tell the players at his rehearsals.

Is is not surprising that Munch admits listening to records of new music. Many conductors are puritanical on this point, and avoid (or say they avoid) such a shortcut to knowledge because they want to build up their own interpretation of a new piece and not be influenced by another conductor's conception.

TELEPHONES INTERFERE WITH WORK

Questions of rehearsal method ("No long speeches!"), orchestral seating, human relations with the players, tempo, nuance, instrumental balance, accompaniment, memorizing, program making, recreation (in his case, he favors antique shops and second hand book stores) and even gymnastics (for physical fitness) are subjects for Munch's pithy comments.

A man obviously of good heart he expresses no grudges.

Perhaps his sharpest pique is directed once or twice at telephones.

They interfere with his work.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 1 - 1955

Fisher Jr. College

Over one-hundred fifty students will attend the Boston Symphony Pops Concert on Wednesday evening May fourth. This is one of the regular college activities to which all students are invited.

Plans for the Annual Alumnae Banquet to be held at the Sherry-Biltmore Hotel on Saturday evening May twenty-first have been announced by Dean Macdonald. The Reunion Committee for the Class of '54 includes Suzanne Gortner of Greenfield, Alberta Frantello of Quincy, Ruth Ann Cassidy of West Roxbury, Janet Twomey of Framingham, Mavis Bentley of Methuen, and Lois Russell of Washburn, Maine.

Mary Wotton of Boston, Class of '45 is Chairman of the Tenth Year Reunion Committee and is being assisted by Mrs. Patricia Churchley Mellor '45 of Torrington, Connecticut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 1 - 1955

Thursday's Pops program at Symphony Hall will be enjoyed by Friends of the Peter Brent Brigham Hospital who have taken over part of the floor and balcony. Committee heads include (left to right) Mrs. F. Gregg Bemis, Mrs. Donald B. Baker, Jr., and Mrs. James Donovan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 252,998

MAY 1 - 1955

PLANNING Temple Mishkan Tefila's annual Pops concert schedule for Symphony Hall on May 23 are, left to right, Mrs. Harry L. Lavine, Mrs. Leon Miller and Mrs. David Feldman, members of the temple's Sisterhood. The concert will be conducted by Arthur Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Fiedler Convalescing, but Pops Open Tuesday Under Harry Ellis Dickson

The 70th anniversary season of the Boston Pops Concerts will open Tuesday night at Symphony Hall. Arthur Fiedler, who is a convalescent from a recent illness, has invited Harry Ellis Dickson to conduct the opening nights until he is able to take the baton for his 26th season as the Pops conductor.

Opening night, Ozan Marsh, a native of California and a pianist of international repute, will make his first appearance at the Pops in Liszt's "Dance of Death." The soloist for Wednesday will be the pianist, Mineko Sasahara. The first violin soloist will be Hazel Weems, who will appear on Friday.

The programs for the week follow.

Tuesday—Pomp and Circumstance, Elgar; Overture to "Der Freischutz," Weber; Clair de Lune, Debussy; Voices of Spring, Waltzes, Strauss; Finlandia, Tone Poem, Sibelius; Suite from "Carmen," Bizet; Totentanz for Piano and Orchestra, Liszt (Soloist: Ozan Marsh); Selection from "Can-Can," Porter; Butler's Holiday, Anderson; The Stars and Stripes Forever, March, Sousa.

Wednesday—Procession of Bacchus from "Sylvia," Delibes; Overture to "The Barber of Seville," Rossini; Largo from "Xerxes," Handel (Solo Violin: Alfred Krips); Polovetzian Dances from "Prince Igor," Borodin; Concerto for Piano and Orchestra No. 2 in G minor, Op. 22, Saint-Saens (Soloist: Mineko Sasahara); Overture to "Tannhauser," Wagner; Selection from "South Pacific," Rodgers; Sandpaper Ballet, Anderson; Semper Fidelis, March, Sousa.

Thursday — Prelude to "Carmen," Bizet; Overture to "Egmont," Beethoven; Largo from Symphony No. 2 in E minor, R. Thompson; Waltzes from "Der Rosenkavalier," Strauss; Suite from "Peer Gynt," Grieg; Warsaw Concerto for Piano and Orchestra, Addinsell (Soloist, Leo Litwin); Ouverture Solennelle, 1812, Tchaikovsky; Selection from "Kiss Me Kate," Porter; Jalousie, Gypsy Tango, Gade; Look Sharp—Be Sharp, Merrick-Bennett.

Friday — National Emblem, March, Bagley; Overture to "Fingal's Cave," Mendelssohn; Panis Angelicus, Franck; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; Marche Slave, Tchaikovsky; Concerto for Violin and Orchestra No. 1 in G minor, Op. 26, Bruch (Soloist: Hazel Weems); Bolero, Ravel; Selection from "Can-Can," Porter; Classical Juke Box, Anderson; Hungarian Dance No. 6, Brahms.

Saturday—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Overture to "Oberon," Weber; Ave Maria, Bach-Gounod (solo violin, Alfred Krips); Hungarian Rhapsody No. 2, Liszt; "Espana" Waltzes, Waldteufel; Irish Suite, Anderson; Regis College Glee Club (Jaqueline M. Cyr, '55, director; Patricia Thalheimer, '55, accompanist); Agnus Dei, Bizet; Gypsy Dance from "Carmen," Bizet; Ouvre Ton Coeur, Bizet; Many Happy Returns, arr. by Mason; A Trumpeter's Lullaby, Anderson; Washington Post, March, Sousa; Regis Alma Mater.

Sunday—Marche Militaire, Schubert; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; waltz from the Serenade for Strings, Tchaikovsky; Academic Festival Overture, Op. 80, Brahms; The Young Person's Guide to the Orchestra, Op. 34, Britten (speaker, Leonard Burkat); Colby Junior College Glee Club (Margaret E. Cawley, director; Susan Litchfield '55, Eleanor Kent '56, accompanists); The Peasant Cantata, J. S. Bach; Liebeslieder Waltzes Op. 52 and Op. 65, Brahms; Holiday Song, W. Schuman; Don't Leave Me Bartok; Old Abram Brown, Britten; Same Was a Man Persichetti; Selection from "Kiss Me Kate," Porter; Hernando's Hideaway from "The Pajama Game," Adler and Ross; Sailors' Dance, Gliere.

Monday—Knightsbridge March, Coates; Overture to "Orpheus in Hades," Offenbach; Clair de Lune, Debussy; Polovetzian Dances from "Prince Igor," Borodin; Concerto in E flat for Two Pianos (K. 365), Mozart (soloists: Zosia Jacynowicz, Leo Litwin); Bolero, Ravel; Selection from "South Pacific," Rodgers; Sandpaper Ballet, Anderson; Second Regiment Connecticut March, Reeves.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Boston University Night at Pops on June 3rd

Highlighting Boston University's Commencement weekend will be a "Night at Pops" on Friday evening, June 3. A special section of Symphony Hall will be reserved for the 35 and 50-year classes, and Dr. James R. Houghton, conductor of the University chorus, will direct vocal selections by the audience. Arthur Fiedler will conduct the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Women's City Club Night at Pops to Be Held Wed.

A number of supper parties are ...mbers of the ... before they ... to a "Night ...day evening. ...he direction ...ted "Pops" ...ed by the ...ittee of the ...ell is chair... ...rs Beckett

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

FRIENDS of the Peter Bent Brigham Hospital have made possible the attractive planting around the Hospital grounds, as well as the more than a hundred major volunteer services given regularly to patients and staff. Helping with the benefit Pops night at Symphony Hall, May 5th, will be Mrs. F. Gregg Bemis, Mrs. Donald B. Baker Jr., and Mrs. James Donovan of the Friends.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 1 - 1955

Fisher Jr. College

Over one-hundred fifty students will attend the Boston Symphony Pops Concert on Wednesday evening May fourth. This is one of the regular college activities to which all students are invited.

Plans for the Annual Alumnae Banquet to be held at the Sherry-Biltmore Hotel on Saturday evening May twenty-first have been announced by Dean Macdonald. The Reunion Committee for the Class of '54 includes Suzanne Gortner of Greenfield, Alberta Frantello of Quincy, Ruth Ann Cassidy of West Roxbury, Janet Twomey of Framingham, Mavis Bentley of Methuen, and Lois Russell of Washburn, Maine.

Mary Wetton of Boston, Class of '45 is Chairman of the Tenth Year Reunion Committee and is being assisted by Mrs. Patricia Churchley Mellor '45 of Torrington, Connecticut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 1 - 1955

Thursday's Pops program at Symphony Hall will be enjoyed by Friends of the Peter Brent Brigham Hospital who have taken over part of the floor and balcony. Committee heads include (left to right) Mrs. F. Gregg Bemis, Mrs. Donald B. Baker, Jr., and Mrs. James Donovan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 252,998

MAY 1 - 1955

PLANNING Temple Mishkan Tefila's annual Pops concert schedule for Symphony Hall on May 23 are, left to right, Mrs. Harry L. Lavine, Mrs. Leon Miller and Mrs. David Feldman, members of the temple's Sisterhood. The concert will be conducted by Arthur Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Fiedler Convalescing, but Pops Open Tuesday Under Harry Ellis Dickson

047

The 70th anniversary season of the Boston Pops Concerts will open Tuesday night at Symphony Hall. Arthur Fiedler, who is a convalescent from a recent illness, has invited Harry Ellis Dickson to conduct the opening nights until he is able to take the baton for his 26th season as the Pops conductor.

Opening night, Ozan Marsh, a native of California and a pianist of international repute, will make his first appearance at the Pops in Liszt's "Dance of Death." The soloist for Wednesday will be the pianist, Mineko Sasahara. The first violin soloist will be Hazel Weems, who will appear on Friday.

The programs for the week follow.

Tuesday—Pomp and Circumstance, Elgar; Overture to "Der Freischutz," Weber; Clair de Lune, Debussy; Voices of Spring, Waltzes, Strauss; Finlandia, Tone Poem, Sibelius; Suite from "Carmen," Bizet; Totentanz for Piano and Orchestra, Liszt (Soloist: Ozan Marsh); Selection from "Can-Can," Porter; Bugler's Holiday, Anderson; The Stars and Stripes Forever, March, Sousa.

Wednesday—Procession of Bacchus from "Sylvia," Delibes; Overture to "The Barber of Seville," Rossini; Largo from "Xerxes," Handel (Solo Violin: Alfred Krips); Polovetzian Dances from "Prince Igor," Borodin; Concerto for Piano and Orchestra No. 2 in G minor, Op. 22, Saint-Saens (Soloist: Mineko Sasahara); Overture to "Tannhauser," Wagner; Selection from "South Pacific," Rodgers; Sandpaper Ballet, Anderson; Semper Fidelis, March, Sousa.

Thursday — Prelude to "Carmen," Bizet; Overture to "Egmont," Beethoven; Largo from Symphony No. 2 in E minor, R. Thompson; Waltzes from "Der Rosenkavalier," Strauss; Suite from "Peer Gynt," Grieg; Warsaw Concerto for Piano and Orchestra, Addinsell (Soloist, Leo Litwin); Ouverture Solennelle, 1812, Tchaikovsky; Selection from "Kiss Me Kate," Porter; Jalousie, Gypsy Tango, Gade; Look Sharp—Be Sharp, Merrick-Bennett.

Friday — National Emblem, March, Bagley; Overture to "Fingal's Cave," Mendelssohn; Panis Angelicus, Franck; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; Marche Slave, Tchaikovsky; Concerto for Violin and Orchestra No. 1 in G minor, Op. 26, Bruch (Soloist: Hazel Weems); Bolero, Ravel; Selection from "Can-Can," Porter; Classical Juke Box, Anderson; Hungarian Dance No. 6, Brahms.

Saturday—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Overture to "Oberon," Weber; Ave Maria, Bach-Gounod (solo violin, Alfred Krips); Hungarian Rhapsody No. 2, Liszt; "Espana" Waltzes, Waldteufel; Irish Suite, Anderson; Regis College Glee Club (Jaqueline M. Cyr, '55, director; Patricia Thalheimer, '55, accompanist); Agnus Dei, Bizet; Gypsy Dance from "Carmen," Bizet; Ouvre Ton Coeur, Bizet; Many Happy Returns, arr. by Mason; A Trumpeter's Lullaby, Anderson; Washington Post, March, Sousa; Regis Alma Mater.

Sunday—Marche Militaire, Schubert; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; waltz from the Serenade for Strings, Tchaikovsky; Academic Festival Overture, Op. 80, Brahms; The Young Person's Guide to the Orchestra, Op. 34, Britten (speaker: Leonard Burkat); Colby Junior College Glee Club (Margaret E. Cawley, director; Susan Litchfield '55, Eleanor Kent '56, accompanists); The Peasant Cantata, J. S. Bach; Liebeslieder Waltzes Op. 52 and Op. 65, Brahms; Holiday Song, W. Schuman; Don't Leave Me, Bartok; Old Abram Brown, Britten; Same Was a Man, Persichetti; Selection from "Kiss Me Kate," Porter; Hernando's Hideaway from "The Pajama Game," Adler and Ross; Sailors' Dance, Gliere.

Monday—Knightsbridge March, Coates; Overture to "Orpheus in Hades," Offenbach; Clair de Lune, Debussy; Polovetzian Dances from "Prince Igor," Borodin; Concerto in E flat for Two Pianos (K. 365), Mozart (soloists: Zosia Jacynowicz, Leo Litwin); Bolero, Ravel; Selection from "South Pacific," Rodgers; Sandpaper Ballet, Anderson; Second Regiment Connecticut March, Reeves.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Boston University Night at Pops on June 3rd

047

Highlighting Boston University's Commencement weekend will be a "Night at Pops", on Friday evening, June 3. A special section of Symphony Hall will be reserved for the 35 and 50-year classes, and Dr. James R. Houghton, conductor of the University chorus, will direct vocal selections by the audience. Arthur Fiedler will conduct the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Women's City Club Night at Pops to Be Held Wed.

047

A number of supper parties are being planned by members of the Women's City Club before they and their guests go on to a "Night at Pops" next Wednesday evening. The concert, under the direction of Arthur Fiedler, noted "Pops" conductor, is sponsored by the special projects committee of the club. Mrs. Joel E. Harrell is chairman and Mrs. Gladys Beckett Jones is vice-chairman.

FRIENDS of the Peter Bent Brigham Hospital have made possible the attractive planting around the Hospital grounds, as well as the more than a hundred major volunteer services given regularly to patients and staff. Helping with the benefit Pops night at Symphony Hall, May 5th, will be Mrs. F. Gregg Bemis, Mrs. Donald B. Baker Jr., and Mrs. James Donovan of the Friends.

047

[35]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463
MAY 1 - 1955

LABRADOR CHILDREN along the bleak coasts miles from Boston will have these attractive flower sellers at the Grenfell Pops to thank for special medical supplies needed to comb tuberculosis. Fo rmore than a decade the wonderful work of th Grenfell Missions has been aided by the opening of the Pop and on Tuesday post-debs Marcie Gross and Joan Miles will their part to keep up the tradition as the 70th season of concer begins at Symphony Hall.

047

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 167,096
MAY 2 - 1955

047

One Man's Music

One man's music is another man's time to take a walk in the open air.

This assumption, hardly original but nevertheless potent, has provided a springboard for lively discussion of the merits of "modern" as against "classical" music, and whether the twain should meet.

In Boston, whose concertgoers have enjoyed for generations one of the finest symphony orchestras in the world, discussion has spilled over from newspapers to radio.

It all started with a letter to this newspaper by Mr. William Henry Chamberlin advocating segregation of modern music from the classics by playing the moderns in separate programs. This in the interests of concertgoers who prefer the "Three B's" (Bach, Beethoven, Brahms) to a fourth B which some call Bedlam.

The debate has embraced all sorts of questions, aesthetic, moral, political. But does not one answer to the problem lie in that unaesthetic device called compromise? a reader asks: Might a season of concerts be divided three ways: one third made up of familiar works, one third new or recent works, one third comprising both sorts?

One can get too much of the familiar as well as too much of the unfamiliar in art. But from the continuing interest displayed in the controversy over programing the old and the new music, it is clear that one can never get too much discussion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 1 - 1955

Students to Attend Pops Concert

Over 150 students of Fisher Junior College will attend the Boston Symphony Pops Concert on Wednesday evening May 4. This is one of the regular college activities to which all students are invited.

Plans for the Annual Alumnae Banquet to be held at the Sherry-Biltmore Hotel on Saturday evening May 21, have been announced by Dean Macdonald. The Reunion Committee for th Class of '54 includes Suzann Gortner of Greenfield, Albert Frantello of Quincy, Ruth An Cassidy of West Roxbury, Jane Twomey of Framingham, Mavi Bentley of Methuen, and Loi Russell of Washburn, Maine.

Mary Wotton of Boston, class of '45 is chairman of the 10th year reunion committee and is being assisted by Mrs. Partricia Churchley Mellor '45 of Torrington, Connecticut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 1 - 1955

Pops Opens Next Tuesday

The 70th anniversary program of the Boston Pops Concerts will open next Tuesday night at Symphony Hall. Arthur Fiedler, who is a convalescent from a recent illness, has invited Harry Ellis Dickson to conduct the opening nights until he is able to take the baton for his 26th season as the Pops conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463
MAY 1 - 1955

Annual Dana Hall Night at Pops

047

Scheduled for Friday, May 6th

On the long list of reservations for Dana Hall school Annual Night at Pops are Dr. and Mrs. Alfred T. Hill, Mr. and Mrs. George J. Johnston, Mrs. Werner Hegemann, Miss Denise Bacon, Mr. and Mrs. Frederick D. Bonner, Dr. and Mrs. David Boyd, Mr. and Mrs. L. Albert Daloz, and many more.

The concert, which benefits the Dana Hall Building Fund, will include violin selections by a guest artist, Hazel Weems. She is a member of the Music Department at the School in Wellesley, and a graduate of the Institute of Musical Art of the Juilliard School of Music. She was formerly a member of the faculty of the Hartford School of Music and Smith College Summer School of Music.

Mrs. Mark C. Wheeler of Wellesley Hills is chairman of the benefit, and her assistants are Mrs. J. Englebert Dunphy, Mrs. John Farnum, Mrs. Samuel Johnston, Mrs. C. Winslow Lewis Jr., and Mrs. Sturgis Stevens, all of Wellesley. Others working with Mrs. Wheeler are Mrs. Frederick D. Bonner of Weston, Mrs. Robert McDowell of Dover, and Mrs. Ernest Sharaf of Newton.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 200,412 - S. 282,550
MAY 1 1955

Uneasy Lies Hand That Wears Baton When Audiences See Same Hand Often

BY ARTHUR DARACK

THE FIRST faint stirrings of Summer Opera are in the air already but before we fan that particular breeze there is something else to be ventilated.

One hears, from time to time, about the climate of opinion in other large cities on the matter of their symphony orchestra operations.

Recently I have talked with persons who follow the New York Philharmonic and Boston Orchestra fortunes. I read reviews regularly and the reviews do not often agree with the "scuttlebutt."

★ ★ ★

IT SEEMS that the lot of the permanent conductor of these establishments is not often serene. It is said, for example, that the New York Philharmonic is "demoralized" under Mitropoulos; the orchestra only plays properly for guest conductors.

The Boston Orchestra has "deteriorated" sadly under Munch. Koussevitsky is supposed to be turning over in his grave.

And one hears the same thing about the Cincinnati Symphony Orchestra under Thor Johnson.

Only the Philadelphia Orchestra and the Chicago Orchestra are exempt from this kind of back biting.

Sometimes Steinberg and the Pittsburgh Orchestra are placed in the favored category, other times not.

★ ★ ★

HAVING HEARD Munch conduct the Boston Orchestra, here and on the radio, as well as on records, and having somewhat similar acquaintance with Mitropoulos, I find it difficult to believe stories about their alleged inability to exert discipline and maintain high artistic standards.

Cincinnatians who heard Munch conduct the Boston Orchestra here, several years ago, marveled at the results.

Mitropoulos created a minor sensation as guest conductor with our orchestra.

Yet the week before the Mitropoulos concert, Thor Johnson conducted a performance of the Shostakovitch Fifth Symphony that was almost as exciting in its own way as the Mitropoulos stint. So it was thought by most listeners.

The final program of our season, in which we heard Brahms' "A German Requiem," was another example of "big league" direction and results. And there were others.

One cannot dismiss a conductor, or anyone else, who is capable of producing outstanding efforts occasionally. The human animal is so constituted that great variation in results in the expected performance, no matter what the occupation.

Conductors and other musicians of eminence are not exempt from humanity in this respect.

★ ★ ★

DISSATISFACTION with "permanent" conductors often is the rule and the greatest conductors are not immune.

There were grumblings about the Toscanini repertory when he was regular conductor of the New York Philharmonic, though admittedly there were few complaints about performance.

Actually, Toscanini and Bruno Walter seem to be just about the only recent conductors of great fame in America who have been able to silence opposition effectively. And Bruno Walter has not been a "permanent" conductor in any one place for a long period.

HOW LONG Reiner will continue to enthrall Chicago remains to be seen. At the moment he has a firm supporter in Claudia Cassidy, critic of the Tribune, who enjoys an influence in Chicago denied to critics elsewhere.

If Miss Cassidy tires of Reiner it is not improbable that his regime will go the way of all conductorial flesh.

Moreover, he is "new" and novelty is important in a conductor. Indeed, this may be the only distinction of a conductor and he may achieve eminence as a consequence.

★ ★ ★

THE IMPORTANCE of novelty in conductors is similar to its importance with tiny children. A small child is captivated by an unexpected piece of dry bread discovered in a corner whereas he will disdain an expensive but familiar toy.

Much audience response to conductors is childlike.

★ ★ ★

ONE PERSON likes a conductor because she thinks he is handsome. Another dislikes him because she finds him ugly. A third dislikes his speaking voice.

Such things can be magnified and often are. To be sure, seasoned music critics and concertgoers who take their music seriously may be expected to arrive at standards of judgment which are not based on the cut of a man's coat.

But I am not now talking about critical response. As far as I know, only Miss Cassidy's tastes, among critics, are important enough to be shared by audiences.

★ ★ ★

GUEST CONDUCTORS may be the answer in situations where the "permanent" conductor enjoys long tenure. The novelty provided by the guest stimulates the orchestra and gives people something to talk about.

I am certain, however, that influential guests, such as Mitropoulos, are expensive to obtain and just as a hostess comes to rue the extraordinary preparations undertaken to snare a famous guest, so the Symphony may be faced with a similar problem.

★ ★

TWO OTHER solutions exist. Fire the conductor every year or so. Get Toscanini or Bruno Walter.

But since I cannot sensibly advocate either "solution" I must admit that the problem of the "permanent" conductor admits of no permanent solution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463
MAY 1 - 1955

LABRADOR CHILDREN along the bleak coasts miles from Boston will have these attractive flower sellers at the Grenfell Pops to thank for special medical supplies needed to combat tuberculosis. Fo rmore than a decade the wonderful work of the Grenfell Missions has been aided by the opening of the Pops, and on Tuesday post-debs Marcie Gross and Joan Miles will do their part to keep up the tradition as the 70th season of concerts begins at Symphony Hall.

047

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 167,096
MAY 2 - 1955

One Man's Music

047

One man's music is another man's time to take a walk in the open air.

This assumption, hardly original but nevertheless potent, has provided a springboard for lively discussion of the merits of "modern" as against "classical" music, and whether the twain should meet.

In Boston, whose concertgoers have enjoyed for generations one of the finest symphony orchestras in the world, discussion has spilled over from newspapers to radio.

It all started with a letter to this newspaper by Mr. William Henry Chamberlin advocating segregation of modern music from the classics by playing the moderns in separate programs. This in the interests of concertgoers who prefer the "Three B's" (Bach, Beethoven, Brahms) to a fourth B which some of them call Bedlam.

The debate has embraced all sorts of questions, aesthetic, moral, political. But does not one answer to the problem lie in that unaesthetic device called compromise? a reader asks: Might a season of concerts be divided three ways: one third made up of familiar works, one third new or recent works, one third comprising both sorts?

One can get too much of the familiar as well as too much of the unfamiliar in art. But from the continuing interest displayed in the controversy over programing the old and the new music, it is clear that one can never get too much discussion.

NATI, OHIO
UIRER
412 - S. 282,550
1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 1 - 1955

Students to Attend Pops Concert

Over 150 students of Fisher Junior College will attend the Boston Symphony Pops Concert on Wednesday evening May 4. This is one of the regular college activities to which all students are invited.

Plans for the Annual Alumnae Banquet to be held at the Sherry-Biltmore Hotel on Saturday evening May 21, have been announced by Dean Macdonald. The Reunion Committee for the Class of '54 includes Suzann Gortner of Greenfield, Albert Frantello of Quincy, Ruth An Cassidy of West Roxbury, Jane Twomey of Framingham, Mavi Bentley of Methuen, and Lo Russell of Washburn, Maine.

Mary Wotton of Boston, class of '45 is chairman of the 10th year reunion committee and is being assisted by Mrs. Partricia Churchley Mellor '45 of Torrington, Connecticut.

New England Newsclip Agen
Box 2078, Boston 6 • RIchmon
Sunday Post
BOSTON, Mass
Ind. Democrat
Circ. 226,942
MAY 1 - 1955

Pops ... Next ...

The 70th ... gram of the ... certs will ... night at Sy... thur Fiedler, ... cent from a ... invited Harry ... conduct the ... til he is able ... for his 26th se... conductor.

tha... ba... 2. an...

Uneasy Lies Hand That Wears Baton When Audiences See Same Hand Often

BY ARTHUR DARACK

THE FIRST faint stirrings of Summer Opera are in the air already but before we fan that particular breeze there is something else to be ventilated.

One hears, from time to time, about the climate of opinion in other large cities on the matter of their symphony orchestra operations.

Recently I have talked with persons who follow the New York Philharmonic and Boston Orchestra fortunes. I read reviews regularly and the reviews do not often agree with the "scuttlebutt."

★ ★ ★

IT SEEMS that the lot of the permanent conductor of these establishments is not often serene. It is said, for example, that the New York Philharmonic is "demoralized" under Mitropoulos; the orchestra only plays properly for guest conductors.

The Boston Orchestra has "deteriorated" sadly under Munch. Koussevitsky is supposed to be turning over in his grave.

And one hears the same thing about the Cincinnati Symphony Orchestra under Thor Johnson.

Only the Philadelphia Orchestra and the Chicago Orchestra are exempt from this kind of back biting.

Sometimes Steinberg and the Pittsburgh Orchestra are placed in the favored category, other times not.

★ ★ ★

HAVING HEARD Munch conduct the Boston Orchestra, here and on the radio, as well as on records, and having somewhat similar acquaintance with Mitropoulos, I find it difficult to believe stories about their alleged inability to exert discipline and maintain high artistic standards.

Cincinnatians who heard Munch conduct the Boston Orchestra here, several years ago, marveled at the results.

Mitropoulos created a minor sensation as guest conductor with our orchestra.

Yet the week before the Mitropoulos concert, Thor Johnson conducted a performance of the Shostakovitch Fifth Symphony that was almost as exciting in its own way as the Mitropoulos stint. So it was thought by most listeners.

The final program of our season, in which we heard Brahms' "A German Requiem," was another example of "big league" direction and results. And there were others.

One cannot dismiss a conductor, or anyone else, who is capable of producing outstanding efforts occasionally. The human animal is so constituted that great variation in results in the expected performance, no matter what the occupation.

Conductors and other musicians of eminence are not exempt from humanity in this respect.

★ ★ ★

DISSATISFACTION with "permanent" conductors often is the rule and the greatest conductors are not immune.

There were grumblings about the Toscanini repertory when he was regular conductor of the New York Philharmonic, though admittedly there were few complaints about performance.

Actually, Toscanini and Bruno Walter seem to be just about the only recent conductors of great fame in America who have been able to silence opposition effectively. And Bruno Walter has not been a "permanent" conductor in any one place for a long period.

HOW LONG Reiner will continue to enthrall Chicago remains to be seen. At the moment he has a firm supporter in Claudia Cassidy, critic of the Tribune, who enjoys an influence in Chicago denied to critics elsewhere.

If Miss Cassidy tires of Reiner it is not improbable that his regime will go the way of all conductorial flesh.

Moreover, he is "new" and novelty is important in a conductor. Indeed, this may be the only distinction of a conductor and he may achieve eminence as a consequence.

★ ★ ★

THE IMPORTANCE of novelty in conductors is similar to its importance with tiny children. A small child is captivated by an unexpected piece of dry bread discovered in a corner whereas he will disdain an expensive but familiar toy.

Much audience response to conductors is childlike.

★ ★ ★

ONE PERSON likes a conductor because she thinks he is handsome. Another dislikes him because she finds him ugly. A third dislikes his speaking voice.

Such things can be magnified and often are. To be sure, seasoned music critics and concertgoers who take their music seriously may be expected to arrive at standards of judgment which are not based on the cut of a man's coat.

But I am not now talking about critical response. As far as I know, only Miss Cassidy's tastes, among critics, are important enough to be shared by audiences.

★ ★ ★

GUEST CONDUCTORS may be the answer in situations where the "permanent" conductor enjoys long tenure. The novelty provided by the guest stimulates the orchestra and gives people something to talk about.

I am certain, however, that influential guests, such as Mitropoulos, are expensive to obtain and just as a hostess comes to rue the extraordinary preparations undertaken to snare a famous guest, so the Symphony may be faced with a similar problem.

★ ★

TWO OTHER solutions exist. Fire the conductor every year or so. Get Toscanini or Bruno Walter.

But since I cannot sensibly advocate either "solution" I must admit that the problem of the "permanent" conductor admits of no permanent solution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463
MAY 1 - 1955

Annual Dana Hall Night at Pops Scheduled for Friday, May 6th

047

On the long list of reservations for Dana Hall school Annual Night at Pops are Dr. and Mrs. Alfred T. Hill, Mr. and Mrs. George J. Johnston, Mrs. Werner Hegemann, Miss Denise Bacon, Mr. and Mrs. Frederick D. Bonner, Dr. and Mrs. David Boyd, Mr. and Mrs. L. Albert Daloz, and many more.

The concert, which benefits the Dana Hall Building Fund, will include violin selections by a guest artist, Hazel Weems. She is a member of the Music Department at the School in Wellesley, and a graduate of the Institute of Musical Art of the Juilliard School of Music. She was formerly a member of the faculty of the Hartford School of Music, and Smith College Summer School of Music.

Mrs. Mark C. Wheeler of Wellesley Hills is chairman of the benefit, and her assistants are Mrs. J. Englebert Dunphy, Mrs. John Farnum, Mrs. Samuel Johnston, Mrs. C. Winslow Lewis Jr., and Mrs. Sturgis Stevens, all of Wellesley. Others working with Mrs. Wheeler are Mrs. Frederick D. Bonner of Weston, Mrs. Robert McDowell of Dover, and Mrs. Ernest Sharaf of Newton.

[36]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 2 - 1955

'TV Blackboard'

Debut Climaxes Channel 2 Drive

By Mary Handy
Staff Writer of The Christian Science Monitor

First telecasts this afternoon by Boston's educational TV station climax three years of vigorous planning and fund raising by hundreds of Massachusetts people.

Their hopes—which at times seemed unrealizable — of a "blackboard in the sky" have come fulfilled. Starting at 5:30 today, Boston's cultural heritage can come into your living room and that of a million and a quarter TV families at the flick of a dial on Channel 2.

Boston has now joined eleven other American cities from Pittsburgh to San Francisco that have operating ETV stations.

Their educational telecasts are within reach of 23 million Americans. This ETV movement—if it continues growing and improving—could well revolutionize the educational systems of our nation.

These stations have got[illegible] under way in the three [illegible] since channels reserved for educators were made available by the Federal Communications Commission.

Twelve more ETV stations are now under construction. Preliminary action is said to be under way in a hundred more communities across the nation.

After much citizen agitation and study by members of the State Legislature, its construction was made possible on April 14, 1953, by the gift of $450,000 from funds established in honor of Edward A. and Lincoln Filene —the 20th Century Fund, the Lincoln and Therese Filene Foundation, and the Filene Fund.

Pledge for this gift came dramatically at a time when it was believed that Channel 2 might be made available to commercial telecasters.

The Fund for Adult Education also gave $50,000. This made $600,000 available to build the new studio and erect the TV tower and antenna.

In April, 1953, the Massachusetts Citizens Committee for Educational Television was also organized. It carried on a fund-raising drive that netted $143,000 for the station. This committee included scores of volunteers in suburbs and towns around Boston who have worked to spread interest and collect dollars for ETV.

It is possible that this committee may be again called on to help raise future operational costs—more than is paid by members of the Lowell Institute Cooperative Broadcasting council.

The new station run by the [illegible] Educational Foundation [illegible] the abilities of a professional staff plus the advice of faculty and educators in leading Boston area schools and educational institutions. It draws primarily, but not exclusively, on the abilities of members of the Lowell Institute Cooperative Broadcasting Council.

Council members are: Lowell Institute, Boston College, Boston Symphony Orchestra, Boston University, Brandeis University, Harvard University, Massachusetts Institute of Technology, Boston Museum of Fine Arts, New England Conservatory of Music, Northeastern University, and Tufts University.

Other stories and pictures: Page 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal (e)
MERIDEN, Conn.
Independent
Circ. 7,861

MAY 3 - 1955

Dickson To Conduct Boston Orchestra

Boston, May 3 (UP) — The 70th anniversary season of the Boston Pops concerts begins tonight but the principal figure will be absent for the first time in 26 years.

Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long time friend of Fiedler and has guest - conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

MAY 3 - 1955

Boston Pops Concert Season Begins Tonight

BOSTON.—(UP)—The 70th anniversary season of the Boston Pops Concerts begins tonight but the principal figure will be absent for the first time in 26 years. Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long-time friend of Fiedler and has guest-conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 2 - 1955

Wellesley Alumnae Reserve for Pops

A distinguished list of patronesses have reserved tables for Wellesley Night at Pops, Saturday, May 14, at which time the talented Wellesley alumna, Elsie Sears of Brookline, and Irene Dubois of the New England Conservatory will play the Mozart Concerto in E flat for Two Pianos and Orchestra with Arthur Fiedler and the Boston Pops in Symphony Hall.

Patronesses include Mrs. Howard Gambrill Jr. and Mrs. Theodore G. Patterson of Weston, and Mrs. Nathaniel P. Brackett of Waltham.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-42

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 144,073

MAY 3 - 1955

Fiedler to Miss Pops' Opening

Boston — (UP) — The 70th anniversary season of the Boston Pops concerts begins tonight but the principal figure will be absent for the first time in 26 years.

Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long-time friend of Fiedler and has guest-conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

MAY 3 - 1955

Pops Season Opens

BOSTON, May 3 (UP) — The 70th season of Boston Pops concerts begins tonight, but the principal figure will be absent for the first time in 26 years. Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler, who is recuperating from surgery.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 3 - 1955

PEOPLE in the NEWS

Pops Concerts Open Tonight

BOSTON, May 3 (UP)—The 70th anniversary season of the Boston Pops Concerts begins tonight but the principal figure will be absent for the first time in 26 years.

A. Fiedler

Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler, who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long-time friend of Fiedler and has guest-conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

HAZLETON, PA.
STANDARD-SENTINEL
Circ. D. 7,782

MAY 3 1955

Boston Pops Orchestra To Highlight Concert Season

Hazleton Community Concert officials announced that Arthur Fiedler and the Boston Pops Orchestra have been secured as the feature attraction of the 1955-56 series of concerts. In addition, members who joined the association during this year's highly successful membership campaign will hear three other outstanding performances by leading artists.

The Boston Pops, composed of players from the famous Boston Symphony Orchestra, is known to everyone through its long and impressive list of recordings for RCA Victor as well as by its numerous radio and television appearances.

During the late spring and summer the Pops Orchestra takes over Boston's staid Symphony Hall and lighter, more familiar music replaces the winter's repertoire.

Last season for the first time music lovers were able to hear the Pops outside of Boston when the group made its first grand tour of the United States. Everywhere the Pops appeared they were met with not only high critical acclaim but with the thanks of their audiences and critics for the entertainment and brilliance of the programs.

So popular is this orchestra that one of their recordings was the first RCA Victor Red Seal record by an orchestra to win the coveted gold record award for passing the one million sales mark. In a recent list of RCA Victor's "101 Best Sellers of All Time" the Boston Pops scored with 16 recordings, more than twice as many as any other artist.

Arthur Fiedler and the Boston Pops will appear here at 8:45 p. m. on January 4, 1956, two days after opening their new transcontinental tour in New York. Hazleton has the distinction of being one of the three Pennsylvania cities the orchestra will visit.

The Hazleton Community Concert season will open on October 24 with a performance by the brilliant new Metropolitan Opera soprano, Heidi Krall.

Described as "a new young singer of tremendous impact", Heidi Krall won fame in Carlo-Menotti's "The Consul" in both its New York and London runs. She subsequently won the Metropolitan Opera Auditions of the Air and in 1953 made her Metropolitan debut in Bizet's "Carmen." She was greeted with enthusiastic acclaim and a fine succession of roles followed.

On November 21, Community Concert members will hear a unique attraction in The Song Masters, male quartet, with Helena Kaprielian as accompanist.

This vigorous new group which has achieved distinction for its perfection of ensemble singing, is composed of four artists, each of whom is an artist in his own right. The Song Masters offer a program of wide variety and popular appeal. Their repertoire includes classics sacred songs and spirituals, folk songs and Lieder, ballads and sea chanteys, medleys and popular tunes. Many of their arrangements have been created expressly for them.

The final concert of the series will be heard on March 24, 1956, when Ernest and Miles Mauney, twin duo-pianists, will appear.

These brilliant young artists have the rare distinction of being identical twins, a circumstance which, as many critics have noted, may account for their unusual unity of performance.

For the past several seasons the Mauney Twins appeared with orchestra and in recital in the east, the south and in Canada.

Due to the large membership of the association, other organizations now planning their fall and winter programs are asked to make note of these dates.

All concerts are held in the Hazleton Senior High School auditorium and are open to members only. Admission is by membership card and no tickets are sold at the door.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Messenger (e)
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 4,650

MAY 3 - 1955

Eastern Star Night At "Pops"

Members and friends of Samoset Chapter No. 109, Order of the Eastern Star, will be welcomed by Mrs. Florence Flower, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

The Crusader
WILMINGTON, Mass.
Weekly Non-Part.
Circ. 1,550

MAY - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of Acacia Chapter No. 80 Order of the Eastern Star will be welcomed by Mrs. Barbara Goodpaster, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday May 26, 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,407

MAY 3 - 1955

Area Views Bow Of Educational TV

Greater Woonsocket got its first glimpse of educational television last night as WBGH-TV made its debut.

The Boston channel is the first educational station in New England. The Lowell Institute Cooperative Broadcasting Council operates the station on channel 2.

Viewers in this area reported audio reception was "good." Video rated "fair" in the opinion of most persons who reported tuning in the new channel.

The transmitter for the new channel is on Great Blue Hill, Milton, Mass. The transmitter is reportedly capable of beaming its signal to five million people in northern and central Rhode Island, Massachusetts and southern New Hampshire.

Persons as far south as Cranston said reception was "fair."

Channel 2 is a very high frequency outlet requiring no TV set conversion. Taking part in the production of programs are the Lowell Institute, Boston University, Boston College, the Boston Symphony Orchestra, Brandeis University, Harvard University, Massachusetts Institute of Technology, the Museum of Fine Arts, and Tufts University, and Northeastern University.

Programs are scheduled from 5:30 to 9 p.m. on weekdays until the station has been operating for some time. Complete listing on Channel 2 programs are carried daily in this newspaper.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 4 - 1955

PLAYS TONIGHT—This interested and interesting young pianist is Japanese-Californian Mineko Sasahara, practicing all alone on the stage of Symphony Hall for her Pops appearance tonight in the Second Concerto of Saint-Saens, with Harry Dickson conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 4 - 1955

Pops Acclaimed as 70th Season Opens Royally

By PEGGY DOYLE

Along with the department-store windows, the Boston Pops has gone pink. At last night's 70th annual opening of the historic event in Symphony Hall, pink punch was the favorite refreshment.

The favorite music? Whatever was being played at the moment, and it was ever thus. Be it Sibelius' "Finlandia," Cole Porter's "Can-Can" score or TViana, there seemed not to be a dissenting hand in the enthusiastically applauding capacity audience.

And this was a tribute to Cambridge-born Harry Ellid Dickson, violinist of the Boston Symphony Orchestra, who is conducting until the convalescing Arthur Fiedler is sufficiently well to take up the baton again in this 26th year of his stewardship as conductor.

Mrs. Dickson, appearing quietly pleased if understandably intent at a nearby table, couldn't have been more elated over the pinch-hitting conductor's heart-warming reception than was Clement Lenom, former conductor of the Pops, one-time first oboe with the Boston Symphony Orchestra and one of the great solfege teachers in this country.

"Harry's sky is very high," was the distinguished, 90-year-old teacher's comment anent his favorite New England Conservatory of Music pupil's able performance last night. "Harry will go very far."

The audience was as varied as the program. There were older couples making a very handsome appearance in dinner clothes and there were young people of college age, foursomes usually, in casual sweaters and skirts or sports jackets and slacks.

Heard last night were Weber's Overture to "Der Freischutz," "Clair de Lune" by Debussy, the Strauss waltzes, "Voices of Spring"; Bizet's Suite from "Carmen," Leroy Anderson's Bugler's Holiday and Sousa's ringing march, "The Stars and Stripes Forever."

Ozan Marsh was the soloist. His "Toccatina for Piano and Orchestra" [illegible] stopped the sho.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 4 - 1955

Fiedler Missing

By A. E. Wa

Belated spring should realize now that it has to get on the ball because Boston's Pops premiered last night, for the 70th time, at Symphony hall. Missing were some familiar Pops first nighters, notably Arthur Fiedler, who is convalescing after an operation.

Conducting in his place was Harry Ellis Dickson, Symphony Orchestra violinist, who has been a guest conductor in the past. Mr. Dickson was quite at home with his musicians and his baton. The orchestra, about 80 strong, swung into the cadence and sprightly melody of lighter music as if it had been rehears-

ing
Bost
four
Sym
laun
cust
com
or
com
the
on.
O
feat
the
cisc
exa
cert
enjc

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 4 - 1955

(Globe Photo by Laurence Welsh)

AT POPS LAST NIGHT—Clement Lenom (left) chats with conductor Harry Ellis Dickson.

Dickson Gets Pops Season to Brisk, Fiedler-ish Start

By CYRUS DURGIN

The 70th season of Pops began at Symphony Hall last night, but with a difference. Arthur Fiedler wasn't there. For the first time since he assumed conductorship of the Pops in 1930, the debonair maestro was not in command on the flower-banked stand upon an opening night. He was at home recovering from surgery that will keep him from his music for still a few more weeks.

But Mr. Fiedler's mind was upon orchestra, audience and the gay scene that the beginning of each new Pops season presents. To Harry Ellis Dickson, who will conduct until he returns, Mr. Fiedler sent a friendly telegram: "You have all my good wishes for a fine opening. My thanks for everything."

Even though, as I heard it said in the lobby: "It isn't the same without him," this Pops opening was in the familiar Fiedler style. The program was a Fiedler sort of program, and it was played in much the brisk, precise Fiedler way.

Vive Les Gals

After the foul weather of the week past, it was very pleasant that the Pops had a fine, warm evening to begin, when cute young gals could come in with a light stole or a fur wrap over low-cut evening gowns that left their shoulders bare. A casual look about the premises indicated more festive dress on the part of women than men, although you could spot a black tie and dinner jacket here and there.

Elgar's "Pomp and Circumstance" March started the musical proceedings, followed by Weber's Overture to "Der Freischuetz," Debussy's "Clair de Lune" and the Strauss Waltz, "Voices of Spring." Mr. Dickson, a member of the first violins of the Boston Symphony and Pops orchestra, was not a stranger, as he lifted his baton to start. A friend and colleague of Arthur Fiedler, he had, numerous times, been invited by Mr. Fiedler to conduct a Pops or an Esplanade concert.

There is no side, no nonsense about Mr. Dickson's conducting. A practical orchestra man, who himself has played for many conductors, he sets the tempo, beats the time, indicates the volume and occasionally the nuances. The orchestra knows him and he knows the orchestra. All, therefore goes in safe, accustomed course.

Pianist Warmly Received

The first soloist of the season was Ozan Marsh, a California pianist who, say the records, was making his first appearance in Boston. He elected to play Liszt's "Dance of Death," a virtuoso show piece with much glitter and grandiloquenoce, and some real music. Mr. Marsh is a player of big technique, who can make his instrument thunder and whisper, with a good many shades of color and volume in between. He has a lively sense of rhythm, he can make cromatic scales purl like running water, and he has a feeling for the style of Liszt. Naturally, therefore, Mr. Marsh was very warmly applauded when the work was finished.

Sibilius' "Finlandia," an orchestral suite from the opera "Carmen," tunes from Cole Porter's "Can-Can" music, "Bugler's Holiday" (for which the three trumpets were bidden to rise for a big hand), and Sousa's March, "The Stars and Stripes Forever," with all the brass standing to blare out the final reprise, made the balance of the program.

[illegible] ana," es-
[illegible] at hand
very ad-
able por-
audience
[illegible] t of the
associa-
ized also
[illegible] ennard's
[illegible] ars And
he finale.
the en-
"Sand-
nce to

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Messenger (e)
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 4,650

MAY 3 - 1955

Eastern Star Night At "Pops"

Members and friends of Samoset Chapter No. 109, Order of the Eastern Star, will be welcomed by Mrs. Florence Flower, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

The Crusader
WILMINGTON, Mass.
Weekly Non-Part.
Circ. 1,550

MAY 5 - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of Acacia Chapter No. 80 Order of the Eastern Star will be welcomed by Mrs. Barbara Goodpaster, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday May 26, 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts. O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 4 - 1955

PLAYS TONIGHT—This interested and interesting young pianist is Japanese-Californian Mineko Sasahara, practicing all alone on the stage of Symphony Hall for her Pops appearance tonight in the Second Concerto of Saint-Saens, with Harry Dickson conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 4 - 1955

Fiedler Missing As Pops Premieres 70th

By A. E. Watts.

Belated spring should realize now that it has to get on the ball because Boston's Pops premiered last night, for the 70th time, at Symphony hall. Missing were some familiar Pops first nighters, notably Arthur Fiedler, who is convalescing after an operation.

Conducting in his place was Harry Ellis Dickson, Symphony Orchestra violinist, who has been a guest conductor in the past. Mr. Dickson was quite at home with his musicians and his baton. The orchestra, about 80 strong, swung into the cadence and sprightly melody of lighter music as if it had been rehearsing this sort of music for months.

Pops began in 1885 at the old Boston Music Hall, as "Proms," four years after the Boston Symphony Orchestra was launched. Following a European custom of good music to the accompaniment of food and drink, or food and drink to the accompaniment of good music, the concerts immediately caught on, here.

One of the most attractive features of the Pop concerts is the thorough musicanship. Precison and phrasing are just as exact as in the Symphony concerts. Attending last night and enjoying it hugely was Clement Lenom, Pops conductor 41 years ago.

It has become practically a tradition to open the first night concert with "Pomp and Circumstance," which is never spectacular, but remains a pleasing concert-opener. Weber's Overture to "Der Freischultz" followed. It is a curious mixture with a pleasing flute obligation. Additional accompaniment was furnished last night by the shuffling tap of the feet of late-comers. Debussy's "Clair de Lune" was lovely as always and was beautifully played. Old reliable, the Strauss waltzes concluded the first group. Sibelius' tone poem, "Finlandia," was worth waiting for with its majestic overtones

New England Newsclip Agency, Inc.
2078, Boston 6 ● RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 4 - 1955

Pops Acclaimed as 70th Season Opens Royally

By PEGGY DOYLE

Along with the department-store windows, the Boston Pops has gone pink. At last night's 70th annual opening of the historic event in Symphony Hall, pink punch was the favorite refreshment.

The favorite music? Whatever was being played at the moment, and it was ever thus. Be it Sibelius' "Finlandia," Cole Porter's "Can-Can" score or TViana, there seemed not to be a dissenting hand in the enthusiastically applauding capacity audience.

And this was a tribute to Cambridge-born Harry Ellid Dickson, violinist of the Boston Symphony Orchestra, who is conducting until the convalescing Arthur Fiedler is sufficiently well to take up the baton again in this 26th year of his stewardship as conductor.

Mrs. Dickson, appearing quietly pleased if understandably intent at a nearby table, couldn't have been more elated over the pinch-hitting conductor's heart-warming reception than was Clement Lenom, former conductor of the Pops, one-time first oboe with the Boston Symphony Orchestra and one of the great solfege teachers in this country.

"Harry's sky is very high," was the distinguished, 90-year-old teacher's comment anent his favorite New England Conservatory of Music pupil's able performance last night. "Harry will go very far."

The audience was as varied as the program. There were older couples making a very handsome appearance in dinner clothes and there were young people of college age, foursomes usually, in casual sweaters and skirts or sports jackets and slacks.

Heard last night were Weber's Overture to "Der Freischutz," "Clair de Lune" by Debussy, the Strauss waltzes, "Voices of Spring"; Bizet's Suite from "Carmen," Leroy Anderson's Bugler's Holiday and Sousa's ringing march, "The Stars and Stripes Forever."

Ozan Marsh was the soloist. His "Totentanz for Piano and Orchestra" equally stopped the sho.

and with the lilting Aragonaise, Intermezzo and Dragoon and Toreador of "Carmen" following, the concert was in full swing.

Ozan Marsh was the piano soloist in Liszt's "Totentanz," a constant series of crashing crescendos in which the dexterity of the soloist seemed uppermost in the composer's conception. Mr. Marsh's playing was flawless.

In the final group the audience relaxed to Cole Porter "Can-Can" music and Anderson's ever-popular "Bugler's Holiday." Naturally Sousa's "Stars And Stripes Forever" was the finale.

A standout among the encores was Anderson's "Sandpaper Ballet." It was nice to hear the familiar "TViana," especially with a grandson at hand who could translate every advertising melody. A sizeable portion of the first night audience attended for the benefit of the New England Grenfell association and much was realized also from Mrs. Robert Kennard's expert flower sellers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,407

MAY 3 - 1955

Area Views Bow Of Educational TV

Greater Woonsocket got its first glimpse of educational television last night as WBGH-TV made its debut.

The Boston channel is the first educational station in New England. The Lowell Institute Cooperative Broadcasting Council operates the station on channel 2.

Viewers in this area reported audio reception was "good." Video rated "fair" in the opinion of most persons who reported tuning in the new channel.

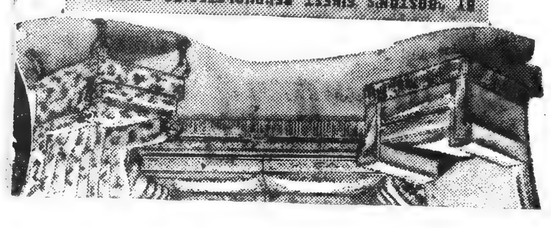
The transmitter for the new channel is on Great Blue Hill, Milton, Mass. The transmitter is reportedly capable of beaming its signal to five million people in northern and central Rhode Island, Massachusetts and southern New Hampshire.

Persons as far south as Cranston said reception was "fair."

Channel 2 is a very high frequency outlet requiring no TV set conversion. Taking part in the production of programs are the Lowell Institute, Boston University, Boston College, the Boston Symphony Orchestra, Brandeis University, Harvard University, Massachusetts Institute of Technology, the Museum of Fine Arts, and Tufts University, and Northeastern University.

Programs are scheduled from 5:30 to 9 p.m. on weekdays until the station has been operating for some time. Complete listing on Channel 2 programs are carried daily in this newspaper.

REUPHOLSTOM
CUSTOM
BY "BOSTON'S FINEST REUPHOLSTERING FACTORY"



FREE
(For Limited Time Only)

This beautiful footstool given with every 3-piece set reupholstered.

Our representative will call at out obligation. He will show America's finest mills—over tapestries and nylons. Over from—all available up to 50%

We will BUY RUBBER

CALL OUR NEAREST OFFICE
BROCKTON 9410
FITCHBURG 3-8193
TAUNTON 4-9661
LYNN 8-1280
LAWRENCE 3-2439
FRANKINGHAM, CALL TRINITY 6-5298

AVON UPHOLSTERING CO.
17 East Concord St. Boston Ma
Call Day or Night Sunday too
Phone Today
Copley 7-5130

New England Newsclip Agency, Inc.
Box 2078, Boston 6. ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 4 - 1955

-Opening Night at the Pops

Harry Ellis Dickson conducted the opening concert of the 70th season of the Boston Pops last night in Symphony Hall.

Dickson Conducts Program As Seventieth Season Starts

By Harold Rogers

The Boston Pops programs are 70 years old this season, and the opening program last night had all the usual trimmings except one—Arthur Fiedler. But his recuperation is steady, according to informed sources, and it shouldn't be long before he is in his accustomed place on the Symphony Hall stage.

Meanwhile, Harry Ellis Dickson, a member of the first violin section, has stepped forward at Mr. Fiedler's invitation to take the baton. Mr. Dickson has guided the orchestra on a number of occasions, but last night marked his first opportunity to preside at an opening. His colleagues played their hearts out. With few exceptions the music sounded like Fiedler's. It had the same stamina, fortitude, and acceleration.

Symphony Hall, of course, has changed to spring dress. The walls have doffed their winter maroon for a light green—lighter than usual, it seems. Tables, not all engaged last night, cover the floor. The audience was generally solemn, preferring to listen rather than chat. Conversation is difficult with strong competition from the stage.

* * *

Mr. Dickson opened with a stately performance of Elgar's "Pomp and Circumstance" and continued with such favorite items as Weber's Overture to "Der Freischütz," Debussy's "Clair de Lune," and Johann Strauss's "Voices of Spring." One might say that Mr. Dickson's concept of the Viennese waltz is a bit too square, but since square is hardly the right figure to apply to a waltz, perhaps we might say it was too triangular. It wanted more sweep, more lilt, more hesitation, more of a sigh on the third beat.

Ozan Marsh, a young pianist from California, gave an astonishing performance of Liszt's "Totentanz" for Piano and Orchestra. With fingers like trip hammers he dazzled our ears with glaring cascades of sound as he struck off the many variations Liszt fashioned on the Dies Irae.

One could not help being awed by Mr. Marsh's performance. One also wondered just where the dividing line lay between true music and a stunt. Perhaps Mr. Marsh was justified in handling this piece this way, since it is obviously designed for show-off. It is to be hoped that he would not use the same approach for the Beethoven Fourth, for instance, or Franck's Symphonic Variations.

* * *

Mr. Dickson's program also included Sibelius's "Finlandia," a suite from Bizet's "Carmen," and selections from Cole Porter's "Can-Can." He threw in a few extras by the way—"Hora Staccato," "TVanna," and a new one, I think, called "Sandpaper Ballet."

The last-named by Leroy Anderson proved a big hit. Attention was centered on the percussion section where Vic Firth played the tenor sandpaper, Charles Smith the baritone sandpaper, and where Harold Farberman made some kind of a noise on something that sounded like bass sandpaper. These three timbres were handled contrapuntally, polyrhythmically, and perhaps pandiatonically, if one chooses to consider the sandpaper spectrum. The performance was truly ingratiating, though one can hardly ignore the fact that it was a bit rough.

After Mr. Dickson concluded with a rousing performance of Sousa's "The Stars and Stripes Forever" (with the Trio a bit too fast), he was called several times to acknowledge the enthusiastic applause. When he left the stage for the last time his colleagues made a tunnel with their bows, using them as swords in military fashion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 4 - 1955

MUSIC

The Pops 047

The Boston Pops entered its 70th season in Symphony Hall last night with about 90 members of the Boston Symphony orchestra conducted by Harry Ellis Dickson. The soloist was Ozab Marsh. The program:

PROGRAM

Pomp and Circumstance.....Elgar
Overture to "Der Freischutz"...Weber
Claire de Lune.....Debussy
Voices of Spring, Waltzes.....Strauss

* * *

Finlandia, Tone Poem.....Sibelius
Suite from "Carmen".....Bizet
Totentanz for Piano and Orchestra.....Liszt

* * *

Selection from "Can-Can".....Porter
Bugler's Holiday.....Anderson
The Stars and Stripes Forever, March.....Sousa

By RUDOLPH ELIE

Everything was there last night as the Pops entered their 70th season: the bank of gladioli on the stage, the flags flanking either side, the bright green walls, the tables with their captive chairs, the popping of corks, the happy clamor, the attractive, festive crowd—

But *everyone* was not there, for Arthur Fiedler, conductor of this unique institution, missed the opening concert for the first time in the 26 years of his reign, missed it because of a minor operation of a fortnight ago. He is happily now convalescing at home and will be back at his familiar post presently, and if it may be said the Pops was not quite the Pops without him last night the view is largely sentimental.

For in his place was Harry Ellis Dickson, a first violinist of the orchestra one often a guest Pops conductor in previous seasons, and clearly a very gifted leader whose clarity of intention and straightforward approach conceals a compelling leadership at once exact and inspiring. And before him was the Pops orchestra itself, as knowing and as reliable a group of musicians as ever was assembled in the name of musical entertainment.

The program last night was as typical of the Pops as could be imagined: there wasn't a dull moment for anyone. "Pomp and Circumstance" contrasted with "Claire de Lune," "Finlandia" with a suite from "Carmen" and all interspersed with such bonuses as "Hora Staccato" and Morton Gould's attractive new novelty "Crinoline and Lace."

The major offering of the evening was Liszt's bombastic variations on the Dies Irae and it was especially notable for the debut in Boston of a youthful pianist by the name of Ozan Marsh. I always hesitate to say much about a pianist until I have heard him in the quite different atmosphere of the solo recital, but I must say this young man impressed me as having—aside from the prodigious technique so characteristic of the day—a musical temperament of a fresh and vital quality, informed at once with a keen sensitivity and a bravure springing more from an inner urge than from mere technical proficiency. I'd like to hear him again in something a little more distinguished but he did, in fact, make a weary piece seem pretty lustrous. He was splendidly accompanied, too, by Mr. Dickson and the orchestra.

For the rest it was all good fun: a "Can-Can" medley, a new Anderson novelty and good old Sousa for a finale. Once again it is pleasant to reflect on the singularly beautiful trumpet playing of the incomparable Armando Ghitala, the flute playing of James Pappoutsakis and, in fact, the evergreen attitude of the whole orchestra which, after 28 weeks of a most arduous symphony season, comes out to do things that must weary it to death as if it were thoroughly enjoying itself. But that, after all, is what makes the Pops pop. —and they certainly did last night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Independent
BRIDGEWATER, Mass.
Weekly Non-Partisan
Circ. 1073

MAY 5 - 1955

May 26 OES Night At Pops Concert

Members and friends of Bridgewater Chapter No. 173 and Sachem Rock Chapter No. 140, Order of the Eastern Star, will be welcomed by Mrs. Anna G. Brush, W.M., and Mrs. Helen Bouldry, W.M., at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26. The floor and first balcony have been reserved until May 16th by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Roxbury Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 19,000 Free

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Herald
WINCHESTER, Mass.
Weekly Independent

MAY 6 - 1955

Invited To Attend Pops At Symphony

No beginning

chester Chapter No. 175 Order of the Eastern Star will be welcomed by Miss Marguerite Troop, H. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston Thursday, May 26. 047

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 4 - 1955

Dickson Opens Pops Season in Fiedler Tradition

By CYRUS DURGIN

The 70th season of Pops began at Symphony Hall last night, but with a difference. Arthur Fiedler wasn't there. For the first time since he assumed conductorship of the Pops in 1930, the debonair maestro was not in command on the flower-banked stand upon an opening night. He was at home recovering from surgery that will keep him from his music for still a few more weeks.

POPS
Page Seven

(Globe Photo by Laurence Welsh)

AT POPS LAST NIGHT—Clement Lenom (left) chats with conductor Harry Ellis Dickson.

POPS

Continued from the First Page

But Mr. Fiedler's mind was upon orchestra, audience and the gay scene that the beginning of each new Pops season presents. To Harry Ellis Dickson, who will conduct until he returns, Mr. Fiedler sent a friendly telegram: "You have all my good wishes for a fine opening. My thanks for everything."

Even though, as I heard it said in the lobby: "It isn't the same without him," this Pops opening was in the familiar Fiedler style. The program was a Fiedler sort of program, and it was played in much the brisk, precise Fiedler way. And as has been the rule most of the time in the past quarter-century, the hall was nearly filled by a pleased and markedly cordial audience.

Over the week-end, since the end of the Boston Symphony season on Saturday night, the rows of seats upon the floor of Symphony Hall had been replaced by the small tables-with-chairs-chained-to-them, and the red lower walls had been washed over with their usual Spring-time green. Waitresses stood ready to bring you wine, beer, or Pops punch; sandwiches, candy or other munchables. And as often has been the case, a section of the hall had been taken by members of the New England Grenfell Association.

Vive Les Gals

After the foul weather of the week past, it was very pleasant that the Pops had a fine, warm evening to begin, when cute young gals could come in with a light stole or a fur wrap over low-cut evening gowns that left their shoulders bare. A casual look about the premises indicated more festive dress on the part of women than men, although you could spot a black tie and dinner jacket here and there.

Elgar's "Pomp and Circumstance" March started the musical proceedings, followed by Weber's Overture to "Der Freischuetz," Debussy's "Clair de Lune" and the Strauss Waltz, "Voices of Spring." Mr. Dickson, a member of the first violins of the Boston Symphony and Pops orchestra, was not a stranger, as he lifted his baton to start. A friend and colleague of Arthur Fiedler, he had, numerous times, been invited by Mr. Fiedler to conduct a Pops or an Esplanade concert.

There is no side, no nonsense about Mr. Dickson's conducting. A practical orchestra man, who himself has played for many conductors, he sets the tempo, beats the time, indicates the volume and occasionally the nuances. The orchestra knows him and he knows the orchestra. All, therefore goes in safe, accustomed course.

Pianist Warmly Received

The first soloist of the season was Ozan Marsh, a California pianist who, say the records, was making his first appearance in Boston. He elected to play Liszt's "Dance of Death," a virtuoso show piece with much glitter and grandiloquenoce, and some real music. Mr. Marsh is a player of big technique, who can make his instrument thunder and whisper, with a good many shades of color and volume in between. He has a lively sense of rhythm, he can make cromatic scales purl like running water, and he has a feeling for the style of Liszt. Naturally, therefore, Mr. Marsh was very warmly applauded when the work was finished.

Sibilius' "Finlandia," an orchestral suite from the opera "Carmen," tunes from Cole Porter's "Can-Can" music, "Bugler's Holiday" (for which the three trumpets were bidden to rise for a big hand), and Sousa's March, "The Stars and Stripes Forever," with all the brass standing to blare out the final reprise, made the balance of the program.

Of course, the encores were plentiful, as always, and were announced in the customary silent fashion by a man at the rear of the orchestra, who held up a big black-lettered placard giving the title of the number of the moment. These included "Crinoline and Old Lace," which was pleasant, and "TV-iana," that favorite which invariably gets a noisy hand.

Before many weeks are past, we all hope, Mr. Fiedler will be back where he belongs, and everyone will be glad that he is well again. Meanwhile, his Pops are in good hands.

Traveler Bows After Bow Work May 5

(Traveler Staff Photo by Calvin Campbell)

FAMOUS VIOLINIST Jack Benny bows to the crowd at Symphony Hall after guest appearance with the Pops Orchestra. He holds pot of flowers presented for performance. Comedian showed audience he can play a serious fiddle when he wants to.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Argus-News
BOSTON, Mass.
Weekly Independent
Circ. 27,000

MAY 5 - 1955

Eastern Star Night At "Pops" May 26th

Members and friends of local chapters of the Order of the Eastern Star will attend the Annual Eastern Star night at Pops, in Symphony Hall Thursday, May 26.

Groups from this area planning for the event are Wenona Chapter No. 59, Reliance Chapter No. 62, Hadassah Chapter No. 113, Sabbatia Chapter No. 124, and Roxbury Chapter No. 56.

The floor and first balcony of Symphony Hall have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

MAY 5 - 1955

* * *

Miss Lois Ann Bennett, daughter of Earl D. Bennett of Church St., Wethersfield, a member of the Colby Junior Glee Club, will sing with the club Sunday evening in a concert with the Boston Pops Orchestra, in Symphony Hall, Boston. Miss Bennett was a member of a group of twenty-four singers, that recently sang in concert with the Dartmouth College Glee Club, at Hanover, N. H.

* * *

...son of

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Minute Man
LEXINGTON, Mass.
Weekly Independent
Circ. 4669

MAY 5 - 1955

Hazel Weems Soloist

Hazel Weems, violinist, will be the soloist at Dana Hall Night at the Boston Pops at Symphony Hall tomorrow. She will be heard playing the Adagio and Finale from the Bruch Concerto in G Minor.

At the present time Mrs. Weems is the teacher of violin at Dana Hall School in Wellesley, and has private pupils in Lexington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard
ROCKLAND, Mass.
Weekly Republican
Circ. 1,800

MAY 5 - 1955

Eastern Star Night At "Pops" May 26

Members and friends of Hatherly Chapter No. 185 Order of the Eastern Star will be welcomed by Mrs. Mary Louise Daly, W.M. at the Annual Eastern Star nights at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

[40]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Globe
N, Mass.
Independent
122,000
MAY 4 - 1955

(Globe Photo by Laurence Welsh)

AT POPS LAST NIGHT—Clement Lenom (left) chats with conductor Harry Ellis Dickson.

POPS

Continued from the First Page

But Mr. Fiedler's mind was upon orchestra, audience and the gay scene that the beginning of each new Pops season presents. To Harry Ellis Dickson, who will conduct until he returns, Mr. Fiedler sent a friendly telegram: "You have all my good wishes for a fine opening. My thanks for everything."

Even though, as I heard it said in the lobby: "It isn't the same without him," this Pops opening was in the familiar Fiedler style. The program was a Fiedler sort of program, and it was played in much the brisk, precise Fiedler way. And as has been the rule most of the time in the past quarter-century, the hall was nearly filled by a pleased and markedly cordial audience.

Over the week-end, since the end of the Boston Symphony season on Saturday night, the rows of seats upon the floor of Symphony Hall had been replaced by the small tables-with-chairs-chained-to-them, and the red lower walls had been washed over with their usual Spring-time green. Waitresses stood ready to bring you wine, beer, or Pops punch; sandwiches, candy or other munchables. And as often has been the case, a section of the hall had been taken by members of the New England Grenfell Association.

Vive Les Gals

After the foul weather of the week past, it was very pleasant that the Pops had a fine, warm evening to begin, when cute young gals could come in with a light stole or a fur wrap over low-cut evening gowns that left their shoulders bare. A casual look about the premises indicated more festive dress on the part of women than men, although you could spot a black tie and dinner jacket here and there.

Elgar's "Pomp and Circumstance" March started the musical proceedings, followed by Weber's Overture to "Der Freischuetz," Debussy's "Clair de Lune" and the Strauss Waltz, "Voices of Spring." Mr. Dickson, a member of the first violins of the Boston Symphony and Pops orchestra, was not a stranger, as he lifted his baton to start. A friend and colleague of Arthur Fiedler, he had, numerous times, been invited by Mr. Fiedler to conduct a Pops or an Esplanade concert.

There is no side, no nonsense about Mr. Dickson's conducting. A practical orchestra man, who himself has played for many conductors, he sets the tempo, beats the time, indicates the volume and occasionally the nuances. The orchestra knows him and he knows the orchestra. All, therefore goes in safe, accustomed course.

Pianist Warmly Received

The first soloist of the season was Ozan Marsh, a California pianist who, say the records, was making his first appearance in Boston. He elected to play Liszt's "Dance of Death," a virtuoso show piece with much glitter and grandiloquence, and some real music. Mr. Marsh is a player of big technique, who can make his instrument thunder and whisper, with a good many shades of color and volume in between. He has a lively sense of rhythm, he can make cromatic scales purl like running water, and he has a feeling for the style of Liszt. Naturally, therefore, Mr. Marsh was very warmly applauded when the work was finished.

Sibilius' "Finlandia," an orchestral suite from the opera "Carmen," tunes from Cole Porter's "Can-Can" music, "Bugler's Holiday" (for which the three trumpets were bidden to rise for a big hand), and Sousa's March, "The Stars and Stripes Forever," with all the brass standing to blare out the final reprise, made the balance of the program.

Of course, the encores were plentiful, as always, and were announced in the customary silent fashion by a man at the rear of the orchestra, who held up a big black-lettered placard giving the title of the number of the moment. These included "Crinoline and Old Lace," which was pleasant, and "TV-iana," that favorite which invariably gets a noisy hand.

Before many weeks are past, we all hope, Mr. Fiedler will be back where he belongs, and everyone will be glad that he is well again. Meanwhile, his Pops are in good hands.

Traveler Bows After Bow Work May 5

(Traveler Staff Photo by Calvin Campbell)

FAMOUS VIOLINIST Jack Benny bows to the crowd at Symphony Hall after guest appearance with the Pops Orchestra. He holds pot of flowers presented for performance. Comedian showed audience he can play a serious fiddle when he wants to.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dorchester Argus-News
BOSTON, Mass.
Weekly Independent
Circ. 27,000
MAY 5 - 1955

Eastern Star Night At "Pops" May 26th

Members and friends of local chapters of the Order of the Eastern Star will attend the Annual Eastern Star night at Pops, in Symphony Hall Thursday, May 26.

Groups from this area planning for the event are Wenona Chapter No. 59, Reliance Chapter No. 62, Hadassah Chapter No. 113, Sabbatia Chapter No. 124, and Roxbury Chapter No. 56.

The floor and first balcony of Symphony Hall have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680
MAY 5 - 1955

* * *

Miss Lois Ann Bennett, daughter of Earl D. Bennett of Church St., Wethersfield, a member of the Colby Junior Glee Club, will sing with the club Sunday evening in a concert with the Boston Pops Orchestra, in Symphony Hall, Boston. Miss Bennett was a member of a group of twenty-four singers, that recently sang in concert with the Dartmouth College Glee Club, at Hanover, N. H.

* * * ...son of

[40]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500
MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Minute Man
LEXINGTON, Mass.
Weekly Independent
Circ. 4669
MAY 5 - 1955

Hazel Weems Soloist

Hazel Weems, violinist, will be the soloist at Dana Hall Night at the Boston Pops at Symphony Hall tomorrow. She will be heard playing the Adagio and Finale from the Bruch Concerto in G Minor.

At the present time Mrs. Weems is the teacher of violin at Dana Hall School in Wellesley, and has private pupils in Lexington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard
ROCKLAND, Mass.
Weekly Republican
Circ. 1,800
MAY 5 - 1955

Eastern Star Night At "Pops" May 26

Members and friends of Hatherly Chapter No. 185 Order of the Eastern Star will be welcomed by Mrs. Mary Louise Daly, W.M. at the Annual Eastern Star nights at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

MAY 5 - 1955

Benny Finally Plays Entire Violin Solo— With Boston Pops

BOSTON (UP) — An unannounced soloist was the hit of Wednesday night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the 39-year-old star's performance of Monti's Czardas, a Hungarian dance piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 10,441

MAY 5 - 1955

S.T.C. Alumnae Pops Concert

The Massachusetts State Teachers College Alumni Federation will sponsor a pops concert and the Lowell Teachers college choir at Symphony hall, Boston on May 27. Alumni and other interested in obtaining tickets may purchase them from Miss Helen Spooner, 70 Speen street, Natick.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Indep. Republican
Circ. 5,285

MAY 5 - 1955

JACK BENNY PLAYED IN POPS CONCERT

Comedian Gave Violin Solo Last Night In Boston Music Hall

Boston (UP) — An unannounced soloist was the hit of Wednesday night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television — he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the 39-year-old star's performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist' 'and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here Wednesday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

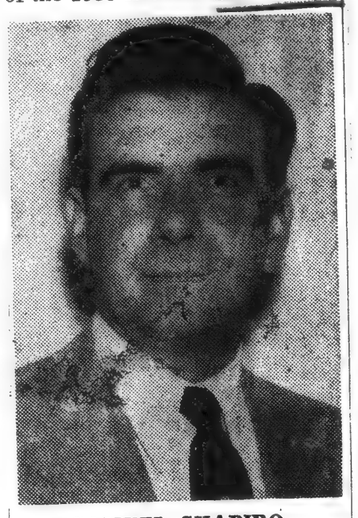
New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 5 - 1955

Samuel Shapiro Heads Israel Night at Pops

Samuel D. Shapiro of Brookline has been named chairman of the 1955 Israel Night at Pops



SAMUEL SHAPIRO

Committee by the board of directors of the Greater Boston Israel Histadrut Committee.

Mr. Shapiro has undertaken the responsibility of supervising this annual concert which will take place Thursday evening, June 16, at Symphony Hall in Boston. The concert, which has become a tradition since its establishment over 15 years ago, features the music of the Boston Pops Orchestra under the direction of Arthur Fiedler and a guest artist.

Mr. Shapiro, who is currently the secretary of the Greater Boston Israel Histadrut Committee, has also served as its associate treasurer and as president of the Friends of Histadrut. He has served as president of the Temple Kadimah Brotherhood, as a member of the Brandeis Associates, the B'nai B'rith and many other communal organizations.

Assisting Mr. Shapiro will be a concert committee headed by the honorary chairman, Oscar Sterman. Mr. Sterman, who is also honorary chairman of the Campaign Committee, is one of the veteran leaders not only of the Histadrut Campaign, but also of the Combined Jewish Appeal, Israel Bond Drive and a score of other community philanthropies and organizations.

The funds received from this concert will be allocated as in the past years to the medical work conducted by the Histadrut, Israel's pioneering organization, through its own health system, Kupat Holim. Kupat Holim today provides health facilities for over 900,000 Israelis and, in particular, every new immigrant to the Jewish State.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 4824

MAY 5 - 1955

Needhamites To Attend Eastern Star Pops Night

Members and friends of Wistaria Chapter No. 188, Order of the Eastern Star, will be welcomed by Mrs. Janet Lyons, worthy matron, at the annual Eastern Star night at the Pops, Symphony Hall, Boston, on Thursday, May 26.

The floor and first balcony have been reserved until May 16th by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Independent Republican
Circ. 1,965

MAY 5 - 1955

JACK BENNY PLAYED IN POPS CONCERT

Comedian Gave Violin Solo Last Night In Boston Music Hall

Boston (UP) — An unannounced soloist was the hit of Wednesday night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television — he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the 39-year-old star's performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist' 'and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here Wednesday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Graphic
NEWTON, Mass.
Weekly Independent
Circ. 9,879

MAY 5 - 1955

Newtonians

A long and distinguished list of patronesses have reserved tables for Wellesley Night at Pops, Saturday, May 14. Patronesses from the Newtons include Mrs. Edward A. Caredis, Mrs. Russell A. Cox, Mrs. John E. Eaton, Jr., Mrs. Harold Goldberg, Mrs. Joseph B. Jamieson, Mrs. T. Edson Jewell, Jr., Mrs. Clive W. Lacy, Mrs. Robert H. Loomis, Mrs. George H. Lusk, Mrs. John P. Rattigan, Mrs. William F. Ray, Mrs. Isaac G. Swope and Miss M. Louise Walworth of Newton Centre; Mrs. Paul Myerson, Mrs. Percy L. Nelson, Mrs. Neil W. Swinton and Mrs. Edward T. Uehlein of Waban; Mrs. Benjamin W. Pepper of Auburndale; Mrs. Robert C. Foster and Mrs. Willis C. Pattison of Newtonville; Mrs. Leonard T. Jenney of Newton Highlands and Miss Nancy MacMillan and Mrs. Carl J. Shapiro of West Newton.

[41]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 5 - 1955

PLANNING POPS NIGHT—Arranging for Temple Mishkan Tefila's annual Pops concert scheduled for Symphony Hall May 23 are, left to right: Mmes. Harry L. Lavine, Leon Miller and David Feldman, members of the Sisterhood. Arthur Fiedler will conduct. The committee, in addition to the three women above includes: Jean Paul Weinstein of Belmont, general chairman; George M. Levy of Newton, publicity director and Forum group; Alvin Koppel and Joseph Lassoff of the Brotherhood; Morris Markson, Young People's League; and Arnold Borofsky, USY.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 5 - 1955

Boston Audience Cheers Guest Soloist

BOSTON, May 5 (UP)—An unannounced soloist was the hit of Wednesday night's Boston Pops Concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

J. Benny

The capacity crowd of 2500 and the 90 Boston Symphony players roundly cheered his performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Times (e)
GLOUCESTER, Mass.
Ind. Republican
Circ. 8,580

TV, FM and U. and I

Cape Ann was quick to take up television—at least that's the way it seemed to us years back, when the first TV show was received here. Radio dealers had sets in their show windows so people could stand on the sidewalk and marvel at the pictures.

Since then many have graduated to larger and larger screens. Antennas have sprouted in all sorts of sizes and shapes. And color is just around the corner—or should we say just over the horizon.

The latest development in television is bound to provide enjoyment for some viewers, including an assortment of people who have not yet succumbed to the lure of the TV set. We refer to educational TV, as presented on Channel 2 by WGBH-TV. Some may think it dull to have college lectures and demonstrations pictured. Others will be glad to have food for thought in this form. And as the station expands its program, now limited to 5.30 p.m. and through the evening, more and more worthwhile shows will be provided.

A key to the character of educational TV is the FM programming of Station WGBH, with studio at Symphony Hall, Boston. It excels in music, notably live broadcasts of the Boston Symphony. It goes in for stimulating discussions, too. Both Boston FM and Boston TV—actually, the educational TV originates in Cambridge, in a studio on the campus of M.I.T.—reflect ideals. Edward A. and Lincoln Filene, Boston merchants, started foundations that have given $450,000 to WGBH-TV, more than two-thirds of the money it has taken to build and equip the station.

And Parker Wheatley, the leisurely-voiced announcer-manager of WGBH-FM, has long dreamed of having the tools to bring great music, great literature, learning and wisdom to a million people without charging them anything. Now his dream has come true, through FM and educational TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 5 - 1955

(Globe Photo by Gil Friedberg)

"LOVE IN BLOOM"—Jack Benny performs his famed interpretation of the old favorite with Rosario "Rosy" Mazzio, personnel manager of Boston Pops Orchestra. Michael J. Kelleher, center, listens closely. The comedian performed later with the Pops Orchestra.

FACK 047

Waukegan's Gift to Music
Crowd at Pops Thrilled by Violinist Jack Benny

By MARY CREMMEN

Jack Benny looked down from the window of his suite at the Ritz Carlton: "I haven't been here since the Tea Party—

—boy, things have changed," He waved a hand toward the buildings that stand between the hotel and the Charles River. "They must be new."

Jack is in town to receive one of three awards that will be given tonight by the Massachusetts Committee of Catholics, Protestants, and Jews. But last night he had quite a different experience — Waukegan's most famous violinist made his debut in Symphony Hall.

But that is getting too far ahead of the story. The evening began with dinner in Jack's suite. When Irving Fein, director of public relations for C. B. S. Radio in Hollywood, asked the waiter for a menu, the comedian let out a roar, "You mean you've come all the way to Boston and don't know you have to eat fish chowder?"

In case you think he was kidding, I should add here that Jack finished a whole tureen of it.

As dinner went on there was no doubt that there has probably never been a celebrity with a pleasanter, more attractive manner.

He admitted that the Tea Party really wasn't his last trip to Boston. "I used to work at Keith's, Boston and Philadelphia were my favorite stops. I like the audiences."

He thought a moment, "They had class."

Unlike many comedians who feel they must be funny off-camera, Jack speaks fluently on all kinds of subjects. In one of his more serious moments, he declared rather wistfully, "I go to all kinds of places and see all kinds of things, but I always feel bad about not having an education. It's so important in life."

BENNY
Page Twenty-six

"Chardis" by

Maestro Dick- his bow. I can ve never heard e more silent. er to hold their ir ears listening note. But the played without ally he beamed down at the photographers clustered by the stage and once he called out to the audience. "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

My Boston

Lots of Jack in Town But Thrifty Benny Balks

By ALAN FRAZER

WITH both JACK BENNY and JACKIE GLEASON here, it's a great day in Boston. There's a lot of "jack" in town . . . Luckily, they didn't pick the same hotel. Gleason went to the Sheraton Plaza and Benny to the Ritz. Jackie phoned Jack and wanted to join him, but Benny said: "Now, Jackie, wouldn't that be silly without a sponsor?"

MIKE KELLEHER arranged for Benny to play his fiddle at the Pops Concert in Symphony Hall. Gleason was reported at the Huntington ave. alleys, developing a new bowling routine.

HARVEY STRUTHERS, gen. mgr. of WEEI, threw a cocktail party for Benny. Jack, upon arriving in Boston, looked sleepy, and said: 'I think I'll take a nap." So the party was tossed in his parlor and bedroom at the Ritz, with a battery of cameramen stationed between him and the bed.

IT WAS also arranged for Benny to dine at Locke Ober's and play golf at The Country Club, teamed with FRANCIS OUIMET against ELMER WARD and JOE CRONIN. This led to a story, dealing with a reporter's experiences when he kept slicing his drives into the rough. Stifling a yawn, Jack listened to the end, then said: "If you think that was rough, wait till you try television."

LIVE television is so frightening, according to Benny, that his wife, Mary, won't do TV except for film. He said ALAN LADD was scheduled on his live program one night. "He's got lots of guts, as you know," said Jack, "but he got so scared, his stomach flipped and I wouldn't let him go on."

STILL 39, Benny promised to put on a big celebration on TV next year of his 40th birthday. Repeating that he wears his own hair, rooted in his scalp, he explained that he had worn a toupee only in the movies. "Later, I made a joke of it on radio," he said, "and the darn joke got away from me. It had a mind of its own."

"I DON'T wear a toupee either, as those of you who know me may readily observe. On the way to the party, I went to the Ritz Carlton barbershop and asked, frugally: "How much do you charge for a haircut here?" They received me with open arms. They thought I was Jack . . . Of course, I looked a little older than 39.

AFTERWARD, I waited in the hotel lobby for the time of the party. TYRONE POWER came in, dressed in sport clothes and cap, and bearded for his role at the Colonial. He had celebrated LINDA CHRISTIAN'S divorce and million dollar settlement by a picture-taking trip with a young lady.

THIS is the final week, this season, of Storyville. After Sunday night, it will close for the summer and undergo enlargement. The circular bar will be altered. Meanwhile, Miss TEDDI KING of Revere, formerly of Brighton, E. Boston and Malden High '47, is demonstrating that she is in the front rank of singers of pops, blues, rhythm and roll.

If she came from Tulsa, Okla., or Detroit, Mich., I would say the same thing. In fact, Teddi is better known elsewhere than in Boston. A voice to enchant. Also at Storyville is RICHARD DYER-BENNET, master of folk songs and ballads. The clean kind!

Alan Frazer's column is a regular feature of the Sunday Advertiser.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 5 - 1955

INFORMATION OBSCURED

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Ind. Republican
Circ. 8,580

TV, FM and U. and I

Cape Ann was quick to take up television—at least that's the way it seemed to us years back, when the first TV show was received here. Radio dealers had sets in their show windows so people could stand on the sidewalk and marvel at the pictures.

Since then many have graduated to larger and larger screens. Antennas have sprouted in all sorts of sizes and shapes. And color is just around the corner—or should we say just over the horizon.

The latest development in television is bound to provide enjoyment for some viewers, including an assortment of people who have not yet succumbed to the lure of the TV set. We refer to educational TV, as presented on Channel 2 by WGBH-TV. Some may think it dull to have college lectures and demonstrations pictured. Others will be glad to have food for thought in this form. And as the station expands its program, now limited to 5.30 p.m. and through the evening, more and more worthwhile shows will be provided.

A key to the character of educational TV is the FM programming of Station WGBH, with studio at Symphony Hall, Boston. It excels in music, notably live broadcasts of the Boston Symphony. It goes in for stimulating discussions, too. Both Boston FM and Boston TV—actually, the educational TV originates in Cambridge, in a studio on the campus of M.I.T.—reflect ideals. Edward A. and Lincoln Filene, Boston merchants, started foundations that have given $450,000 to WGBH-TV, more than two-thirds of the money it has taken to build and equip the station.

And Parker Wheatley, the leisurely-voiced announcer-manager of WGBH-FM, has long dreamed of having the tools to bring great music, great literature, learning and wisdom to a million people without charging them anything. Now his dream has come true, through FM and educational TV.

My Boston

Lots of Jack in Town But Thrifty Benny Balks

By ALAN FRAZER

WITH both JACK BENNY and JACKIE GLEASON here, it's a great day in Boston. There's a lot of "jack" in town . . . Luckily, they didn't pick the same hotel. Gleason went to the Sheraton Plaza and Benny to the Ritz. Jackie phoned Jack and wanted to join him, but Benny said: "Now, Jackie, wouldn't that be silly without a sponsor?"

MIKE KELLEHER arranged for Benny to play his fiddle at the Pops Concert in Symphony Hall. Gleason was reported at the Huntington ave. alleys, developing a new bowling routine.

HARVEY STRUTHERS, gen. mgr. of WEEI, threw a cocktail party for Benny. Jack, upon arriving in Boston, looked sleepy, and said: 'I think I'll take a nap." So the party was tossed in his parlor and bedroom at the Ritz, with a battery of cameramen stationed between him and the bed.

IT WAS also arranged for Benny to dine at Locke Ober's and play golf at The Country Club, teamed with FRANCIS OUIMET against ELMER WARD and JOE CRONIN. This led to a story, dealing with a reporter's experiences when he kept slicing his drives into the rough. Stifling a yawn, Jack listened to the end, then said: "If you think that was rough, wait till you try television."

LIVE television is so frightening, according to Benny, that his wife, Mary, won't do TV except for film. He said ALAN LADD was scheduled on his live program one night. "He's got lots of guts, as you know," said Jack, "but he got so scared, his stomach flipped and I wouldn't let him go on."

STILL 39, Benny promised to put on a big celebration on TV next year of his 40th birthday. Repeating that he wears his own hair, rooted in his scalp, he explained that he had worn a toupee only in the movies. "Later, I made a joke of it on radio," he said, "and the darn joke got away from me. It had a mind of its own."

"I DON'T wear a toupee either, as those of you who know me may readily observe. On the way to the party, I went to the Ritz Carlton barbershop and asked, frugally: "How much do you charge for a haircut here?" They received me with open arms. They thought I was Jack . . . Of course, I looked a little older than 39.

AFTERWARD, I waited in the hotel lobby for the time of the party. TYRONE POWER came in, dressed in sport clothes and cap, and bearded for his role at the Colonial. He had celebrated LINDA CHRISTIAN'S divorce and million dollar settlement by a picture-taking trip with a young lady.

THIS is the final week, this season, of Storyville. After Sunday night, it will close for the summer and undergo enlargement. The circular bar will be altered. Meanwhile, Miss TEDDI KING of Revere, formerly of Brighton, E. Boston and Malden High '47, is demonstrating that she is in the front rank of singers of pops, blues, rhythm and roll.

If she came from Tulsa, Okla., or Detroit, Mich., I would say the same thing. In fact, Teddi is better known elsewhere than in Boston. A voice to enchant. Also at Storyville is RICHARD DYER-BENNET, master of folk songs and ballads. The clean kind!

Alan Frazer's column is a regular feature of the Sunday Advertiser.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 5 - 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 5 - 1955

Pops Concert Is Open Rehearsal

Also at ... Sweeney, ... Struthers, ... just about ... French pastry ... leher, one of Bo... spirited citizens, a... us all to Symphony ...

By the time we ar... must have been 9 o'... concert had begun. Eve... seated, intent on the musi... could slip in—almost unnoti...

He never took his attention ... guest soloist Mineko Sasahara ... she played a piano concerto ... Saint-Saens. He leaned over to ... whisper to me, "Don't you love the way she attacks the piano? Wonderful? Great?"

But although Jack's attention never wavered from the stage, word of his presence was making its way along the grapevine. You could almost see it travel. A head would turn, take a look to make sure, then lean toward whoever was nearest. It went down rows and across aisles, and soon as the ovation for the soloist had died, the autograph crowd swarmed in. "Sign my program . . . this napkin . . . a matchcover."

The crowd got bigger, the aisles were blocked—and a worried look came over Jack's face. He stopped in the middle of an autograph, "Gee, this won't spoil the concert, will it?"

But Jack would never have bothered to ask if he'd known about that staunch crowd which goes to the Pops for only one reason—music. The second Conductor Harry Ellis Dickson appeared on stage a great SSSSssssh! filled the hall.

The autograph seekers rushed back to their tables and Jack turned to Fein, "Let's have some of that pink stuff that they're serving in pitchers."

'An Open Rehearsal'

It was not until after the selections from South Pacific that Maestro Dickson solemnly announced from the podium: "For the first time in the history of the Boston Pops we are going to have an open rehearsal." A knowing laughter filled the air. "I introduce to you now a man who needs no introduction—you will know him by his violin."

Out walked Jack through the rows of musicians. And the hallowed old walls of Symphony fairly rocked.

In that famous unsmiling way, he accepted the greeting, then nonchalantly reached in his pocket for a handkerchief to tuck under the violin. It looked like "Love in Bloom" for sure, but the orchestra began the "Chardis" by Monte.

At a signal from Maestro Dickson, Benny raised his bow. I can honestly say I have never heard the Pops audience more silent. The listeners seemer to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience. "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 5 - 1955

Social Chatter

By Alison Arnold

ORCHIDS AND GARDENIAS will be the wares of many attractive flower vendors at Vassar-Smith Night at the Pops Tuesday, May 10, in Symphony Hall. Mrs. Powell Robinson, Jr., of Needham is chairman of the Vassar Club committee, and Mrs. Charles Carothers, 3d, of Milton heads the flower vendors. Among the Vassar alumnae who will sell flower are Mrs. John L. Moore, Jr., (Hope Trumbull), Mrs. Douglas M. Kinney (Martha Snowden), Mrs. Arthur H. Nelson (Eleanor Thomas), Deborah Worcester, Margaret Allen, Josephine Swan and Elizabeth Wakefield. Mrs. Richard Ely is chairman of the Smith Club committee and Carol Traylor of Wellesley heads the Smith flower vendors. They include Jane Davis, Sara Shaeffer, Ann Backus, Nancy Pointer, Mrs. William E. Atcheson, Rachel Felton, Gail Cameron, Bernice Dennison and Anne Hoerner.

MRS. ROBINSON

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

MAY 5 - 1955

Personals

Miss Ruth Joyce of Linden St., a teacher in the South Hadley schools, will sail next month on the Queen Mary for a summer holiday in Europe.

Mrs. Walter F. Bachelder has returned to her home on Harvard St. after spending the season at her winter home in Daytona Beach, Fla.

Miss Elaine Gilman of Jefferson St., is one of the 59 members of the Colby Glee Club who will travel to Boston to appear with the Boston Pops Orchestra in Boston' Symphony Hall Sunday evening, "Colby Night at Pops" is an annual traditional subscription performance sponsored by the Boston Colby Club, and the Glee Club regularly presents a group of songs at intermission. Miss Gilman, daughter of Mr. and Mrs. Lewis E. Gilman, is a graduate of the Mary Burnham school in Northampton.

Mr. and Mrs. Ernest W. Boley of Dartmouth St. plan to leave later this month for a four-week holiday in Europe.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 5 - 1955

ELSIE SEARS, pianist and music commentator, will be guest artist with the Pops Saturday, May 14, when Arthur Fiedler conducts for Wellesley night. An alumna of the College, Mrs. Sears is noted for her own program, The Music Gallery, which began originally as a radio series, winning the George Foster Peabody award for entertainment in music. Assisted by Miss Irene Dubois at the second piano, Mrs. Sears will perform the first movement of the Mozart Concerto in E Flat for Two Pianos and Orchestra.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 75,955
5 - 1955

JACK BENNY SOLOIST AT BOSTON CONCERT

BOSTON, May 5—(UP) An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the star's performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several wellknown violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 5 - 1955

70th Anniversary Season Of "Pops" Opens This Week

The 70th anniversary season of the Boston Pops concerts will open this week at Symphony Hall. Arthur Fiedler, who is a convalescent from a recent illness, has invited Harry E. Dickson to conduct the opening nights until he is able to take the baton for his 26th season as the Pops conductor.

The concerts for opening week bring music of special interest and soloists of high ability. At the opening night, Ozan Marsh[illegible] a native of California and a pian[illegible]ternational repute, will make his first appearance at the Pops in Liszt's "Dance of Death." The soloist for Wednesday will be Mineko Sasahara, pianist. The first violin soloist will be Hazel Weems, who will appear on Friday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Courier
CAMBRIDGE, Mass.
Weekly Independent
Circ. 11,000 Free

MAY 5 - 1955

Eastern Star Night At 'Pops' Thurs. May 26

Members and friends of Cambridge Chapter No. 152 & Signet Chapter No. 22 Order of the Eastern Star will be welcomed by Miss Ada Norman, W. M. & Mrs. Janet Bowlby, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955. 047

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Reporter
FOXBORO, Mass.
Weekly Independent
Circ. 2,120

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Easter Chapter No. 47 Order of the Eastern Star will be welcomed by Mrs. Dorothy Hicks, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16th by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Journal
HINGHAM, Mass.
Weekly Independent
Circ. 2,200

MAY 5 - 1955

Eastern Star Night At Boston "Pops" May 26th

Members and friends of Dorothy Bradford Chapter, No. 135, Order of Eastern Star will be welcomed by Mrs. Frances Bates, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday night, May 26th.

The floor and first balcony have been reserved until May 16th by the Grand Chapter of Massachusetts, O.E.S. for May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Norfolk County Free Press
NORWOOD, Mass.
Weekly Independent
Circ. 7,300

MAY 5 - 1955

Page Four

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,071

MAY 5 - 1955

Jack Benny Scores Hit at Pops Concert

BOSTON, May 5.—(UP)—An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the 39-year-old star's performance of Monti's Czardas, a Hungarian dance piece.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 151,303
MAY 5 - 1955

Jack Benny Socko

Appears on Pops Platform With His

BENNY MAKES OUT THAT HE IS WORLD'S STINGIEST MAN on his radio and TV shows. But as soon as he landed in Boston he told those who met him he was thirsty. He ordered soft drinks all around, paid the bill himself with a $2 bill and left the change (circled) on the counter.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840
MAY 5 - 1955

BENNY PLAYS

Boston, May 5—(UP)—An unannounced soloist was the hit of Wednesday night's Boston Pops concert. Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pembroke Colonist
ROCKLAND, Mass.
Weekly
MAY 5 - 1955

Eastern Star Night At "Pops" May 26

Members and friends of Scituate Chapter No. 213, Order of Eastern Star will be welcomed by Mrs. Aubrey Benson, W.M., at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26. The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for that evening. The concert will benefit the benevolences of the order.

at Symphony

Violin Last Night and Plays It Straight

BENNY FIDDLES WHILE POPS BURNS—The audience was surprised at Benny's appearance on the stage and more surprised when he didn't go through his usual act of playing his own composition, "Love in Bloom," out of tune. Instead he played "Chardis" by Monte along with the Pops Symphony Drchestra under the direction of Harry Ellis Dickson. (Globe Staff Photos by Gil Friedberg)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Cohasset Cottager
ROCKLAND, Mass.
Weekly
Combined Circ. 2,900
MAY 5 -

Eastern Star Night At "Pops" May 26

Members and friends of Scituate Chapter No. 213, Order of Eastern Star will be welcomed by Mrs. Aubrey Benson, W.M., at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26. The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for that evening. The concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET - CENTRAL FALLS, R. I.
Independent
Circ. 38,858
MAY 5 - 1955

Pops Audience Hears Jack Benny 'String' Out Gag

BOSTON (UP)—An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,900 and the 90 Boston Symphony players roundly cheered the "39-year-old" star's performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

By MARY CREMMEN

Jack Benny looked down from the window of his suite at the Ritz Carlton: "I haven't been here since the Tea Party—

—boy, things have changed." He waved a hand toward the buildings that stand between the hotel and the Charles River. "They must be new."

Jack is in town to receive one of three awards that will be given tonight by the Massachusetts Committee of Catholics, Protestants, and Jews. But last night he had quite a different experience — Waukegan's most famous violinist made his debut in Symphony Hall.

But that is getting too far ahead of the story. The evening began with dinner in Jack's suite. When Irving Fein, director of public relations for C. B. S. Radio in Hollywood, asked the waiter for a menu, the comedian let out a roar, "You mean you've come all the way to Boston and don't know you have to eat fish chowder?"

In case you think he was kidding, I should add here that Jack finished a whole tureen of it.

As dinner went on there was no doubt that there has probably never been a celebrity with a pleasanter, more attractive manner.

He admitted that the Tea Party really wasn't his last trip to Boston. "I used to work at Keith's, Boston and Philadelphia were my favorite stops. I like the audiences."

He thought a moment, "They had class."

Unlike many musicians who feel they must be funny off-camera, Jack speaks fluently on all kinds of subjects. In one of his more serious moments, he declared rather wistfully, "I go to all kinds of places and see all kinds of things, but I always feel bad about not having an education. It's so important in life."

THE AISLES WERE SOON BLOCKED by autograph hunters, writes the Globe's TV commentator, Mary Cremmen (right), who went to dinner and Pops with Mr. Benny's party.

Unnoticed . . . Almost

Also at the dinner were Dorothy Sweeney, Boston, and Hal Struthers, WEEI. We were all just about ready for a second French pastry when Michael Kelleher, one of Boston's most public spirited citizens, appeared to take us all to Symphony.

By the time we arrived there it must have been 9 o'clock. The concert had begun. Everyone was seated, intent on the music. Jack could slip in—almost unnoticed.

He never took his attention from guest soloist Mineko Sasahara as she played a piano concerto by Saint-Saens. He leaned over to whisper to me, "Don't you love the way she attacks the piano? Wonderful? Great?"

But although Jack's attention never wavered from the stage, word of his presence was making its way along the grapevine. You could almost see it travel. A head would turn, take a look to make sure, then lean toward whoever was nearest. It went down rows and across aisles, and soon as the ovation for the soloist had died, the autograph crowd swarmed in. "Sign my program . . . this napkin . . . a matchcover."

The crowd got bigger, the aisles were blocked,—and a worried look came over Jack's face. He stopped in the middle of an autograph, "Gee, this won't spoil the concert, will it?"

But Jack would never have bothered to ask if he'd known about that staunch crowd which goes to the Pops for only one reason—music. The second Conductor Harry Ellis Dickson appeared on stage a great SSSSssh! filled the hall.

The autograph seekers rushed back to their tables and Jack turned to Fein, "Let's have some of that pink stuff that they're serving in pitchers."

'An Open Rehearsal'

It was not until after the selections from South Pacific that Maestro Dickson solemnly announced from the podium: "For the first time in the history of the Boston Pops we are going to have an open rehearsal." A knowing laughter filled the air. "I introduce to you now a man who needs no introduction—you will know him by his violin."

Out walked Jack through the rows of musicians. And the hallowed old walls of Symphony fairly rocked.

In that famous unsmiling way, he accepted the greeting, then nonchalantly reached in his pocket for a handkerchief to tuck under the violin. It looked like "Love in Bloom" for sure, but the orchestra began the "Chardis" by Monte.

At a signal from Maestro Dickson, Benny raised his bow. I can honestly say I have never heard the Pops audience more silent. The listeners seemed to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience, "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 144,073

MAY 5 - 1955

'I Told You So'

Jack Benny a Hit At Boston Pops

Boston — (UP) — An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the star's performance of Monti's "Czardas," a Hungarian dance piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press
MALDEN, Mass.
Weekly Independent
Circ. 23,000 Free

MAY 5 - 1955

Chapters Will Attend "Pops"

Members and friends of Crystal Chapter 36, Malden Chapter 99, and Mona Bine Chapter 178, Order of the Eastern Star, will be welcomed by Miss Jean Ricker, W. M., Mrs. Edythe Riley, W. M., and Mrs. Anne Wentworth, W. M., respectively, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

MAY 5 - 1955

—Among Arlington residents on the committee for "Emmanuel Night" at the Boston Pops are Mrs. Lawrence J. Heidt, Mrs. Charles Normille, Mrs. John McGann, Mrs. Walter May, Mrs. Thomas Kenna, Miss Marie Conners, Mrs. James Wiles and Miss Joan Williams.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Village & Transcript
NEWTON, Mass.
Weekly Independent
Circ. 4,087

MAY 5 - 1955

Newton women planning for the Wellesley Night at Pops May 14 include Mrs. Edward A. Caredis, Mrs. Carl J. Shapiro and Mrs. T. Edson Jewell, Jr.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 29,300

MAY 5 - 1955

Eastern Star Night At "Pops" May 26th

Members and friends of local chapters of the Order of the Eastern Star will attend the Annual Eastern Star night at Pops, in Symphony Hall Thursday, May 26.

Groups from this area planning for the event are Wenona Chapter No. 59, Reliance Chapter No. 62, Hadassah Chapter No. 113, Sabbatia Chapter No. 124, and Roxbury Chapter No. 56.

The floor and first balcony of Symphony Hall have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc
Box 2078, Boston 6 ● RIchmond 2-0068

Times
HOLBROOK, Mass.
Weekly Independent
Circ. 1,481

MAY 5 - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of U[nion] Chapter No. 165 Order of the E[astern] Star will be welcomed [by] Mrs. Norma Gaudreau, W.M [at] the Annual Eastern Star nigh[t] Pops at Symphony Hall in Bos[ton] Thursday, May [26], 1955.

The floor and first [balcony] been reserved until May 16th, the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

MAY 5 - 1955

Boston Symphony Announces 2 Awards

Boston — (AP) — Composers Ross Lee Finney and Andrew Imbrie have received $1,000 each for winning the Boston Symphony Orchestra merit award.

The award was established in 1945 and is intended to "foster and promote the writing of symphonic compositions by composers resident in the United States.

Finney is a native of Wells, Minn., and is a member of the University of Michigan faculty. Imbrie is a native of New York and teaches at the University of California.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

5 - 1955

Attend Opening of Pops

Dr. and Mrs. Robert H. Goodwin of 1 Prospect Street, South Dartmouth, with a party of 12 attended the 70th opening night of Boston's Pops concerts.

The occasion was the 13th year that the New England Grenfell Association has had the opening night as a means of raising funds for the work of the Grenfell Missions along the Labrador Coast. The concerts are held in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

- 1955

Longfellow Chapter To Attend "Pops"

Members and friends of Longfellow Chapter No. 117 Order of the Eastern Star will be welcomed by Mrs. Venetta Gammeil, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26. This concert will benefit the benevolences of the order.

By MARY CREMMEN

Jack Benny looked down from the window of his suite at the Ritz Carlton: "I haven't been here since the Tea Party—

—boy, things have changed." He waved a hand toward the buildings that stand between the hotel and the Charles River. "They must be new."

Jack is in town to receive one of three awards that will be given tonight by the Massachusetts Committee of Catholics, Protestants, and Jews. But last night he had quite a different experience — Waukegan's most famous violinist made his debut in Symphony Hall.

But that is getting too far ahead of the story. The evening began with dinner in Jack's suite. When Irving Fein, director of public relations for C. B. S. Radio in Hollywood, asked the waiter for a menu, the comedian let out a roar, "You mean you've come all the way to Boston and don't know you have to eat fish chowder?"

In case you think he was kidding, I should add here that Jack finished a whole tureen of it.

As dinner went on there was no doubt that there has probably never been a celebrity with a pleasanter, more attractive manner.

He admitted that the Tea Party really wasn't his last trip to Boston. "I used to work at Keith's, Boston and Philadelphia were my favorite stops. I like the audiences."

He thought a moment, "They had class."

Unlike many comedians feel they must be funny camera, Jack speaks fluently all kinds of subjects. In on his more serious moments, declared rather wistfully, "I to all kinds of places and all kinds of things, but I ways feel bad about not hav an education. It's so important in life."

THE AISLES WERE SOON BLOCKED by autograph hunters, writes the Globe's TV commmentator, Mary Cremmen (right), who went to dinner and Pops with Mr. Benny's party.

Unnoticed . . . Almost

Also at the dinner were Dorothy Sweeney, Boston, and Jim Struthers, WEEI. We were just about ready for a second French pastry when Michael Kelleher, one of Boston's most public spirited citizens, appeared to take us all to Symphony.

By the time we arrived there it must have been 9 o'clock. The concert had begun. Everyone was seated, intent on the music. Jack could slip in—almost unnoticed.

He never took his attention from guest soloist Mineko Sasahara as she played a piano concerto by Saint-Saens. He

I pulled a "gag"
Luckily, it didn't hurt us but
the other team's lineup.
cision because I lost track of
there. I made a wrong de-
repeated, "I was asleep out
ager of the New York Giants
"That's right," the man-
real shock.
from Leo Durocher, it is a
league manager but coming
when made by any major
ment is surprising enough
Such a self-accusing state-
the first time I ever did that."
asleep on the bench. That's
NEW YORK — (AP) — "I fell

was nearest. It went down rows and across aisles, and soon as the ovation for the soloist had died, the autograph crowd swarmed in. "Sign my program . . . this napkin . . . a matchcover."

The crowd got bigger, the aisles were blocked—and a worried look came over Jack's face. He stopped in the middle of an autograph, "Gee, this won't spoil the concert, will it?"

But Jack would never have bothered to ask if he'd known about that staunch crowd which goes to the Pops for only one reason—music. The second Conductor Harry Ellis Dickson appeared on stage a great SSSssshh! filled the hall.

The autograph seekers rushed back to their tables and Jack turned to Fein, "Let's have some of that pink stuff that they're serving in pitchers."

'An Open Rehearsal'

It was not until after the selections from South Pacific that Maestro Dickson solemnly announced from the podium: "For the first time in the history of the Boston Pops we are going to have an open rehearsal." A knowing laughter filled the air. "I introduce to you now a man who needs no introduction—you will know him by his violin."

Out walked Jack through the rows of musicians. And the hallowed old walls of Symphony fairly rocked.

In that famous unsmiling way, he accepted the greeting, then nonchalantly reached in his pocket for a handkerchief to tuck under the violin. It looked like "Love in Bloom" for sure, but the orchestra began the "Chardis" by Monte.

At a signal from Maestro Dickson, Benny raised his bow. I can honestly say I have never heard the Pops audience more silent. The listeners seemer to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience, "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-00

Times
HOLBROOK, Mass.
Weekly Independent
Circ. 1,481

MAY 5 - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of Union Chapter No. 165 Order of the Eastern Star will be welcomed by Mrs. Norma Gaudreau, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May [illegible], 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

MAY 5 - 1955

Attend Opening of Pops

Dr. and Mrs. Robert H. Goodwin of 1 Prospect Street, South Dartmouth, with a party of 12 attended the 70th opening night of Boston's Pops concerts.

The occasion was the 13th year that the New England Grenfell Association has had the opening night as a means of raising funds for the work of the Grenfell Missions along the Labrador Coast. The concerts are held in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 144,073

MAY 5 - 1955

'I Told You So'

Jack Benny a Hit At Boston Pops

Boston — (UP) — An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the star's performance of Monti's "Czardas," a Hungarian dance piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Press
MALDEN, Mass.
Weekly Independent
Circ. 23,000 Free

MAY 5 - 1955

Chapters Will Attend "Pops"

Members and friends of Crystal Chapter 36, Malden Chapter 99, and Mona Bine Chapter 178, Order of the Eastern Star, will be welcomed by Miss Jean Ricker, W. M., Mrs. Edythe Riley, W. M., and Mrs. Anne Wentworth, W. M., respectively, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

MAY 5 - 1955

—Among Arlington residents on the committee for "Emmanuel Night" at the Boston Pops are Mrs. Lawrence J. Heidt, Mrs. Charles Normille, Mrs. John McGann, Mrs. Walter May, Mrs. Thomas Kenna, Miss Marie Conners, Mrs. James Wiles and Miss Joan Williams.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Village & Transcript
NEWTON, Mass.
Weekly Independent
Circ. 4,087

MAY 5 - 1955

Newton women planning for the Wellesley Night at Pops May 14 include Mrs. Edward A. Caredis, Mrs. Carl J. Shapiro and Mrs. T. Edson Jewell, Jr.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 29,300

MAY 5 - 1955

Eastern Star Night At "Pops" May 26th

Members and friends of local chapters of the Order of the Eastern Star will attend the Annual Eastern Star night at Pops, in Symphony Hall Thursday, May 26.

Groups from this area planning for the event are Wenona Chapter No. 59, Reliance Chapter No. 62, Hadassah Chapter No. 113, Sabbatia Chapter No. 124, and Roxbury Chapter No. 56.

The floor and first balcony of Symphony Hall have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

MAY 5 - 1955

Longfellow Chapter To Attend "Pops"

Members and friends of Longfellow Chapter No. 117 Order of the Eastern Star will be welcomed by Mrs. Venetta Gammeil, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26. This concert will benefit the benevolences of the order.

[45]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4500

Eastern Star Night At "Pops" May 26

Members and friends of Belmont Chapter No. 108, Order of the Eastern Star, will be welcomed by Mrs. Helen Morrell, W. M., at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894

MAY 5 - 1955

Jack Benny's Violin Solo Is Hit of Boston Pops

BOSTON, May 5 (UP)—An unannounced soloist was the hit of last night's Boston Pops Concert. Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

Benny

The capacity crowd of 2,500 and the 90 Boston Symphony players roundly cheered the 39-year-old star's performance of Monti Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

News & Times
MANSFIELD, Mass.
Weekly Independent
Circ. 1,696

MAY 5 - 1955

Annual Eastern Star night at the Pops in Symphony Hall will be May 16. Reservations until May 16.

7-54

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Herald
RANDOLPH, Mass.
Weekly Independent
Circ. 1,938

MAY 5 - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of Herbert F. French Chapter No. 172 Order of the Eastern Star will be welcomed by Mrs. Hazel Henderson, W. M., at the Annual Eastern Star night at Pops at Symphony Hall in Boston Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16th by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald
SCITUATE, Mass.
Weekly
Comb. Circ. 3620

MAY 5 - 1955

Eastern Star Night At "Pops" May 26

Members and friends of Scituate Chapter No. 213, Order of Eastern Star will be welcomed by Mrs. Aubrey Benson, W.M., at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26. The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for that evening. The concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Observer
BRAINTREE, Mass.
Weekly Independent
Circ. 3,577

MAY 6 - 1955

Eastern Star Night At "Pops"

Members and friends of Braintree Chapter, No. [illegible] of the Eastern Star will be welcomed by Mrs. Mae E. Smith, W. M. ,at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
WAKEFIELD, Mass.
Independent
Circ. 5,603

MAY [illegible] - 1955

Three Meetings For Commandery

Hugh de Payens Commandery No. 20, Knights Templars, of Melrose, has scheduled three meetings for this month, on next Monday and Wednesday evenings, May 9 and 11, and Thursday evening, May 19, at each of which ritualistic work will be conferred as a wind-up of many of the season's activities.

Monday night, following a short-form opening at 7:30 p.m., the Illustrious Order of the Red Cross will be exemplified in full form for a class of 30 candidates.

Wednesday night, also at 7:30 (the regular stated monthly business meeting night, the Order of Malta will be exemplified for the same group, in full form, and on Thursday, May 19, a selected group of candidates will receive the Order of the Temple, the remainder of the class to receive the work in June.

Members are reminded of "Templar Night" at the Boston Pops, Tuesday, June 7, for which there is now only a limited ticket supply available; the church service at Leominster, Sunday, June 12, and the 46th triennial conclave in New York City, August 21-25, with the "big parade" scheduled for Tuesday, Aug. 23, in which will be a large delegation from Melrose, it is anticipated.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Duxbury Pilgrim
ROCKLAND, Mass.
Weekly
Comb. Circ. 2900

MAY [illegible]

Eastern Star Night At "Pops" May 26

Members and friends of Scituate Chapter No. 213, Order of Eastern Star will be welcomed by Mrs. Aubrey Benson, W.M., at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26. The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for that evening. The concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette & Transcript
WEYMOUTH, Mass.
Weekly Independent
Circ. 3,435

MAY 5 - 1955

NIGHT AT "POPS"

Members and friends of Wessagusset Chapter No. 192 of South Weymouth and Mayflower Chapter No. 65 of East Weymouth, Order of the Eastern Star will be welcomed by Mrs. Ruth Phoenix, W.M. and Mrs. Isabell Fitch, W.M. at the annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Messenger (e)
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 4,650

MAY 5 - 1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

MAY 5 - 1955

Jack Benny Plays His Violin at Hub Concert

BOSTON. — (UP) — An unannounced soloist was the hit of last night's Boston Pops concert.

Comedian Jack Benny did what he always starts to do and never finishes on radio and television—he played a violin solo.

The capacity crowd of 2500 and the 90 Boston Symphony players roundly cheered the star's performance of Monti's Czardas, a Hungarian dance piece.

Benny imitated the mannerisms of several well-known violinists, then nonchalantly dashed off the Monti piece.

Conductor Harry Ellis Dickson and the orchestra applauded the "soloist" and the audience guffawed as Benny wryly stuck out his tongue as if to say, "I told you so!"

Benny arrived here yesterday. Tonight, he will receive a citation from the Massachusetts Committee of Catholics, Protestants and Jews.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

MAY 6 - 1955

To Sing at Pops

Three area students at Colby Junior College, New London, N. H., are among 59 members of the Colby Glee Club who will appear Sunday night with the Boston Pops Orchestra in Symphony Hall, Boston.

They are the Misses Janet Schmierer of 24 Stark road, Grace Colton of Sutton and Sally Marker of Whitinsville.

"Colby Night at Pops" is an annual performance sponsored by the Boston Colby Club.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

M[illegible] 6 - 1955

Dartmouth Night Planned at Pops

The annual Dartmouth Night at the Boston Symphony Pops has been announced for Wednesday, May 18. All proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund which is sponsored by the Dartmouth Alumni Association.

John Williamson of Wellesley is chairman of the pops committee, assisted by Daniel B. Ruggles, Jr., of Marblehead, Robert Y. Kimball of Lynnfield, and Esmond Crowley of Swampscott.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

MAY 6 - 1955

Italians in new Boston Quintet

Two Italo-Americans have been named to the newly-formed Boston University "Boston Woodwind Quintet."

They are Gino Cioffi, clarinet, of 82 Gainsborough st., Boston, and James Stagliano, French horn, 250 Cliff rd., Wellesley.

The Quintet has been appointed to the B.U. faculty as a group and each musician will give instruction in his own instrument.

All five members of the quintet play with the Boston Symphony Orchestra. The Quintet will present special occasional concerts during the academic year, the first of which was heard last week at the college.

ADD TO B.U.

Separately and together, the talents of these five musicians, according to B.U. President Harold C. Case, will increase to a marked degree the University's quality of instruction by a faculty which is already star-studded in the teaching and creative area of music.

The individual backgrounds of all five members of the Boston Woodwind Quintet reveal lifetimes of musical training and experience, each of them having shown early marks of genius early in their lives.

CIOFFI UNDER TOSCANINI

Cioffi, born in Naples, Italy, of a highly musical family, started his career at the age of seven years, studied with Italy's famed Carpio and Piccone, was graduated from Naples Conservatory when he was 17, and joined the Boston Symphony in 1950 as first clarinet.

Dubbed by Erno Rapee as the "Paganini of the clarinet" while he was playing with the celebrated Radio City Music Hall Orchestra, Cioffi rapidly progressed to the top of the U.S. musical ladder of fame after his arrival here from Italy.

His career took him as solo clarinetist to the Pittsburgh Symphony under Fritz Reiner, Cleveland with Arthur Rodzinsky, NBC Symphony with Arturo Toscanini, New York Philarmonic with Bruno Walter and Rodzinsky, and the Metropolitan Opera Orchestra from which he came to Boston.

Cioffi's greatest pride rests in his two sons who are advancing the family tradition in music. Andrew won a five-year scholarship to the Juilliard School of Music in New York, and is now with the U.S. Army Band in Washington, D.C. Albert is majoring in the study of trumpet at New York University.

STAGLIANO'S DAD FAMOUS

When the father of young James Stagliano died, the future looked dim, for it was his father, Joseph, a teacher in Rome, Italy, noted for his instruction in solfeggio (learning to read music) and the piano, who had seen budding of musical talent in his young son and had started James early in life in what has become a brilliant career.

However, the boy's uncle, Albert Stagliano, also a well known musician and teacher, who played solo horn under Toscanini in the famous NBC orchestra, took James under his wing.

The young man who had left Cass Technical High School in his native Detroit, Mich., to play French horn in the Detroit Symphony under Ossip Gavrilowitsch, became successively a member of the Symphony Orchestras in St. Louis, Mo., with Frederick Stock, 1934-36; Los Angeles with Otto Klemper, 1936-1945; Cleveland under Eric Leinsdorf, 1946; and so to Boston under the leadership of Serge Koussevitsky in 1947.

HEADS BOSTON RECORDS

About foru years ago Stagliano became director of Boston Records which specializes in the recording of chamber music with solo players and guest soloists of the Boston Symphony and for which the Bston Woodwind Quartet records exclusively. He holds a cherished war citation for his patriotic services to his country in giving concerts and selling war bonds with Bruno Walter.

Stagliano's wife is Margu... Willauer, opera singer, who was heard recently in Boston with the Metropolitan Opera as Marguerite in "Faust".

She made her debut as the countess in "The Marriage of Figaro." Soprano soloist with the New York City Opera Company, she was soloist in "The Rake's Progress". Mr. and Mrs. Stagliano are very proud of the fact that their 2-year-old daughter, Linda Maria, already sings scales with her mother.

TAUGHT MUENCH GOLF

The busy members of the Boston Woodwind Quintet seem to be so professionally occupied that they have little time for hobbies, with the exception of Stagliano who indulges in two sidelines. He belongs to an exclusive group of 200 members, The Mycolegy Society. They hunt wild mushrooms. Also, he belongs to the Stockbridge (Mass.) Golf Club where he enjoys a handicap of five, and is exceedingly proud of the fact that he taught Dr. Muench how to play golf.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● HAncock 6-9297

Transcript
METHUEN, Mass.
Weekly Non-Partisan
Circ. 1,600

MAY 6 - 1955

EASTERN STAR NIGHT AT "POPS"

Members and friends of Methuen Chapter No. 204, Order of the Eastern Star will be welcomed by Mrs. Muriel Finethy, W. M. at the Annual Eastern Star Night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for th eevening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 45,711

MAY 6 -1955

Prof. Tillotson To Play May 8 With Boston Pops

BRUNSWICK, May 5 — Frederic E. T. Tillotson, Bowdoin Professor of Music and concert pianist, will give a preview of Bowdoin College Night at the Boston Pops, when he plays the Shostakovich Piano Concerto on Sunday, May 8. The public is invited to attend without charge.

Prof. Tillotson will appear at Harvey Dow Gibson Hall of Music on the Bowdoin Campus, at 8 o'clock. David W. Holmes, '56, of Brunswick, will play the orchestral accompaniment.

The annual appearance of the Bowdoin Glee Club with the Boston "Pops" Orchestra in Symphony Hall, will take place on May 19, at 8:30. The Meddiebempsters will also be part of the program, as will the a cappella choir.

Prof. Tillotson, who will play the Shostakovich Piano Concerto with the "Pops" Orchestra, has been Professor of Music at Bowdoin since 1936. He made his debut as a concert pianist at Boston's Jordan Hall in 1921 and from that time until 1936 appeared as soloist with many symphony orchestras and also made extended concert tours.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal
CANTON, Mass.
Weekly Independent
Circ. 2,015

MAY 6 - 1955

Eastern Star Night At "Pops"

Members and friends of Canton Chapter No. 132, Order of the Eastern Star, will be welcomed by Mrs. Ella Blaustein, W.M., of 9 Ponkapoag Way, at the Annual Eastern Star Night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26. This concert will benefit the benevolences of the Order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Star
WINCHESTER, Mass.
Weekly Independent
Circ. 4,000

...r a new Chevrolet, call Harry ... a good used car. Bean, Mirak Chevrolet, Inc., AR... lington 5-8000 or WInchester 6... 0167. ja7-tf

Mrs. W. E. Underwood of 9... Ravenscroft road, will be one of 60... Massachusetts women to attend a... 3-day Republican Women's National... Conference in Washington on May... 10th. Speakers scheduled to address... the conference include: President... Dwight D. Eisenhower, Secretary of... State John Foster Dulles, Senator... Knowland, Rep. Joseph Martin, and... other Republican leaders.

Tennis and Badminton racquets... restrung. Winchester Sport Shop, 41 Church street, Tel. WInchester 6-1931. mr11-tf

Members and friends of Winchester Chapter No. 175 Order of the Eastern Star will be welcomed by Miss Marguerite Troop, W. M., at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

We have what you want. Chevrolet's New Look, New Life, V-8 or 6 cylinder. New everything. See Chris Powers at Lannan-Ungerman, WOburn 2-0120, WInchester 6-3686. de17-tf

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,048

MAY 6 - 1955

Eastern Star Night At Pops May 26

Members and friends of Belmont Chapter No. 108, Order of the Eastern Star will be welcomed by Mrs. Helen Morrell, W. M., at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,048

MAY 6 - 1955

Local Alumnae Among Pops Patronesses For Wellesley Night

A long and distinguished list of patronesses have reserved tables for Wellesley Night at Pops, Saturday, May 14, at which time the talented Wellesley alumna, Elsie Sears of Brookline and Irene Dubois of the New England Conservatory will play the Mozart Concerto in Eb for two pianos and orchestra with Arthur Fiedler and the orchestra.

Patronesses from Belmont include Mrs. John A. Donovan, Mrs. John H. Hughes, Mrs. Lawrence M. Jackson, Mrs. Paul K. McElroy, Mrs. Harold S. Wilkins and Mrs. Henry A. Wood, Jr.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAY 5 - 1955

Gala Pops Opening

Topmost in the stack of telegrams received on Tuesday's opening night at Pops by Harry Ellis Dickson, acting conductor in the absence of Arthur Fiedler, was the one from his college freshman daughter, Kitty, reading: "Dad, I know tonight will be perfect. Love." He is very proud that she has been chosen honor maid for the crowning of the Queen of the May at Penn State on Saturday.

Among those enjoying the evening's sparkling program were Mrs. Harold R. Keller with her son and daughter-in-law, Dr. and Mrs. John W. Keller, and Mr. and Mrs. S. Bruce Black. With Mrs. Robert M. P. Leonard, chairman of the opening benefiting the Grenfell Mission in Labrador, were Mr. Kennard, Mr. and Mrs. Charles F. Toppan and Mrs. A. W. K. Billings. John Cahill was accompanied by his daughter, Dorothy Ann, and her classmate, Barbara Jean Carroll. Dr. and Mrs. Harold F. Rheinlander, Mr. and Mrs. John Alles and Mr. and Mrs. Paul T. Babson were others noted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hour (e)
NORWALK, Conn.
Independent
Circ. 15,252

...1955

Featuring a week of activities of seniors in Boston University's Sargent College of Physical Education, Boston, Mass., which opened earlier with a banquet and will be climaxed on Sunday with a picnic and Boston Pops concert, coveted annual awards were made at the annual senior assembly on Wednesday at the school.

Miss Beryl Breny, daughter of Mrs. Clesson E. Breny of 4 Eclipse avenue and the late Mr. Breny, was among the students receiving an Activities Award. These awards were made for the first time this year on the basis of extra-curricular activity alone.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

East Boston Leader
BOSTON, Mass.
Weekly Non-Partisan
Circ. 2,985

MAY 6 - 1955

Eastern Star Night At The Pops

Members and friends of Mystic Chapter No. 34 and Willena Canton Chapter No. 218, Order of the Eastern Star, will be welcomed by Mrs. Margaret Parsons, W. M. and Mrs. Cele Golden, W. M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

[47]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794

MAY 4 - 1955

Bradford College Girls To Attend Concert

More than 300 Bradford Junior College girls will attend the second pops program of the season tonight in Symphony Hall, Boston.

Alumnae, faculty members, and friends of the college will also attend.

Eight buses will provide transportation.

Miss Minsko Sasahara, former Bradford music instructor and Boston pianist, will play at the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jamaica Plain Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 11,800

...1955

Eastern Star Night At "Pops"

Members and friends of Blue Hills Chapter No. 53, Order of the Eastern Star, will be welcomed by Mrs. Louise Myntti, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston on Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts O.E.S., for the evening of May ...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,765

Augusta Girl Wins Award at Sargent

A week of traditional activi ties of seniors in Boston Ur versity's Sargent College of phy ical education, Cambridge, Mas which opened earlier with a di ner, will be climaxed Sund with a picnic and Boston Po Concert. Among winners awards was Miss Priscilla F. W kins, daughter of Mr. and M Austin H. Wilkins, Blaine Av

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Regis Night at Pops

PLANS FOR THE 19TH ANNUAL Regis College Night tomorrow at the Pops concert are complete. The concert will be sponsored by the Regis College Guild: Mrs. William L. Graham of Milton, co-chairman (left) and chairman Mrs. Frank J. Dillon, also of Milton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Annual Simmons Night at Pops

The annual Simmons Night at Pops is being held on Tuesday, May 17, under the sponsorship of the Simmons Club of Boston. Simmons was one of the first colleges to hold "nights" at Pops, and the proceeds go to benefit the scholarship program.

The Glee Club, under the able direction of Burton Cleaves will sing. The Senior Flower Vendors with their trays of gardenias and carnations will add a colorful note.

Ilmi Saari Jones, a director of the club, is in charge and is assisted by Mary Massa. Reservations must be in by May 7.

Mrs. Richard P. Bonney of West Roxbury, president of the Boston Simmons Club, reports that many local graduates have already taken tables, and are anticipating an evening of delightful music in the company of their classmates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan
Circ. 4,294

MAY 6 - 1955

To Attend Eastern Star Pops Night

Members and friends of Con tentment Chapter No. 184, Order of the Eastern Star, will be welcomed by Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at the Pops, Symphony Hall, Boston, on Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter o Massachusetts, O.E.S., for th evening of May 26. This con cert will benefit the benevo lences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Telegram
WOBURN, Mass.
Weekly

MAY 6 - 1955

Eastern Star Night At "Pops"

Members and friends of Aletheon Chapter No. 154 Order of the Eastern Star will be welcomed by Mrs. Jean Tait, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BALTIMORE, MD.
EVENING SUN
Cir. D. 200,79[illegible]

MAY 6 1955

Books In Review

A Great Conductor's Reflections

I Am a Conductor. *By Charles Munch. Translated by Leonard Burkat. Oxford University Press. $2.75.*

ANYONE, whether he be layman, student or professional musician, will be richly rewarded by reading Charles Munch's little book.

In reality it is a series of essays, delicately written and filled with a sensitive awareness of what great music really means to people. The title itself might be misleading to some, for there are scores of conductors who would not hesitate to dwell fully on the *I Am*. Not Mr. Munch, for his one idea is to shed light on his profession, and he constantly avoids the personal element in what he has to say. For this reason, the book is, of course, all the better and, indeed, far more personal.

For generations the Munch family have been ministers, teachers or organists in the Protestant Alsatian churches.

—o—

Charles's father, Ernest Munch, was a teacher and organist, and his uncle, Eugene, was the teacher of Albert Schweitzer.

Both elder Munches studied in Berlin under the great August Haupt, and Eugene returned to Alsace to become the organist of the Temple Protestant in Mulhausen and the leader of the chief choral society. Ernest Munch became the organist of St. William's Church in Strasbourg, where, after 1884, all of the important choral literature from Bach on was performed.

It was in this rarified atmosphere that young Charles first caught the spirit and vision which only the finest music can give. Through his city passed the great of the day—Von Bülow, Nikisch, Strauss, Mahler, Weingartner, Massenet and Walter.

Charles became an excellent violinist, and with another brother, Fritz, a cellist, appeared frequently in public. Organ recitals by Widor were frequent; the violinists were legion, and their very names have become legendary — Kreisler, Sarasate, Ysaye and Enesco. Inspired by this rich musical fare, Charles went to Paris to study with Lucien Capet and, after the first World War, to Leipzig, where, under Wilhelm Furtwängler, he played violin at the first desk in the Gewandhaus Orchestra, whose marvelous hall was the model for our own Lyric Theater.

By 1932, Munch knew that he must conduct and, hating the new German nationalism, he decided to regain his identity as a Frenchman by going to Paris.

The rest is musical history, for Munch's fame soon spread throughout Europe and ultimately his reputation was world-wide. He dared to play Brahms and Bruckner in Paris and he soon became a champion of the latest contemporary music. Today, he and Monteux are the two greatest French conductors, respected and admired by all.

He believes that conducting "is not a profession at all, but a sacred calling, sometimes a priesthood, and often a disease—a disease from which the only escape is death."

—o—

Taking over the Boston Symphony in 1949 after Koussevitsky's long and illustrious tenure, Munch brought his simple ideals to America.

His respect for his audiences is boundless, for "we should never forget that it is for us to please those who listen. There is no bad public . . . the total responsibility is the conductor's," he says. The audience "comes to be enriched, instructed, fortified."

Munch also gives his reader an insight into both the mind and daily life of the conductor.

The reader gets some idea of the years that go into an apprenticeship; of how a rehearsal should be conducted and programs planned; of the virtual slavery of a dedicated musician, whether he be in the pit or on the podium.

In the end [he concludes] it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world.

George Kent Bellows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Eastern Star Night At Boston Pops

Members and friesds of Roslindale Chapter, No. 104, and Contentment Chapter, No. 184, Order of Eastern Star, will be welcomed by Mrs. Laura Olsen, worthy matron, and Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 4 - 1955

Grand Chapter Pops Concert

The Grand Chapter of Massachusetts, Order of the Eastern Star will have its annual Pops Concert program May 26 in Symphony Hall, Boston.

Among worthy matrons who will be hostesses are Mrs. Olive M. West of Stella Chapter and Mrs. Jean S. Smith of Clement Chapter.

Proceeds will benefit lodge benevolences.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

MAY 5 1955

HISTADRUT "POPS"

The Board of Directors of the Greater Boston Israel Histadrut Committee has named Samuel D. Shapiro of Brookline, as Chairman of the 1955 Israel Night at Pops to be held on Thursday evening, June 16, at Symphony Hall.

Assisting Mr. Shapiro will be a Concert Committee headed by the honorary chairman, Oscar Sterman, who is also Honorary Chairman of the Campaign Committee.

The Concert, which has become a tradition since its establishment more than 15 years ago, features the music of the Boston Pops Orchestra under the direction of Arthur Fiedler and an outstanding guest artist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Beth Israel Junior Auxiliary Pops Night

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening on Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

NEW YORK, N. Y.
VARIETY

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Item (e)
CLINTON, Mass.
Independent
Circ. 3,292

MAY 3 - 1955

Bos[illegible] Open 70th Season

BOSTON (UP) - The 70th anniversary season of the Boston Pops concerts begins tonight but the principal figure will be absent for the first time in 26 years.

Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long-time friend of Fiedler and has guest-conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,765

Augusta Girl Wins Award at Sargent

A week of traditional activities of seniors in Boston University's Sargent College of physical education, Cambridge, Mass., which opened earlier with a dinner, will be climaxed Sunday with a picnic and Boston Pops Concert. Among winners of awards was Miss Priscilla F. Wilkins, daughter of Mr. and Mrs. Austin H. Wilkins, Blaine Ave.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Regis Night at Pops

PLANS FOR THE 19TH ANNUAL Regis College Night tomorrow at the Pops concert are complete. The concert will be sponsored by the Regis College Guild: Mrs. William L. Graham of Milton, co-chairman (left) and chairman Mrs. Frank J. Dillon, also of Milton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Annual Simmons Night at Pops

The annual Simmons Night at Pops is being held on Tuesday, May 17, under the sponsorship of the Simmons Club of Boston. Simmons was one of the first colleges to hold "nights" at Pops, and the proceeds go to benefit the scholarship program.

The Glee Club, under the able direction of Burton Cleaves will sing. The Senior Flower Vendors with their trays of gardenias and carnations will add a colorful note.

Ilmi Saari Jones, a director of the club, is in charge and is assisted by Mary Massa. Reservations must be in by May 7.

Mrs. Richard P. Bonney of West Roxbury, president of the Boston Simmons Club, reports that many local graduates have already taken tables, and are anticipating an evening of delightful music in the company of their classmates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan
Circ. 4,294

MAY 6 - 1955

To Attend Eastern Star Pops Night

Members and friends of Con[tentment] Chapter No. 184, Order of the Eastern Star, will be welcomed by Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at the Pops, Symphony Hall, Boston, on Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Telegram
WOBURN, Mass.
Weekly

MAY 6 - 1955

Eastern Star Night At "Pops"

Members and friends of Aletheon Chapter No. 154 Order of the Eastern Star will be welcomed by Mrs. Jean Tait, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BALTIMORE, MD.
EVENING SUN
Cir. D. 200,795

MAY 6 1955

Books In Review

A Great Conductor's Reflections

I Am a Conductor. *By Charles Munch. Translated by Leonard Burkat. Oxford University Press. $2.75.*

ANYONE, whether he be layman, student or professional musician, will be richly rewarded by reading Charles Munch's little book.

In reality it is a series of essays, delicately written and filled with a sensitive awareness of what great music really means to people. The title itself might be misleading to some, for there are scores of conductors who would not hesitate to dwell fully on the *I Am*. Not Mr. Munch, for his one idea is to shed light on his profession, and he constantly avoids the personal element in what he has to say. For this reason, the book is, of course, all the better and, indeed, far more personal.

For generations the Munch family have been ministers, teachers or organists in the Protestant Alsatian churches.

—o—

Charles's father, Ernest Munch, was a teacher and organist, and his uncle, Eugene, was the teacher of Albert Schweitzer.

Both elder Munches studied in Berlin under the great August Haupt, and Eugene returned to Alsace to become the organist of the Temple Protestant in Mulhausen and the leader of the chief choral society. Ernest Munch became the organist of St. William's Church in Strasbourg, where, after 1884, all of the important choral literature from Bach on was performed.

It was in this rarified atmosphere that young Charles first caught the spirit and vision which only the finest music can give. Through his city passed the great of the day—Von Bülow, Nikisch, Strauss, Mahler, Weingartner, Massenet and Walter.

Charles became an excellent violinist, and with another brother, Fritz, a cellist, appeared frequently in public. Organ recitals by Widor were frequent; the violinists were legion, and their very names have become legendary — Kreisler, Sarasate, Ysaye and Enesco. Inspired by this rich musical fare, Charles went to Paris to study with Lucien Capet and, after the first World War, to Leipzig, where, under Wilhelm Furtwängler, he played violin at the first desk in the Gewandhaus Orchestra, whose marvelous hall was the model for our own Lyric Theater.

By 1932, Munch knew that he must conduct and, hating the new German nationalism, he decided to regain his identity as a Frenchman by going to Paris.

The rest is musical history, for Munch's fame soon spread throughout Europe and ultimately his reputation was world-wide. He dared to play Brahms and Bruckner in Paris and he soon became a champion of the latest contemporary music. Today, he and Monteux are the two greatest French conductors, respected and admired by all.

He believes that conducting "is not a profession at all, but a sacred calling, sometimes a priesthood, and often a disease—a disease from which the only escape is death."

—o—

Taking over the Boston Symphony in 1949 after Koussevitsky's long and illustrious tenure, Munch brought his simple ideals to America.

His respect for his audiences is boundless, for "we should never forget that it is for us to please those who listen. There is no bad public . . . the total responsibility is the conductor's," he says. The audience "comes to be enriched, instructed, fortified."

Munch also gives his reader an insight into both the mind and daily life of the conductor.

The reader gets some idea of the years that go into an apprenticeship; of how a rehearsal should be conducted and programs planned; of the virtual slavery of a dedicated musician, whether he be in the pit or on the podium.

In the end [he concludes] it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world.

George Kent Bellows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Eastern Star Night At Boston Pops

Members and friesds of Roslindale Chapter, No. 104, and Contentment Chapter, No. 184, Order of Eastern Star, will be welcomed by Mrs. Laura Olsen, worthy matron, and Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 4 - 1955

Grand Chapter Pops Concert

The Grand Chapter of Massachusetts, Order of the Eastern Star will have its annual Pops Concert program May 26 in Symphony Hall, Boston.

Among worthy matrons who will be hostesses are Mrs. Olive M. West of Stella Chapter and Mrs. Jean S. Smith of Clement Chapter.

Proceeds will benefit lodge benevolences.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

MAY 5 1955

HISTADRUT "POPS"

The Board of Directors of the Greater Boston Israel Histadrut Committee has named Samuel D. Shapiro of Brookline, as Chairman of the 1955 Israel Night at Pops to be held on Thursday evening, June 16, at Symphony Hall.

Assisting Mr. Shapiro will be a Concert Committee headed by the honorary chairman, Oscar Sterman, who is also Honorary Chairman of the Campaign Committee.

The Concert, which has become a tradition since its establishment more than 15 years ago, features the music of the Boston Pops Orchestra under the direction of Arthur Fiedler and an outstanding guest artist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

KINNEAR INSURANCE AGENCY, INC.
You on insurance coverages to fit your needs. Call us, or stop in and see us for advice. No obligation.
Next time we have a fire it may be your home!

Independent
Circ. 27,538

MAY 3 - 1955

Pops Season Opening Minus Maestro Fiedler

BOSTON (UP)—The 70th anniversary season of the Boston Pops concerts begins tonight but the principal figure will be absent for the first time in 26 years.

Harry Ellis Dickson will conduct the orchestra in place of Arthur Fiedler who is recuperating from surgery. Fiedler never before has missed an opening night on the podium.

Dickson, a violinist with the Boston Symphony Orchestra, is a long-time friend of Fiedler and has guest-conducted the Pops in the past.

The initial program will feature the Boston debut of California pianist Ozan Marsh in Liszt's "Dance of Death."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Non-Partisan
Circ. 12,765

Augusta Girl Wins Award at Sargent

A week of traditional activities of seniors in Boston University's Sargent College of physical education, Cambridge, Mass., which opened earlier with a dinner, will be climaxed Sunday with a picnic and Boston Pops Concert. Among winners of awards was Miss Priscilla F. Wilkins, daughter of Mr. and Mrs. Austin H. Wilkins, Blaine Ave.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Regis Night at Pops

PLANS FOR THE 19TH ANNUAL Regis College Night tomorrow at the Pops concert are complete. The concert will be sponsored by the Regis College Guild: Mrs. William L. Graham of Milton, co-chairman (left) and chairman Mrs. Frank J. Dillon, also of Milton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Annual Simmons Night at Pops

The annual Simmons Night at Pops is being held on Tuesday, May 17, under the sponsorship of the Simmons Club of Boston. Simmons was one of the first colleges to hold "nights" at Pops, and the proceeds go to benefit the scholarship program.

The Glee Club, under the able direction of Burton Cleaves will sing. The Senior Flower Vendors with their trays of gardenias and carnations will add a colorful note.

Ilmi Saari Jones, a director of the club, is in charge and is assisted by Mary Massa. Reservations must be in by May 7.

Mrs. Richard P. Bonney of West Roxbury, president of the Boston Simmons Club, reports that many local graduates have already taken tables, and are anticipating an evening of delightful music in the company of their classmates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Non-Partisan
Circ. 4,294

MAY 6 - 1955

To Attend Eastern Star Pops Night

Members and friends of Con[tentment] Chapter No. 184, Order of the Eastern Star, will be welcomed by Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at the Pops, Symphony Hall, Boston, on Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Telegram
WOBURN, Mass.
Weekly

MAY 6 - 1955

Eastern Star Night At "Pops"

Members and friends of Aletheon Chapter No. 154 Order of the Eastern Star will be welcomed by Mrs. Jean Tait, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

Buffelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BALTIMORE, MD.
EVENING SUN
Cir. D. 200,795

MAY 6 1955

Books In Review

A Great Conductor's Reflections

I Am a Conductor. *By Charles Munch. Translated by Leonard Burkat. Oxford University Press.* $2.75.

ANYONE, whether he be layman, student or professional musician, will be richly rewarded by reading Charles Munch's little book.

In reality it is a series of essays, delicately written and filled with a sensitive awareness of what great music really means to people. The title itself might be misleading to some, for there are scores of conductors who would not hesitate to dwell fully on the *I Am*. Not Mr. Munch, for his one idea is to shed light on his profession, and he constantly avoids the personal element in what he has to say. For this reason, the book is, of course, all the better and, indeed, far more personal.

For generations the Munch family have been ministers, teachers or organists in the Protestant Alsatian churches.

—o—

Charles's father, Ernest Munch, was a teacher and organist, and his uncle, Eugene, was the teacher of Albert Schweitzer.

Both elder Munches studied in Berlin under the great August Haupt, and Eugene returned to Alsace to become the organist of the Temple Protestant in Mulhausen and the leader of the chief choral society. Ernest Munch became the organist of St. William's Church in Strasbourg, where, after 1884, all of the important choral literature from Bach on was performed.

It was in this rarified atmosphere that young Charles first caught the spirit and vision which only the finest music can give. Through his city passed the great of the day—Von Bülow, Nikisch, Strauss, Mahler, Weingartner, Massenet and Walter.

Charles became an excellent violinist, and with another brother, Fritz, a cellist, appeared frequently in public. Organ recitals by Widor were frequent; the violinists were legion, and their very names have become legendary — Kreisler, Sarasate, Ysaye and Enesco. Inspired by this rich musical fare, Charles went to Paris to study with Lucien Capet and, after the first World War, to Leipzig, where, under Wilhelm Furtwängler, he played violin at the first desk in the Gewandhaus Orchestra, whose marvelous hall was the model for our own Lyric Theater.

By 1932, Munch knew that he must conduct and, hating the new German nationalism, he decided to regain his identity as a Frenchman by going to Paris.

The rest is musical history, for Munch's fame soon spread throughout Europe and ultimately his reputation was world-wide. He dared to play Brahms and Bruckner in Paris and he soon became a champion of the latest contemporary music. Today, he and Monteux are the two greatest French conductors, respected and admired by all.

He believes that conducting "is not a profession at all, but a sacred calling, sometimes a priesthood, and often a disease—a disease from which the only escape is death."

—o—

Taking over the Boston Symphony in 1949 after Koussevitsky's long and illustrious tenure, Munch brought his simple ideals to America.

His respect for his audiences is boundless, for "we should never forget that it is for us to please those who listen. There is no bad public . . . the total responsibility is the conductor's," he says. The audience "comes to be enriched, instructed, fortified."

Munch also gives his reader an insight into both the mind and daily life of the conductor.

The reader gets some idea of the years that go into an apprenticeship; of how a rehearsal should be conducted and programs planned; of the virtual slavery of a dedicated musician, whether he be in the pit or on the podium.

In the end [he concludes] it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world.

George Kent Bellows.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

MAY 5 - 1955

Eastern Star Night At Boston Pops

Members and friesds of Roslindale Chapter, No. 104, and Contentment Chapter, No. 184, Order of Eastern Star, will be welcomed by Mrs. Laura Olsen, worthy matron, and Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

HISTADRUT "POPS"

The Board of Directors of the Greater Boston Israel Histadrut Committee has named Samuel D. Shapiro of Brookline, as Chairman of the 1955 Israel Night at Pops, to be held on Thursday evening, June 16, at Symphony Hall.

Assisting Mr. Shapiro will be a Concert Committee headed by the honorary chairman, Oscar Sterman, who is also Honorary Chairman of the Campaign Com...

KINNEAR INSURANCE AGENCY, INC.

NEW YORK, N. Y.
VARIETY

MAY 4 1955

70th Boston Pops Year

Boston, May 3.

Tonight (Tues.) starts 70th Boston Pops season at Symphony Hall and the 26th successive one under the direction of Arthur Fiedler. A Boston tradition, with refreshments served at tables covering the floor of the hall, and to balcony patrons during intermissions, concerts will be given nightly through May, continuing through June with Sundays excepted, to July 1.

Programs will emcompass pop to standards, with Boston Symphony Orch players as group's mainstay. Fiedler, however, won't be conducting, as he's convalescing from a recent operation at New England Medical Center. First concerts of the season are to be led by Harry Ellis Dickson, a member of the orch's first violin section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 4 - 1955

Grand Chapter Pops Concert

The Grand Chapter of Massachusetts, Order of the Eastern Star will have its annual Pops Concert program May 26 in Symphony Hall, Boston.

Among worthy matrons who will be hostesses are Mrs. Olive M. West of Stella Chapter and Mrs. Jean S. Smith of Clement Chapter.

Proceeds will benefit lodge benevolences.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

MAY 1 - 1955

Jazz Will Vie With Symphony At Berkshire

LENOX, Mass. (AP) — The Berkshire Music Barn and what's known as the shed are "just down the road apiece" from each other—but the music that will emanate from each this summer will be a apart.

The shed houses the Boston Symphony Orchestra, where each year it performs the musical works of such composers as Brahms, Beethoven and Bach.

From the Berkshire Music Barn will come the notes reflecting boogie-woogie, bop and backroom jazz.

Stephanie and Philip Barber said in New York yesterday they will open the Music Barn for jazz this summer and already have lined up such performers as Count Basie, Dizzy Gillespie, Coleman Hawkins, Thelonius Monk, Art Farmer, Teddy Charles, Richard Dyer-Bennett and others.

The jazzmen will give Sunday night concerts and hold work shops, give lectures and indulge in just plain jam sessions during the week.

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 1 - 1955

A gay and novel program is promised for the Women's City Club Night at Pops Wednesday at Symphony Hall. Supper parties at the club, 40 Beacon st., before the concert will add to the evening's pleasure. Members of the special projects committee of the club are sponsors for the evening.

News (e)
SALEM, Mass.
Independent
Circ. 23,044

MAY 3 - 1955

Men's Singing Club of Beverly To Give Concert

Celebrating National Music week and the 45th anniversary of the Beverly Men's Singing club, the annual spring concert in the new Beverly Memorial Junior High school auditorium Thursday at 8.15 will feature a program designed to appeal to all classes of music lovers.

The pioneer Male Glee club that has brought musical entertainment to the devotees of "better music, better sung," for nearly half a century, will feature Roger Voisin, trumpet soloist of Boston Symphony orchestra, as guest artist. Voisin at 16, was the youngest musician ever to become a member of the world famous organization. He is a member of the faculty at New England Conservatory of Music, Boston University college of music and Berkshire Music center.

Also on the program will be the Choristers, a teen-age mixed choral group; an ensemble of the Men's Singing club, Andover Male choir, The Choristers and the Andover Woman's Choral society.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719
MAY 11 1955

Fred Fennell to Conduct Boston Pops Series

FREDERICK Fennell, member of the conducting faculty of the Eastman School of Music, has been invited to conduct a series of seven concerts with the Boston Pops Orchestra, beginning Tuesday evening, May 17, in Symphony Hall.

Arthur Fiedler, regular conductor of the Boston Pops, has been host to Fennell for many seasons, but this year's invitation is the most extensive yet offered.

In the seven programs, Fennell will conduct approximately 75 pieces of music ranging from light classics and novelties to standard symphonic works.

The Boston Pops are in their 70th season of presenting popular music in an informal atmosphere. Light food and drink are served during the concerts, which are played to sold-out houses for ten consecutive weeks in May and June.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Leader-Herald
EVERETT, Mass.
Weekly Independent
Circ. 12,900

MAY 12 1955

POPS COMMITTEE

The Boston Pops Orchestra will be the highlight May 16 at Symphony Hall for Emmanuel College Alumnae and the local committee includes Miss Roselmina Indrisano, Miss Delores Zizza and Mrs. Peter Gravalese.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
WINTHROP, Mass.
Weekly Independent
Circ. 3,960

MAY 12 1955

Eastern Star Will Sponsor "Pops" Night

Members and friends of the Colonial Chapter No. 96 Order of the Eastern Star will be welcomed by Mrs. Grace Westman, W. M. at the annual Eastern Star Night at the "Pops" in Symphony Hall, Baston, Thursday evening May 26.

The floor and first balconv have been reserved until May 1(by the Grand Chapter of Massa chusett, O.E.S., for the evening This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 20,701

MAY 4 - 1955

SWAMPSCOTT PARENTS TO SPONSOR POPS CONCERT—Members of St. John's Parent Association of Swampscott will sponsor a pops concert Friday evening, May 20, at the Lynn Classical High School auditorium. Active committee workers include: Seated, left to right, Mrs. Thomas Greely, Mrs. Francis Delano, Mrs. Joseph MacDuff, Mrs. James H. Pedrick, Jr., general chairman; Mrs. Thomas Gandolfo and Mrs. Laurence D'Angelo. Standing, Mrs. John Healy, Mrs. Edward Hendrickson, Mrs. Carl Pagano, Mrs. John P. Drislane, Mrs. Ernest Sullivan, Mrs. Carl Olson, Mrs. Walter Boyden, Mrs. Joseph Peters, Mrs. Stanley Napierski and Mrs. Charles Quinn, musical director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,432

MAY 14 1955

YOUTH SPEAKS

Try the Pops Concert; It's as Boston as Beans

By JOHN F. RYAN

The audience hushed; the Boston Pops Orchestra poised itself and as Conductor Arthur Fiedler lowered his baton the rumble of the kettle drum introduced the "gonest" Dixieland version of "Alexander's Ragtime Band" this writer has ever heard. Was it a shocking mistake? No, just a normal part of the musical show which is as Bostonian as baked beans—the Boston Pops.

RYAN

You've probably seen advertisements about the Pops in the newspapers or on billboards, but like myself the words "Symphony Orchestra" scared you away. "Long-hair stuff" was probably your disinterested comment, and yet the Boston Symphony is really a guarantee that every song will be performed perfectly.

A sample program would include such familiar selections as "Clair de Lune," Rachmaninoff's "Piano Concerto No. 2," better known as the ballad "Full Moon and Empty Arms," "The Toreador Song" from Carmen, a Strauss waltz, "Rhapsody in Blue" played by the guest soloist, and closing with either "Look Sharp, Be Sharp" or a medley from "South Pacific."

One of Leroy Anderson's hits or a novelty is also a must on any program. These novelties are really great. Two years ago it was a parody on Johnny Ray's "Cry." Last year a take off on a hit parade number called, "Low Tide" and this year it's "The Glow Worm Turns."

Whether you sit in the second balcony or at the tables on the floor where refreshments are served (from which the Pops derived its name), you can see and hear perfectly. And the price range is from 50c to $2.50.

For visitors to Boston the Pops is a must. It is unique and famous all over the world and luckily for us Bostonians it is here in our city. So fellow teen-agers, if you're looking for a date that's different with a low tariff and a guaranteed good time; if you can tap your foot in beat, hum or whistle, ...

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

Juke Box
I love the

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

MAY 4 - 1955

Miss Ellen Benner, daughter of Mr. and Mrs. Howard Benner of Craiwell Ave., West Springfield, a freshman at Lasell Junior College, has been chosen by Dean Ruth Rothenberger to sell gardenias at Lasell Night pops concert, Friday, the 13th, in Boston Symphony Hall. Miss Benner was the guest of Swift Warren at the spring festival held by Colgate University.

* * *

Mrs. Leota B. Chandler of Kenwood Ter., will leave Monday for a visit with friends in Minneapolis, Minn., Cheyenne and Denver, Col.

MAY 13 1955

Leo Litwin plays Weber's "Concertstuck" for piano and orchestra next Wednesday evening at the Pops.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

MAY 1 - 1955

Jazz Will Vie With Symphony At Berkshire

LENOX, Mass. (AP) — The Berkshire Music Barn and what's known as the shed are "just down the road apiece" from each other—but the music that will emanate from each this summer will be a apart.

The shed houses the Boston Symphony Orchestra, where each year it performs the musical works of such composers as Brahms, Beethoven and Bach.

From the Berkshire Music Barn will come the notes reflecting boogie-woogie, bop and backroom jazz.

Stephanie and Philip Barber said in New York yesterday they will open the Music Barn for jazz this summer and already have lined up such performers as Count Basie, Dizzy Gillespie, Coleman Hawkins, Thelonius Monk, Art Farmer, Teddy Charles, Richard Dyer-Bennett and others.

The jazzmen will give Sunday night concerts and hold work shops, give lectures and indulge in just plain jam sessions during the week.

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 1 - 1955

A gay and novel program is promised for the Women's City Club Night at Pops Wednesday at Symphony Hall. Supper parties at the club, 40 Beacon st., before the concert will add to the evening's pleasure. Members of the special projects committee of the club are sponsors for the evening.

News (e)
SALEM, Mass.
Independent
Circ. 23,044

MAY 3 - 1955

Men's Singing Club of Beverly To Give Concert

Celebrating National Music week and the 45th anniversary of the Beverly Men's Singing club, the annual spring concert in the new Beverly Memorial Junior High school auditorium Thursday at 8.15 will feature a program designed to appeal to all classes of music lovers.

The pioneer Male Glee club that has brought musical entertainment to the devotees of "better music, better sung," for nearly half a century, will feature Roger Voisin, trumpet soloist of Boston Symphony orchestra, as guest artist. Voisin at 16 was the youngest musician ever to become a member of the world famous organization. He is a member of the faculty at New England Conservatory of Music, Boston University college of music and Berkshire Music center.

Also on the program will be the Choristers, a teen-age mixed choral group; an ensemble of the Men's Singing club, Andover Male choir, The Choristers and the Andover Woman's Choral society.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 117,818 - S. 172,719
MAY 11 1955

Fred Fennell to Conduct Boston Pops Series

FREDERICK Fennell, member of the conducting faculty of the Eastman School of Music, has been invited to conduct a series of seven concerts with the Boston Pops Orchestra, beginning Tuesday evening, May 17, in Symphony Hall.

Arthur Fiedler, regular conductor of the Boston Pops, has been host to Fennell for many seasons, but this year's invitation is the most extensive yet offered.

In the seven programs, Fennell will conduct approximately 75 pieces of music ranging from light classics and novelties to standard symphonic works.

The Boston Pops are in their 70th season of presenting popular music in an informal atmosphere. Light food and drink are served during the concerts, which are played to sold-out houses for ten consecutive weeks in May and June.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Leader-Herald
EVERETT, Mass.
Weekly Independent
Circ. 12,900

MAY 12 1955

POPS COMMITTEE

The Boston Pops Orchestra will be the highlight May 16 at Symphony Hall for Emmanuel College Alumnae and the local committee includes Miss Roselmina Indrisano, Miss Delores Zizza and Mrs. Peter Gravalese.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
WINTHROP, Mass.
Weekly Independent
Circ. 3,960

MAY 12 1955

Eastern Star Will Sponsor "Pops" Night

Members and friends of the Colonial Chapter No. 96 Order of the Eastern Star will be welcomed by Mrs. Grace Westman, W. M. at the annual Eastern Star Night at the "Pops" in Symphony Hall, Baston, Thursday evening May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 20,701

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,432

MAY 14 1955

YOUTH SPEAKS

Try the Pops Concert; It's as Boston as Beans

By JOHN F. RYAN

The audience hushed; the Boston Pops Orchestra poised itself and as Conductor Arthur Fiedler lowered his baton the rumble of the kettle drum introduced the "gonest" Dixieland version of "Alexander's Ragtime Band" this writer has ever heard. Was it a shocking mistake? No, just a normal part of the musical show which is as Bostonian as baked beans—the Boston Pops.

RYAN

You've probably seen advertisements about the Pops in the newspapers or on billboards, but like myself the words "Symphony Orchestra" scared you away. "Long-hair stuff" was probably your disinterested comment, and yet the Boston Symphony is really a guarantee that every song will be performed perfectly.

A sample program would include such familiar selections as "Clair de Lune," Rachmaninoff's "Piano Concerto No. 2," better known as the ballad "Full Moon and Empty Arms," "The Toreador Song" from Carmen, a Strauss waltz, "Rhapsody in Blue" played by the guest soloist, and closing with either "Look Sharp, Be Sharp" or a medley from "South Pacific."

One of Leroy Anderson's hits or a novelty is also a must on any program. These novelties are really great. Two years ago it was a parody on Johnny Ray's "Cry." Last year a take off on a hit parade number called, "Low Tide" and this year it's "The Glow Worm Turns."

Whether you sit in the second balcony or at the tables on the floor where refreshments are served (from which the Pops derived its name), you can see and hear perfectly. And the price range is from 50c to $2.50.

For visitors to Boston the Pops is a must. It is unique and famous all over the world and luckily for us Bostonians it is here in our city. So fellow teen-agers, if you're looking for a date that's different with a low tariff and a guaranteed good time; if you can tap your foot in beat, hum or whistle; if you enjoy Juke Box Saturday Night—you'll love the Boston Pops.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

MAY 4 - 1955

Miss Ellen Benner, daughter of Mr. and Mrs. Howard Benner of Craiwell Ave., West Springfield, a freshman at Lasell Junior College, has been chosen by Dean Ruth Rothenberger to sell gardenias at Lasell Night pops concert, Friday, the 13th, in Boston Symphony Hall. Miss Benner was the guest of Swift Warren at the spring festival held by Colgate University.

* * *

Mrs. Leota B. Chandler of Kenwood Ter., will leave Monday for a visit with friends in Minneapolis, Minn., Cheyenne and Denver, Col.

Leo Litwin plays Weber's "Concertstuck" for piano and orchestra next Wednesday evening at the Pops.

MAY 4 - 1955

SWAMPSCOTT PARENTS TO SPONSOR POPS CONCERT—Members of St. John's Parent Association of Swampscott will sponsor a pops concert Friday evening, May 20, at the Lynn Classical High School auditorium. Active committee workers include: Seated, left to right, Mrs. Thomas Greely, Mrs. Francis Delano, Mrs. Joseph MacDuff, Mrs. James H. Pedrick, Jr., general chairman; Mrs. Thomas Gandolfo and Mrs. Laurence D'Angelo. Standing, Mrs. John Healy, Mrs. Edward Hendrickson, Mrs. Carl Pagano, Mrs. John P. Drislane, Mrs. Ernest Sullivan, Mrs. Carl Olson, Mrs. Walter Boyden, Mrs. Joseph Peters, Mrs. Stanley Napierski and Mrs. Charles Quinn, musical director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 5 - 1955

(Herald Staff Photo by Calvin Campbell)

NO LOVE IN BLOOM—Violinist Jack Benny didn't play his favorite tune in his appearance with the Pops Orchestra at Symphony Hall last night but he showed the capacity crowd that there's nothing funny about his bow and fiddle when he wants to be serious.

Waukegan's Gift to Music

Crowd at Pops Thrilled by Violinist Jack Benny

By MARY CREMMEN

Jack Benny looked down from the window of his suite at the Ritz Carlton: "I haven't been here since the Tea Party—

—boy, things have changed." He waved a hand toward the buildings that stand between the hotel and the Charles River. "They must be new."

Jack is in town to receive one of three awards that will be given tonight by the Massachusetts Committee of Catholics, Protestants, and Jews. But last night he had quite a different experience — Waukegan's most famous violinist made his debut in Symphony Hall.

But that is getting too far ahead of the story. The evening began with dinner in Jack's suite. When Irving Fein, director of public relations for C. B. S. Radio in Hollywood, asked the waiter for a menu, the comedian let out a roar, "You mean you've come all the way to Boston and don't know you have to eat fish chowder?"

In case you think he was kidding, I should add here that Jack finished a whole tureen of it.

As dinner went on there was no doubt that there has probably never been a celebrity with a pleasanter, more attractive manner.

He admitted that the Tea Party really wasn't his last trip to Boston. "I used to work at Keith's, Boston and Philadelphia were my favorite stops. I like the audiences."

He thought a moment, "They had class."

Unlike many comedians who feel they must be funny off-camera, Jack speaks fluently on all kinds of subjects. In one of his more serious moments, he declared rather wistfully, "I go to all kinds of places and see all kinds of things, but I always feel bad about not having an education. It's so important in life."

Also at the dinner were Dorothy Sweeney, Boston, and Harvey Struthers, WEEI. We were all just about ready for a second French pastry when Michael Kelleher, one of Boston's most public spirited citizens, appeared to take us all to Symphony.

By the time we arrived there it must have been 9 o'clock. The concert had begun. Everyone was seated, intent on the music. Jack could slip in—almost unnoticed.

He never took his attention from guest soloist Mineko Sasahara as she played a piano concerto by Saint-Saens. He leaned over to whisper to me. "Don't you love the way she attacks the piano? Wonderful? Great?"

But although Jack's attention never wavered from the stage, word of his presence was making its way along the grapevine. You could almost see it travel. A head would turn, take a look to make sure, then lean toward whoever was next. It went down rows and across aisles, and soon as the

The listeners seemed to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience, "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

Benny Stars With Violin At the Pops

By HOWARD FITZPATRICK

If you happen to be one of those TV or movie fans who think that Jack Benny's violin is just another prop and that actually he can't play a single good note—forget it; you're wrong.

He wowed 'em at the season's second Pops concert at Symphony Hall last night. And we don't mean [illegible] of the audience which sat out front and paid. He just knocked those listeners into the aisles.

Special Warmup

It was back stage that he really went over the top—with about as tough an audience any musician ever found himself facing—members of the Boston Symphony Orchestra.

He didn't sit down to play. He

Continued on Page 18

shushed them. "They can hear you people out front," warned the shusher.

Busy Day

"Thanks, pal," said Benny, obviously glad to have his rehearsal stint over, "that's the hardest work I've done in eight weeks."

It was like that from the moment yesterday afternoon when he clambered out of his train at South Station until he went to bed. First thing he wanted when he got off the train was a cold drink—a soft one. There was quite a delegation on hand to greet him, among them Lieutenant Governor Whittier, Ben G. Shapiro, Michael T. Kelleher and a host of others.

The soft drinks were set up at the soda fountain. Who paid? [illegible]'re wrong again if you are [illegible] of those ultra-Benny TV [illegible] movie fans. It was Benny [illegible] paid. And he waved aside [illegible] change for a $2 bill.

He wore a snappy gray fedora [illegible] horned-rimmed glasses gave [illegible] the look of a State st. broke[illegible] her than one of the nation's [illegible]-ranking comedians. His nic[illegible] tie was conservative and [illegible] if his shoes were loafers [illegible] had that comfortable look.

[illegible]aits Grandchild

[illegible]is plans? Well, he'll start a [illegible] TV show around Oct. 1. [illegible]ugh, between you and Benny, [illegible] sponsor would like to have [illegible] move it forward a few [illegible]ks. On his immediate agenda [illegible] go to the coast for some [illegible] shows which will be canned [illegible]m. He simply must be back [illegible] New York in July. That's [illegible]n his daughter, Mrs. Seth [illegible]ker, is anticipating a visit [illegible] the stork.

[illegible]ctually he was on the stage [illegible] minutes at the Symphony. [illegible]'t utter a word. It was all [illegible] omime. The piece was [illegible]das by Monty. Benny's [illegible]le face did the talking. His [illegible]e produced the music. And [illegible]ave a perfect imitation, the [illegible]cians said later, of about [illegible] top violinist of the last [illegible]ry.

[illegible] the audience missed the [illegible]tions, the musicians didn't. [illegible] he left the stage he got a [illegible]ndous ovation from the [illegible] Pops fans. Also the entire violin section rose as one man, holding their violins aloft in their own salute.

Then, soon as possible, led by violinist Victor Manusevitch they followed him backstage. They wanted more. "We want," said Manusevitch, "to find out how the guy does it. He's terrific."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 5 - 1955

Bows After Bow

(Traveler Staff Photo by Calvin Campbell)

FAMOUS VIOLINIST Jack Benny bows to the crowd at Symphony Hall after guest appearance with the Pops Orchestra. He holds pot of flowers presented for performance. Comedian showed audience he can play a serious fiddle when he wants to.

(Globe Photo by Gil Friedberg)

"LOVE IN BLOOM"—Jack Benny performs his famed interpretation of the old favorite with Rosario "Rosy" Mazzio, personnel manager of Boston Pops Orchestra. Michael J. Kelleher, center, listens closely. The comedian performed later with the Pops Orchestra.

Sweet Music by Jack Jack Benny's violin playing wins acclaim of experts. Left to right: Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra; Jack Benny, Michael T. Kelleher, trustee; and Thomas D. Perry, Jr., manager.

[50]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 5 - 1955

(Herald Staff Photo by Calvin Campbell)

NO LOVE IN BLOOM—Violinist Jack Benny didn't play his f[illegible] tune in his appearance with the Pops Orchestra at Symphony Hall last night but he showed the capacity crowd that there's nothing funny about his bow and fiddle when he wants to be serious.

Waukegan's Gift to Music

Crowd at Pops Thrilled by Violinist Jack Benny

By MARY CREMMEN

Jack Benny looked down from the window of his suite at the Ritz Carlton: "I haven't been here since the Tea Party—

—boy, things have changed." He waved a hand toward the buildings that stand between the hotel and the Charles River. "They must be new."

As dinner went on there was no doubt that there has probably never been a celebrity with a pleasanter, more attractive manner.

He admitted that the Tea Party really wasn't his last trip to Boston. "I used to work at Keith's, Boston and Philadelphia were my favorite stops. I like the audiences."

He thought a moment, "They [illegible]"

many comedians who must be funny off- ack speaks fluently on of subjects. In one of serious moments, he rather wistfully, "I go nds of places and see of things, but I al- bad about not having tion. It's so important

the dinner were Dorothy Boston, and Harvey WEEI. We were all t ready for a second astry when Michael Kel- of Boston's most public itizens, appeared to take Symphony.

time we arrived there it e been 9 o'clock. The ad begun. Everyone was tent on the music. Jack in—almost unnoticed. er took his attention from oist Mineko Sasahara as ed a piano concerto by ns. He leaned over to to me. "Don't you love the attacks the piano? Won- Great?"

lthough Jack's attention wavered from the stage, his presence was making along the grapevine. You could almost see it travel. A head would turn, take a look to make sure, then lean toward whoever was nearest. It went down rows and across aisles, and soon as the

made 'em all laugh, however, from the newest trombonist in the organization to Conductor Harry Dickson himself when he announced he was going to play for them in a special warmup session.

They were all sitting around waiting their call to the stage. The perennial 39-year-older dug out his fiddle.

"You know," he said, "when I go out there I'm going to make them forget all about Jascha Heifetz."

And he did for the next 15 minutes. He had them—proved musicians all—calling for more.

Benny, in Boston for a citation from the Massachusetts Committee of Catholics, Protestants and Jews at the Hotel Statler tonight, can play that fiddle.

He has the admiration of the Boston Symphony members, every one of them. They heard that rehearsal before he went on stage at the Pops. They cheered him until someone came in and shushed them. "They can hear you people out front," warned the shusher.

Busy Day

"Thanks, pal," said Benny, obviously glad to have his rehearsal stint over, "that's the hardest work I've done in eight weeks."

It was like that from the moment yesterday afternoon when he clambered out of his train at South Station until he went to bed. First thing he wanted when he got off the train was a cold drink—a soft one. There was quite a delegation on hand to greet him, among them Lieutenant Governor Whittier, Ben G. Shapiro, Michael T. Kelleher and a host of others.

The soft drinks were set up at the soda fountain. Who paid? u're wrong again if you are of those ultra-Benny TV l movie fans. It was Benny o paid. And he waved aside change for a $2 bill.

He wore a snappy gray fedora e horned-rimmed glasses gave the look of a State st. broke her than one of the nation's -ranking comedians. His nic e tie was conservative an n if his shoes were loafers y had that comfortable look

aits Grandchild

lis plans? Well, he'll start a TV show around Oct. 1. ugh, between you and Benny, sponsor would like to have move it forward a few ks. On his immediate agenda l go to the coast for some shows which will be panned lim. He simply must be back New York in July. That's n his daughter, Mrs. Seth ker, is anticipating a visit n the stork.

ctually he was on the stage minutes at the Symphony. n't utter a word. It was all tomime. The piece was rdas by Monty. Benny's le face did the talking. His le produced the music. And ave a perfect imitation, the icians said later, of about y top violinist of the last ury.

the audience missed the itions, the musicians didn't. n he left the stage he got a endous ovation from the Pops fans. Also the entire violin section rose as one man, holding their violins aloft in their own salute.

Then, soon as possible, led by violinist Victor Manusevitch they followed him backstage. They wanted more. "We want," said Manusevitch, "to find out how the guy does it. He's terrific."

The listeners seemer to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience, "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 5 - 1955

Bows After Bow

Sweet Music by Jack Jack Benny's violin playing wins acclaim of experts. Left to right: Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra; Jack Benny, Michael T. Kelleher, trustee; and Thomas D. Perry, Jr., manager.

(Traveler Staff Photo by Calvin Campbell)

FAMOUS VIOLINIST Jack Benny bows to the crowd at Symphony Hall after guest appearance with the Pops Orchestra. He holds pot of flowers presented for performance. Comedian showed audience he can play a serious fiddle when he wants to.

[50]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 5 - 1955

Waukegan's Gift to Music

Crowd at Pops Thrilled by Violinist Jack Benny

By MARY CREMMEN

Jack Benny [illegible]

(Herald Staff Photo by Calvin Campbell)

NO LOVE IN BLOOM—Violinist Jack Benny didn't play his f[illegible] tune in his appearance with the Pops Orchestra at Symphony Hall last night but he showed the capacity crowd that there's nothing funny about his bow and fiddle when he wants to be serious.

made 'em all laugh, however, from the newest trombonist in the organization to Conductor Harry Dickson himself when he announced he was going to play for them in a special warmup session.

They were all sitting around waiting their call to the stage. The perennial 39-year-older dug out his fiddle.

"You know," he said, "when I go out there I'm going to make them forget all about Jascha Heifetz."

And he did for the next 15 minutes. He had them—proved musicians all—calling for more.

Benny, in Boston for a citation from the Massachusetts Committee of Catholics, Protestants and Jews at the Hotel Statler tonight, can play that fiddle.

He has the admiration of the Boston Symphony members, every one of them. They heard that rehearsal before he went on stage at the Pops. They cheered him until someone came in and shushed them. "They can hear you people out front," warned the shusher.

Busy Day

"Thanks, pal," said Benny, obviously glad to have his rehearsal stint over, "that's the hardest work I've done in eight weeks."

It was like that from the moment yesterday afternoon when he clambered out of his train at South Station until he went to bed. First thing he wanted when he got off the train was a cold drink—a soft one. There was quite a delegation on hand to greet him, among them Lieutenant Governor Whittier, Ben G. Shapiro, Michael T. Kelleher and a host of others.

The soft drinks were set up at the soda fountain. Who paid? You're wrong again if you are one of those ultra-Benny TV and movie fans. It was Benny who paid. And he waved aside the change for a $2 bill.

He wore a snappy gray fedora. The horned-rimmed glasses gave him the look of a State st. broker rather than one of the nation's top-ranking comedians. His nice blue tie was conservative and even if his shoes were loafers they had that comfortable look.

Awaits Grandchild

His plans? Well, he'll start a live TV show around Oct. 1. Though, between you and Benny, the sponsor would like to have him move it forward a few weeks. On his immediate agenda he'll go to the coast for some TV shows which will be canned in film. He simply must be back in New York in July. That's when his daughter, Mrs. Seth Parker, is anticipating a visit from the stork.

Actually he was on the stage 20 minutes at the Symphony. Didn't utter a word. It was all pantomime. The piece was Czardas by Monty. Benny's mobile face did the talking. His fiddle produced the music. And he gave a perfect imitation, the musicians said later, of about every top violinist of the last century.

If the audience missed the imitations, the musicians didn't. When he left the stage he got a tremendous ovation from the 2500 Pops fans. Also the entire violin section rose as one man, holding their violins aloft in their own salute.

Then, soon as possible, led by violinist Victor Manusevitch they followed him backstage. They wanted more. "We want," said Manusevitch, "to find out how the guy does it. He's terrific."

60 Is
ats
our annual
Filene's
ready Friday, 9:15 a.m.
over 800 of them full-length
in this amazing
style by style
...35 styles
sizes ::: and
THAT DISTINCTIVE STORE ON WINTER STREET

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 5 - 1955

Bows After Bow Work

(Traveler Staff Photo by Calvin Campbell)

FAMOUS VIOLINIST Jack Benny bows to the crowd at Symphony Hall after guest appearance with the Pops Orchestra. He holds pot of flowers presented for performance. Comedian showed audience he can play a serious fiddle when he wants to.

[illegible] attention wavered from the stage, his presence was making along the grapevine. You could almost see it travel. A head would turn, take a look to make sure, then lean toward whoever was nearest. It went down rows and across aisles, and soon as the ovation for the soloist had died, the autograph crowd swarmed in. "Sign my program . . . this napkin . . . a matchcover."

The crowd got bigger, the aisles were blocked—and a worried look came over Jack's face. He stopped in the middle of an autograph, "Gee, this won't spoil the concert, will it?"

But Jack would never have bothered to ask if he'd known about that staunch crowd which goes to the Pops for only one reason—music. The second Conductor Harry Ellis Dickson appeared on stage a great SSSSssshh! filled the hall.

The autograph seekers rushed back to their tables and Jack turned to Fein, "Let's have some of that pink stuff that they're serving in pitchers."

'An Open Rehearsal'

It was not until after the selections from South Pacific that Maestro Dickson solemnly announced from the podium: "For the first time in the history of the Boston Pops we are going to have an open rehearsal." A knowing laughter filled the air. "I introduce to you now a man who needs no introduction—you will know him by his violin."

Out walked Jack through the rows of musicians. And the hallowed old walls of Symphony fairly rocked.

In that famous unsmiling way, he accepted the greeting, then nonchalantly reached in his pocket for a handkerchief to tuck under the violin. It looked like "Love in Bloom" for sure, but the orchestra began the "Chardis" by Monte.

At a signal from Maestro Dickson, Benny raised his bow. I can honestly say I have never heard the Pops audience more silent. The listeners seemer to hold their breath, strain their ears listening for just one sour note. But the Waukegan master played without a flaw. Occasionally he beamed down at the photographers clustered by the stage and once he called out to the audience, "Here comes the hard part—if I don't go fast I'm dead."

What followed the finale was like an explosion. If anyone applauded more vigorously than the audience it was the musicians.

With just a suggestion of a smile, Jack strolled off stage. A few minutes later we were back in the car. He just sat there in the back seat beaming, laughing, slapping his knee.

The first thing he said was, "You must admit I've got guts walking out there and playing it straight when they expected 'Love in Bloom'." He shook his head.

"It was so much more fun than telling jokes—I can do that anytime."

[50]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWBURYPORT, Mass.
Ind. Republican
Circ. 5,842

MAY 7 1955

DAR MOUTH AT POPS

The annual Dartmouth night at the Boston Symphony Pops, will be on Wednesday, May 18.

Proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund which is sponsored by the Dartmouth Alumni Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Indep. Republican
Circ. 2,038

MAY 7 1955

ALLISON BAILEY IS MEMBER OF SINGING GROUP

Appeared With Colby Glee Club At Pops Concert

Allison Bailey of this city was one of the fifty-nine members of the Colby Glee Club who traveled to Boston to appear with the Boston Pops Orchestra in Boston's Symphony Hall on the evening of May 8. "Colby Night at Pops" is an annual, traditional subscription performance sponsored by the Boston Colby Club, and Glee Club regularly presents a group of songs at intermission. This year's program includes: Selections from The Peasant Cantata by Bach, Selections from Liebeslieder Waltzes by Brahms, and folk songs by William Schuman, Bertok, Britten and Persichetti.

Miss Bailey, daughter of Mr. and Mrs. Albert E. Bailey, Jr., 3 Ash street, has sung with the glee club for two years. She is also a Colby Key girl and a Senior Counselor this year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 7 1955

2 Waltham Girls To Sing Sunday

Two Waltham girls are among the 59 members of the Colby Junior College Glee Club who will appear on May 8 with the Boston Pops Orchestra in Symphony Hall in Boston.

The girls are Miss Louise Bomengen, daughter of Mr. and Mrs. Ralph Bomengen of 129 Brown street, Waltham, and Miss Lorraine Kirsch, daughter of Mr. and Mrs. Louis J. Kirsch Jr., of 57 Cherry street. Both girls are juniors at Colby Junior College in New London, N. H.

"Colby Night at Pops" is an annual performance sponsored by the Boston Colby Club and Glee Club who regularly present a group of songs at intermission.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,619

MAY 7 1955

DARTMOUTH NIGHT AT POPS MAY 18

The annual Dartmouth Night at the Boston Symphony Pops, has been announced for Wednesday, May 18th. All net proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund, which is sponsored by the Dartmouth Alumni association.

John Williamson, of Wellesley, is general chairman of the "Pops" committee. He is assisted by the following: George B. Redding, of Winchester; Daniel B. Ruggles, Jr., Swampscott; Gordon K. Wentworth, Wellesley; Richard D. Hill, Marblehead; Wesley Beattie, Melrose; Robert C. Bankart, Wellesley; Roger B. Salinger, Newton; Edward A. Larner, Jr., Lexington; Fred F. Stockwell, 2nd, Winchester; Robert Y. Kimball, Lynnfield; Allan L. Priddy, Brookline; John B. Handrahan, North Weymouth; Esmond Crowley, Swampscott; Francis M. Austin, Melrose and Richard D. Muzzy of Wellesley.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840

MAY 7 1955

PATRICIA ANDERSON

MISS PATRICIA ANDERSON, daughter of Mr. and Mrs. Harry A. Anderson, 55 Dunn avenue, Colby Junior College Glee Club member is shown above. She will appear with the Boston Pops Orchestra tomorrow in

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 30,816

MAY 7 1955

PRESENT MUSIC PREVIEW AT BOWDOIN TOMORROW

A preview of Bowdoin College Night at the Boston Pops will be presented by Frederic E. T. Tillotson when he gives the Shostakovich Piano Concerts at 8 p.m. Sunday, at the Harvey Dow Gibson Hall of Music on the Bowdoin campus.

The concert is open to the public, free of charge, and the orchestra accompaniment will be provided by David W. Holmes '56, pianist.

The annual appearance of the Bowdoin Glee Club with the Boston "Pops" Orchestra in Symphony Hall will take place on Thursday, May 19, at 8:30 p.m. the Meddlebempsters will also be part of the program, as will the A Cappella choir.

Professor Tillotson, who will play the Shostakovich Piano Concerto with the "Pops" Orchestra, has been Professor of Music at Bowdoin since 1936. He made his debut as a concert pianist in Jordan Hall in Boston in 1921 and from that time until 1936 appeared as soloist with many symphony orchestras and also made extended concert tours.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688

MAY 7 1955

College Girl To Sing With Boston Pops

Miss Sarah Clemence, daughter of Mr. and Mrs. Robert U. Clemence of 67 Dresser St. will be among the fifty nine members of the Colby Glee Club who will travel to Boston to appear with the Boston Pops Orchestra in Boston's Symphony Hall on the evening of May 8.

"Colby Night at Pops" is an annual, traditional subscription performance sponsored by the Boston Colby Club, and Glee Club regularly presents a group of songs at intermission.

This year's program will include selections from "The Peasant Cantata' by Bach and selections from Liebeslieder Waltzes by Brahms, and folk songs by William Schuman, Bartok, Britten, and Persichetti.

Miss Clemence is a graduate of Walnut Hill School in Natick, Mass. Miss Clemence is a member of the Music Club, Outing Club and the YMCA at Colby. She is also a Dean's List student.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAY 7 1955

A Hand for Jack Benny

During two days in Boston, Jack Benny made a great many new friends. As a celebrity with an international reputation, he had millions of fans and plenty of well-wishers. Now he has more.

He did nothing startling, nothing epochal. But he behaved under scrutiny so amiably, with such simple modesty and dignity, that he impressed Bostonians who are not impressed merely because a man has his name or picture in the paper a good deal.

At the Pops he delighted an audience by playing his violin for fun, and even impressed the musicians—who are among the world's best—when they discovered he can manage something better than the first four bars of "Can It Be the Breeze."

At the Goodwill Dinner of the Massachusetts Committee Catholics, Protestants and Jews, he conducted himself with easy graciousness. In such a public event, an entertainer is under special surveillance. Being a comedian, he is expected to be amusing. As the recipient of a serious public award, however, he dare not play the buffoon. Jack Benny struck a happy balance. His speech, which he wrote himself on the train to Boston, was simple and sincere, a modest man's plea for tolerance based on the conviction that all men are equally decent. It was delivered without bravado or pompousness.

In his own field, Jack Benny is a great professional. In person, he proved himself to be an amiable, modest gentleman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

MAY 8 1955

Pops Concerts At Symphony

The second week of the Pops Concerts gets under way Tuesday evening at Symphony Hall at 8:30, with Harry Dickson conducting for Arthur Fiedler, who is still recuperating from his recent illness.

Tonight's program will open with the Marche Militaire by Schubert, and will include excerpts from "The Mastersingers of Nuremberg," Wagner; a Tschaikowsky waltz and the Brahms Academic Festival Overture. Lighter works are selections from "The Pajama Game" and "Kiss Me Kate," and Gliere's "Sailors' Dance." An unusual item will be "The Young Person's Guide to the Orchestra," by Benjamin Britten, featuring the Colby Junior College Glee Club with Leonard Burkart as speaker

[51]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWBURYPORT, Mass.
Ind. Republican
Circ. 5,842

MAY 7 1955

DAR' MOUTH AT POPS

The annual Dartmouth night at the Boston Symphony Pops, will be on Wednesday, May 18.

Proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund which is sponsored by the Dartmouth Alumni association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Indep. Republican
Circ. 2,038

MA 1955

ALLISON BAILEY IS MEMBER OF SINGING GROUP

Appeared With Colby Glee Club At Pops Concert

Allison Bailey of this city was one of the fifty-nine members of the Colby Glee Club who travelled to Boston to appear with the Boston Pops Orchestra in Boston's Symphony Hall on the evening of May 8. "Colby Night at Pops" is an annual, traditional subscription performance sponsored by the Boston Colby Club, and Glee Club regularly presents a group of songs at intermission. This year's program includes: Selections from The Peasant Cantata by Bach, Selections from Liebeslieder Waltzes by Brahms, and folk songs by William Schuman, Bertok, Britten and Persichetti.

Miss Bailey, daughter of Mr. and Mrs. Albert E. Bailey, Jr., 3 Ash street, has sung with the glee club for two years. She is also a Colby Key girl and a Senior Counselor this year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 7 1955

2 Waltham Girls To Sing Sunday

Two Waltham girls are among the 59 members of the Colby Junior College Glee Club who will appear on May 8 with the Boston Pops Orchestra in Symphony Hall in Boston.

The girls are Miss Louise Bomengen, daughter of Mr. and Mrs. Ralph Bomengen of 129 Brown street, Waltham, and Miss Lorraine Kirsch, daughter of Mr. and Mrs. Louis J. Kirsch Jr., of 57 Cherry street. Both girls are juniors at Colby Junior College in New London, N. H.

"Colby Night at Pops" is an annual performance sponsored by the Boston Colby Club and Glee Club who regularly present a group of songs at intermission.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,619

MAY 7 1955

DARTMOUTH NIGHT AT POPS MAY 18

The annual Dartmouth Night at the Boston Symphony Pops, has been announced for Wednesday, May 18th. All net proceeds from the sale of tickets will be contributed to the Greater Boston Scholarship Fund, which is sponsored by the Dartmouth Alumni association.

John Williamson, of Wellesley, is general chairman of the "Pops" committee. He is assisted by the following: George B. Redding, of Winchester; Daniel B. Ruggles, Jr., Swampscott; Gordon K. Wentworth, Wellesley; Richard D. Hill, Marblehead; Wesley Beattie, Melrose; Robert C. Bankart, Wellesley; Roger B. Salinger, Newton; Edward A. Larner, Jr., Lexington; Fred F. Stockwell, 2nd, Winchester; Robert Y. Kimball, Lynnfield; Allan L. Priddy, Brookline; John B. Handrahan, North Weymouth; Esmond Crowley, Swampscott; Francis M. Austin, Melrose and Richard D. Muzzy of Wellesley.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NAUGATUCK, Conn.
Independent
Circ. 4,840

MAY 7 1955

PATRICIA ANDERSON

MISS PATRICIA ANDERSON, daughter of Mr. and Mrs. Harry A. Anderson, 55 Dunn avenue, Colby Junior College Glee Club member is shown above. She will appear with the Boston Pops Orchestra tomorrow night in Symphony Hall, Boston. Fifty-nine members of Colby Glee Club will take part in the annual performance. Miss Anderson is vice-president of Abbey dormitory at the college.

AT BOWDOIN TOMORROW

A preview of Bowdoin College Night at the Boston Pops will be presented by Frederic E. T. Tillotson when he gives the Shostakovich Piano Concerts at 8 p.m. Sunday, at the Harvey Dow Gibson Hall of Music on the Bowdoin campus.

The concert is open to the public, free of charge, and the orchestra accompaniment will be provided by David W. Holmes '56, pianist.

The annual appearance of the Bowdoin Glee Club with the Boston "Pops" Orchestra in Symphony Hall will take place on Thursday, May 19, at 8:30 p.m. the Meddlebempsters will also be part of the program, as will the A Cappella choir.

Professor Tillotson, who will play the Shostakovich Piano Concerto with the "Pops" Orchestra, has been Professor of Music at Bowdoin since 1936. He made his debut as a concert pianist in Jordan Hall in Boston in 1921 and from that time until 1936 appeared as soloist with many symphony orchestras and also made extended concert tours.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688

MAY 7 1955

College Girl To Sing With Boston Pops

Miss Sarah Clemence, daughter of Mr. and Mrs. Robert U. Clemence of 67 Dresser St. will be among the fifty nine members of the Colby Glee Club who will travel to Boston to appear with the Boston Pops Orchestra in Boston's Symphony Hall on the evening of May 8.

"Colby Night at Pops" is an annual, traditional subscription performance sponsored by the Boston Colby Club, and Glee Club regularly presents a group of songs at intermission.

This year's program will include selections from "The Peasant Cantata' by Bach and selections from Liebeslieder Waltzes by Brahms, and folk songs by William Schuman, Bartok, Britten, and Persichetti.

Miss Clemence is a graduate of Walnut Hill School in Natick, Mass. Miss Clemence is a member of the Music Club, Outing Club and the YMCA at Colby. She is also a Dean's List student.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAY 7 1955

A Hand for Jack Benny

During two days in Boston, Jack Benny made a great many new friends. As a celebrity with an international reputation, he had millions of fans and plenty of well-wishers. Now he has more.

He did nothing startling, nothing epochal. But he behaved under scrutiny so amiably, with such simple modesty and dignity, that he impressed Bostonians who are not impressed merely because a man has his name or picture in the paper a good deal.

At the Pops he delighted an audience by playing his violin for fun, and even impressed the musicians—who are among the world's best—when they discovered he can manage something better than the first four bars of "Can It Be the Breeze."

At the Goodwill Dinner of the Massachusetts Committee Catholics, Protestants and Jews, he conducted himself with easy graciousness. In such a public event, an entertainer is under special surveillance. Being a comedian, he is expected to be amusing. As the recipient of a serious public award, however, he dare not play the buffoon. Jack Benny struck a happy balance. His speech, which he wrote himself on the train to Boston, was simple and sincere, a modest man's plea for tolerance based on the conviction that all men are equally decent. It was delivered without bravado or pompousness.

In his own field, Jack Benny is a great professional. In person, he proved himself to be an amiable, modest gentleman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

MAY 8 1955

Pops Concerts At Symphony

The second week of the Pops Concerts gets under way Tuesday evening at Symphony Hall at 8:30, with Harry Dickson conducting for Arthur Fiedler, who is still recuperating from his recent illness.

Tonight's program will open with the Marche Militaire by Schubert, and will include excerpts from "The Mastersingers of Nuremberg," Wagner; a Tschaikowsky waltz and the Brahms Academic Festival Overture. Lighter works are selections from "The Pajama Game" and "Kiss Me Kate," and Gliere's "Sailors' Dance." An unusual item will be "The Young Person's Guide to the Orchestra," by Benjamin Britten, featuring the Colby Junior College Glee Club with Leonard Burkart as speaker

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 126,015
MAY 7 1955

PRELUDE TO BENNY'S BOW

Pops Debut Result of Backstage Fiddling

By MARY CREMMEN

In case you are one of the Bostonians who has been wondering how Jack Benny happened to play at "Pops," you will have to go backstage for the answer.

On arriving at Symphony Hall last Wednesday night, the comedian immediately went backstage to pay his respects to Conductor Harry Ellis Dickson. After they had greeted each other, Mr. Dickson asked if Benny wouldn't play something. "At least 'Love in Bloom,' or even the commercial theme song of your show, 'Be Happy, Go Lucky.'"

Jack's answer was a definite no to both melodies. On second thought he asked if there was an extra fiddle around. At that moment Victor E. Manusevitch, one of the 32 violinists in the "Pops" orchestra, joined the conversation. Mr. Manusevitch has been a member of the Boston Symphony since 1947 when it was under the leadership of the late Serge Koussevitsky. He promptly offered Benny a choice of his own two instruments.

He tried one, then the other and ended by going back to the first. "It had a bigger tone."

Jack fiddled a few bars, then turned to ask Mr. Dickson if he happened to know what he was playing. The conductor identified it as a Hungarian dance, the "Czardas" by Monti, and asked the Symphony librarian to find the music.

Later, commenting about "Czardas," Mr. Dickson spoke of it as a nice display piece to impress average people. He recalled that in the days when vaudeville flourished, a violinist could go onstage and play "Czardas" and really show off. He also reasoned that it must have been popular in the old days of "Pops" because parts for the entire orchestra were found stored away in Symphony's library annex.

As soon as the score was before him, Jack began to play again. After a minute or two, Mr. Dickson exclaimed, "Say, that's all right. I don't know why you're a comedian instead of a musician." But at that instant, Jack got tangled up. He turned straight-faced to the maestro: "That's why."

When Conductor Dickson returned to the stage for the next selection, a medley from the Broadway musical "South Pacific," Jack remained in Room A for 15 minutes of rehearsal.

★ ★ ★

During the next intermission Mr. Dickson explained to Benny, "I'm going to introduce you as a noted violinist who happens to be in Boston between engagements. I will also say it is the first open rehearsal in the history of 'Pops.'"

Mr. Dickson tried to be reassuring, "You play much better than people think."

"The trouble is," frowned Benny, "I can't keep time."

The conductor smiled, "Don't worry about that—the orchestra will follow you."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
MAY 8 1955

(Photo by Dan Murphy)

JUNE 4 IS THE DATE set aside by members of the Junior League of Bos[illegible] for their Pops Night in Symphony Hall. Five hundred and ninety-three seats have been reserved and the profits will go to provide tuition for children to attend summer camps Dennison and Agassiz Village. Members of the Professional Group of the League, who are sponsoring the second annual Night at Pops, include (standing, left to right) Maureen Duane and Patricia Bright; and (seated, left to right) Elizabeth Anderson and Barbara Batchelder.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 126,015
MAY 7 1955

"What a Day It Will Be When Brotherhood Encompasses the World"

Mr. Benny Makes a Speech

(A radio and TV comedian startled Bostonians on two occasions this week. On Wednesday, he appeared unexpectedly on the stage of Symphony Hall and played a violin solo with the Pops Orchestra. He was good and not funny. On Thursday, he stood before the huge goodwill dinner of Catholics, Protestants and Jews, at the Statler, and made a speech that was both funny and good. People are still talking about it. Here it is:)

BENNY

I have only been in Boston two days, and have done so much. Last night I appeared as the concert violin soloist at the Boston Pops. This is about as much gall as I ever had at anything.

I will do anything. There isn't a violinist in that orchestra who can't play 20 times as good as I do and I was the soloist. . . I want you to know.

But if I didn't play well, I have an alibi, I didn't have my own violin. I used some strange Stradivarius. You see I am so used to playing on my own violin, it has been in our family for years and years. As a matter of fact, my great grandfather gave it to my grandfather. My grandfather gave it to my father and my father sold it to me.

★ ★ ★

And then today I played golf with Francis Ouimet, Joe Cronin, and a gentleman in the Palm Beach suit business, Elmer Ward, and the three of them beat me . . at golf today.

They had no reason to lose: I am sure Mr. Ouimet wasn't looking for a job. Mr. Cronin does not care if I ever play baseball. And it was too cold today for Mr. Ward to sell me a palm beach suit.

• • •

You have all been kidding me here about my age . . . 39. You see they seem to forget one thing, I live in California, and there is a difference in time . . . out there . . . but I, in this past year, ladies and gentlemen, have been travelling around the country so much making speeches all over the United States that I am now known as the Jewish Richard Nixon.

When they asked me to come here to speak I said that I couldn't on account of my radio and television commitments.

I said, "How about Bob Hope?" and they said: "We tried to get him."

A Boston critic reviewed my first TV show and said he had always listened to Jack Benny on radio and sort of accepted him, but now when you can see him on TV you get to feel that you know him and I don't particularly want to.

But this is a lot of fun even though I say I am busy. I like to find time for these things, I like to travel, get around to these different towns. People sometimes ask me why I don't taper off and retire. I couldn't retire. It isn't just the money, no really it isn't. I don't know, I like to work.

Oh, I may retire sometime, not like Winston Churchill, more like Betty Hutton.

★ ★ ★

I would say a few serious words. During the years of World War II was privileged to travel all over the world to entertain our troops, and when I say that it was a privilege I mean just that because this was not a big patriotic gesture on my part, but the privilege and duty of every entertainer who can produce a variety show to do this job and it was in these surroundings that I first realized what the word Brotherhood meant. No one hated each other and they certainly did not hate our allies because of the difference of nationality. And strangely enough they did not hate our enemy too much. I am not talking about the Hitlers, Goebbels, Goerings, but I refer to the kids fighting against us.

But the unfortunate part of the whole thing is that even though people do not hate their fellow man, they think they do and the reason that they think they do is because maybe mob psychology or the way they had been taught, or just because they think it's the thing to do.

Your organization has taken over where single hands have failed and individual or a lot of individuals talking the same truths and fighting the same fight seem to get nowhere. Their voices seem to be lost in the wind. It requires just what you have done, a purpose, an unflagging determination to bring these truths to all our people.

While men lie fighting and dying together color and creed become relegated to their proper place of unimportance. A soldier lying wounded on the battlefield doesn't care if the hands that lifted him out of the stretcher and carried him to safety were black or white. Nor in a hospital does he ask if the life saving blood he gets came from a Catholic, Protestant or Jew. A funny thing a bullet has no name on it, it merely says to whom it may concern.

★ ★ ★

These lessons that our millions of servicemen learned during the last war they brought home with them and they have become ambassadors in your cause.

But I think we and they should redouble our efforts at this time because there may be no one left to profit from the lessons of a next war. Therefore, we should look beyond the ocean that borders our land. We are living in a world in which tension and the threat of war seem to be the order of the day and yet we all know that the vast majority of people of the world do not, like us, want war, and that they, like us, long for peace and the pursuit of happiness.

What a day it will be when Brotherhood encompasses the world, when nations look upon each other with friendship and understanding that we are now attaining among our people in this country, when creed, distrust and suspicion are eradicated, and this organization of yours is disbanded because it has no further work to do.

What a day it will be when people of all nations, colors, and creeds grasp hands together in happiness, security and dignity.

That day we are all hoping will come.

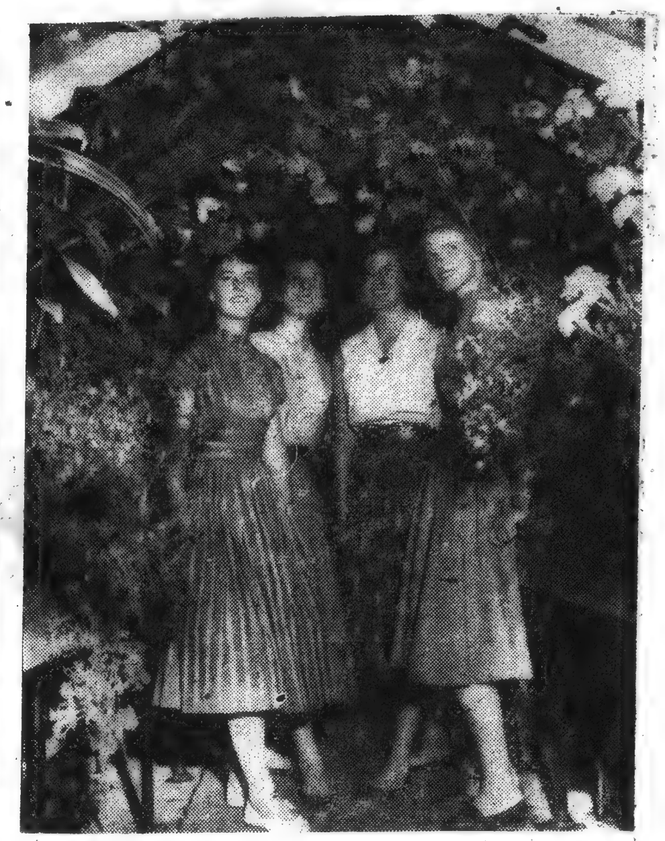
[52]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 8 - 1955

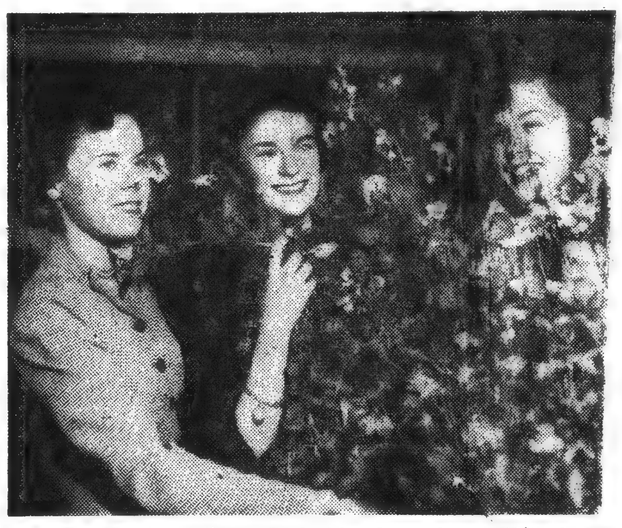
GENERATIONS OF WELLESLEY daughters have shared the good fun and hard work of college benefits. Flower sellers next Saturday night at Symphony Hall where the favorite blossom will be tiny Hawaiian orchids flown in especially for the occasion will include alumnae daughters Jun Uramatsu from Tokyo; Kathleen P. Krygier of Wilmington, Del., and Nancy Howe of Belmont.



BASKETS HEAPED HIGH with bright flowers will be carried by Adelaide Foisie of Milton, Nancy Turner, Austin, Tex.; Louise Stover, Ardsley-on-Hudson, New York; and Yvonne Laan of New Orleans, La.

CHECKING THE TABLE LIST for Saturday's benefit Wellesley Night at Pops are Sherley L. Goodwin of Louisville, Ky., Kathleen Krygier of Wilmington, Del., Nancy Ellen Moore of Mamaroneck, N. Y., and Catherine M. Smith of Montgomery, Ala.

047



A SPRINGTIME PREVIEW of handsome long stemmed pansies is given flower sellers Roxanne Jope of Winchester, Jean Richmond of Chestnut Hill, and Diane Beers of Melrose.

GETTING READY for Wellesley Pops which brings money to their Student Aid Funds are flower sellers Mette Oeseon of Norway, Louise Murray of Melrose, and Margot Peterson of Wellesley Hills.

These mothers and daughters, like so many others throughout the nation on this Mother's Day, are concerned not only with their own families and their place in the community, but with the ever-increasing need for the wonderful work done by the Girls' Clubs of America. Today marks the beginning of the annual Girls' Clubs Week, and in Boston the two fine clubs in Charlestown and South Boston will have a special program every day this week. There can't be too many cooks when they're getting ready the Mother's Day turkeys at the Girls' Clubs. Cooking classes are among the reasons for the biggest activity attendance in the 18-year-old history of the clubs, and there is a long waiting list of youngsters who would love to be able to learn how to cook and sew and type. Volunteer teachers are needed at both clubs. *(See pictures on pages A-4 and A-5).*

[53]

Society

MARJORIE WATTS SHERMAN *Editor*

TRADITIONAL AND PLEASANT to Bostonians and to visitors from all over the country are the Pops Concerts at Symphony Hall. This year, as in all others, benefits are scheduled for nearly every night of the season. Wellesley College Night at the Pops is to be next Saturday, May 14 and proceeds will be donated to the Student Aid Fund. Checking on the flower supply for the corps of pretty flower sellers are Mrs. Herbert V. Kibrick, president of the Boston Wellesley College Club which sponsors the benefit; Susan Martin, president of the freshman class and Mrs. John A. Baybutt, chairman of the Pops Committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
MAY 8 - 1955

ARTHUR FIEDLER (left), conductor of Boston "Pops" Orchestra and George Wein (right), director of Newport Jazz Festival, present plaques to Lawrence Berk, head of Berklee School of Music in Boston, where the "Down Beat Hall of Fame Jazz Museum" was established. Plaques are awarded annually in national poll to outstanding musicians.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 8 - 1955

GUILD'S POPS NIGHT

Guild of the Infant Saviour's Blossom Time at Pops is planned for Saturday, May 21, at Symphony Hall. Mrs. John H. Flynn, chairman, has as members of her committee, Mrs. William P. Carley, Mrs. Daniel J. Flood, Miss M. Frances Dillon, Mrs. Nicholas A. Gallagher, Mrs. Carl J. Gill, Mrs. Edward F. Goode, Mrs. James M. Graham, Miss R. Esther Keany, Mrs. Edward J. Kenney, Mrs. Francis H. McCabe, Mrs. John F. McManus, Mrs. Vincent P. Morton, Mrs. Thomas H. O'Connor, Mrs. John R. Povah, Mrs. William R. Reid and Mrs. J. Frederick Spence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
MAY 8 - 1955

'Dartmouth Night' At Pops Set May 18

The annual "Dartmouth Night" at the Boston Popes Concert will be held May 18, with the proceeds of the ticket sale going to the Greater Boston Scholarship Fund of the Dartmouth Alumni Association.

General chairman of the Pops committee is John Williamson of Wellesley.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 8 - 1955

B. C. NIGHT AT POPS

Boston College Intown's "Night at Pops" is scheduled Sunday evening, May 29, at Symphony Hall. In charge of tickets is Francis X. Holland.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 8 - 1955

Journeys Through New England

YOUR BOSTON POST INSPECTION TOUR — A.L.A.

By PHILIP C. WALLWORK
Director of Public Relations, A. L. A.

There are few recreational areas that are in such close proximity to metropolitan areas in the entire country as the Berkshire region in western Massachusetts and New England can well be proud to call it their own.

Consequently, it's not surprising to find almost more New York cars than Massachusetts ones as the area is only a two and a half hour drive from New York city and only about an hour from Albany. However, Bostonians can get to the Berkshires easily in four hours over excellent scenic roads.

For any of you who have never spent a day or week end in the Berkshire Hills, by all means don't miss it. Deep shaded valleys, soft rolling hills, majestic mountains, beautiful sparkling lakes and clear-running streams—in fact, everything the doctor ordered.

Start on Worcester Pike

Getting there and returning is almost as pleasant as the area itself. The Worcester pike to U. S. 20 and then No. 20 right through Springfield outskirts, where Highway 20A turns off to the right and later rejoins No. 20 after bypassing Springfield. At Woronoco follow Highway 23 to Great Barrington, Mass.

Route 23, although less well known than other scenic roads, is a truly beautiful trip—by pleasant farms, swift running streams, and field after field of wildflowers.

You'll notice a change in overnight accommodations in Berkshire area compared with other sections of the country. There are not many motels as such but many charming inns and resorts where travelers stay overnight and frequently remain to spend a week or two. Such a place is the Jug End Barn, about five miles past Great Barrington in South Egremont, Mass., where we made our headquarters. A truly outstanding spot for a night's rest—but there's something more. Saddle horses, a swimming pool, tennis courts, recreation hall with nightly dancing, easy-walking mountain trails, shuffle-board, badminton and really fine food served family style. Of special interest at Jug End is that Manager Lew Crafts has installed an honor system of payment for such extras as riding or renting bicycles, or cokes, cigarettes, etc. At the end of your stay, just tell the clerk what extras, if any, you've had or made use of.

Berkshire Music Festival

North of Great Barrington on U. S. 7 are the pleasant, quiet towns of Stockbridge and Lennox and the world-famous Berkshire Music Festival in Lennox. Even if you go when there are no concerts, (concert season July 6 to Aug. 14) be sure to visit the grounds of the music centre.

Just north of Lennox is Pittsfield and if you really want to get the most out of your Berkshire trip, stop in at the Berkshire Hills Conference managed by John Dowling. They'll tell you everything you'd ever want to know about the area and also recommend stopping places and restaurants.

U. S. 7 gets prettier as you go north and if you're a fishing bug there's no better place than the Green River and many other mountain streams and lakes along the road.

At Williamstown, we turn off onto the famous Mohawk Trail (route 2) for the trip back to Boston, but before you do, get out of the car and walk around this lovely town, the home of Williams College. New England colleges are famed for, among other things, for being picturesque. In fact pictures of ivy-covered college buildings have long been a New England trademark. Get the camera out here for sure.

The Mohawk Trail originally was just that—a path through the woods and over mountains used by the Indians—and later the settlers as they headed west, widened the trail for their wagons. Now it is a fine paved road—but an engineering marvel itself.

Describing the trail would require more space than we have here but let it suffice to say that the A.L.A., Travel Department probably gets more requests for a route along the trail than for any other single road in the country.

Highway 2 all the way back to Boston ends our Berkshire trip. Next week we're off to Maine and Lake Sebago.

[54]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 8 - 1955

Mrs. Robert M. P. Kennard (left) chairman for opening night at Pops which benefitted the Grenfell Mission, arrives at Symphony Hall with her dinner guests, Mrs. A. W. K. Billings and Mrs. Charles F. Toppan.

Arriving at Symphony Hall for Tuesday's opening of the Pops 70th season are (left to right) Mrs. Richard Finnegan, Mrs. Edward F. Barry, Mrs. Timothy Lyons and Mrs. Walter Timilty.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 8 - 1955

Symphony Orchestra

Playing Better Now, But Sounds French

By TUCKER KEISER

Two factors guide the evaluation of the Boston Symphony season just concluded, the playing of the orchestra itself and the music programmed. Happily, both show a decided improvement over the previous year. Since the Boston Symphony is the very centre of the community's musical life, we must guard its standards jealously.

While the playing has been noticeably better this year in the techniques of performance, the orchestra is now a reflection of the conductor's tonal temperament. The hundred musicians, at his bidding, can deftly perform in that light, overly-bright texture with its characteristic nasal sound so beloved by the French, without consciously striving for it. There is no orchestra today which can perform with such glittering, diamond brilliance as the Boston Symphony. This has now been substituted for the full, rounded sonority, so internationally admired under the Koussevitzky regime.

The orchestra will undoubtedly continue to sound more and more French as long as Mr. Munch is its artistic mentor, though the acquired style is alien to most of the musicians in the band. Whenever Richard Burgin, Monteux, or Cantelli is leading, the players are given a loose tonal rein, and we once again hear gorgeous sound, familiar and stirring.

An example of this lightening up of the texture is Mr. Munch's decision not to replace two double basses, that instrumental line that gives great solidarity to the tonal body. Instead he is adding two lighter voiced cellos.

Less Exuberance

In spite of Beethoven's Fifth Symphony on the last program, the moments of loss of control have been rarer this year; the conductor has been swept away by the emotional impact of the score less, reacting rather than conducting. The weekly coast-to-coast broadcasts have undoubtedly put a brake on his exuberance. Broadcasting companies have a way of expecting a work clocked at 36 minutes to end at 36 minutes on the nose. Anything over or under poses no end of problems.

As might be expected, Beethoven leads the composer's list with 7 different works from a total of 87; Bach and Mozart are runners-up with 6 each, and Tchaikovsky and Wagner have 5 apiece. Of the 47 composers represented, only 8 were American. Though Boston was once the centre for premieres, there were only two last season, Barber's "Prayers of Kierkegaard" and Martinu's "Fantaisies Symphoniques." However, 15 works by standard composers received first performances at these concerts.

The controversy over the amount of contemporary music in Symphony Hall, which began in the newspapers but soon spilled over into radio forums, was curiously pointless. The amount of contemporary music has been relatively small.

The most exciting afternoon was Igor Markevitch's debut in March in which he did a breathtaking performance of Stravinsky's "The Rite of Spring." Indeed he was the most impressive conductor to make his debut here in the past 10 years, Cantelli included.

The soloist who created the deepest impression on the audience was Victoria de los Angeles, singing Berlioz' "Summer Nights," sensitively accompanied by Mr. Munch.

Mr. Munch's finest hour was his repeat performance of Berlioz' "The Damnation of Faust." The conductor, less obviously jittery than before, added a breadth and relaxed expansiveness to the score, making it a truly memorable event.

However, there is one bit of advice concerning next year's programs; let's have less choral works. At the beginning of the past season it was predicted here that the subscribers would not fill the hall at those programs. This is precisely what happened.

Roughly a third of the concerts contained a major choral work. Despite the fact that Mr. Munch is best in this kind of music, the number of empty seats (all sold, it is true) was appallingly large. If the subscribers, who will take most anything without raising a fuss, have such little interest in choral works, why force it on them?

Concerts of The Week

TODAY

Gardner Museum. James de la Fuente, violinist. 2 p. m. Free.

Kresge Auditorium. Dedication concert of new M.I.T. Auditorium. M.I.T. Chorus and Orchestra presenting premiere of Aaron Copland's "Canticle of Freedom." 3:30 p. m.

Sanders Theatre. Harvard-Radcliffe Orchestra. 8:30 p. m.

* * *

MONDAY

Sanders Theatre. World premiere of Theodore Chandler's opera, "The Pot of Fat." 8:30 p. m.

* * *

TUESDAY

Gardner Museum. Charles Matheson, tenor; Norma-Lee Kalberg, pianist. 2:45 p. m. Free.

* * *

WEDNESDAY

Jordan Hall. N. E. Conservatory Chorus and Orchestra. Handel—"Alexander Balus," oratorio. First American performance. 8:30 p. m.

Boston University Theatre. B. U. Chorus and Orchestra. Alan Hovhaness—"The Easter Cantata," and Berlioz—"Te Deum." 8:30 p. m.

* * *

THURSDAY

Gardner Museum. Rodney Pierce, oboist; Louis Stephen, pianist. 2:45 p. m. Free.

Jordan Hall. Woodwind Quintet. Fernand Gillet directing. 8:30 p. m. Free.

* * *

FRIDAY

Boston University Theatre. Kurt Weill—"The Threepenny Opera." Performances Friday, Saturday and Sunday at 8:30 p. m.

* * *

SATURDAY

Gardner Museum. Phyllis Juster, soprano; Roland Nadeau, pianist; Dolores Rodriguez, accompanist. 2:45 p. m. Free.

* * *

SUNDAY

Gardner Museum. Catherine Bunn, soprano. 2 p. m. Free.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

MAY 8 - 1955

Nancy Meaker With Glee Club

NEW LONDON, N. H. — Miss Nancy Meaker of Waterbury was one of the 59 members of the Colby Glee Club who traveled to Boston to appear with the Boston Pops Orchestra in Boston's Symphony Hall on the evening of May 8.

Miss Meaker, a graduate of Waterbury High School, is the daughter of Atty. and Mrs. R. S. Meaker of 9 Union St., Waterbury

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 8 - 1955

LISTENING TO POPS recordings so they can enjoy these famous Boston concerts some day are Susan, Will, and Hank Keene, children of Mr. and Mrs. Henry R. Keene of Dedham. Mrs. Keene is helping plan Beaver Country Day School's annual Night at Pops, May 20th.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 8 - 1955

HARRY ELLIS DICKSON, conductor of the Pops concerts now in the second week of their 70th season at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Sun
LOWELL, Mass.
Independent
Circ. 25,907

MAY 8 - 1955

Janice Spurr and Beverly Rounds were among 59 members of the Colby glee club who traveled to Boston to appear with the Boston Pops orchestra in Symphony hall. "Colby Night at Pops" is an annual, traditional subscription performance sponsored by the Boston Colby club, and the Glee club presents a group of songs at intermission. Miss Spurr is the daughter of Mrs. Albert H. Spurr, and Miss Rounds the daughter of Dr. and Mrs. Charles E. Rounds. Both are active in college affairs.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

Josef Orosz, tuba player with the Boston Symphony Orchestra, (left) plays an old instrument called a serpent, dating back to the 16th century, a forerunner of the present day bassoon, part of a collection of old time instruments on display in the Casadesus collection at Boston Symphony Hall. George Moleux of the Symphony accompanies him on the bass. Children from The Beethoven School in Newton, Mass., listening are: Carol Hersey, (seated) Kareny McGee and Jimmy Reuben.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

Programs for Second Week of Pops

The Pops concerts at Symphony Hall begin their second week of their 70th season. Pending the return of Arthur Fiedler, who is still a convalescent, Harry Dickson will conduct.

The programs for the week are here listed except for the concert of Sunday night, May 15, which will be taken over by the Massachusetts Institute of Technology.

Sunday Evening—*Marche Militaire, Schubert; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; Waltz from the Serenade for Strings, Tchaikovsky; Academic Festival Overture, Op. 80, Brahms; The Young Person's Guide to the Orchestra, Op. 34, Britten. (Speaker: Leonard Burkat.) Colby Junior College Glee Club. *Selection from "Kiss Me Kate," Porter. Hernando's Hideaway from "The Pajama Game," Adler and Ross; Sailors' Dance, Gliere.

Monday Evening — *Knightsbridge March, Coates; *Overture to "Orpheus in Hades," Offenbach; *Clair de Lune, Debussy; Polovetzian Dances from "Prince Igor," Borodin; Concerto for Two Pianos in E-flat, K. 365, Mozart. (Soloists: Zosia Jacynowicz, Leo Litwin); *Bolero, Ravel; *Selection fr "South Pacific," Rodgers; Sandpap Ballet, Anderson; Second Regiment Connecticut March, Reeves.

Tuesday Evening—Coronation March from "The Prophet", Meyerbeer; Suite from "The Water Music", Handel–Harty; Pavane, Faure; Prelude to "The Mastersingers of Nuremberg", Wagner; Tale from the Vienna Woods, Waltzes, Strauss; Gypsy Dance from "Carmen", Bizet; Rhapsody in Blue, Gershwin (Soloist: Leo Litwin); Selection from "Oklahoma!" Rodgers; The Glow Worm Turns, Lincke–Bodke; Saber Dance from "Gayne", Khachaturian.

Wednesday evening, Harvard Business School Night—Up the Street, March, Morse; Overture to "Beautiful Galatea," Suppe; Meditation from "Thais," Massenet (Solo Violin: Alfred Krips); Finale from Symphony No. 4, Tchaikovsky; Invitation to the Dance, Weber–Berlioz; Bacchanale from "Samson and Delilah," Saint-Saens. The Harvard Business School Tycoons. Many Happy Returns, arr. by Mason; The Typewriter, Anderson; Look Sharp—Be Sharp, Merrick–Bennett.

Thursday Evening—Rakoczy March, Berlioz; Suite from "The Nutcracker," Tchaikovsky; Ave Maria, Bach–Gounod (Solo Violin: Alfred Krips); Overture to "Tannhauser," Wagner; The Young Person's Guide to the Orchestra, Op. 34, Britten (Speaker: Leonard Burkat) University of New Hampshire Concert Choir—Karl H. Bratton, Director. Selection from "Can-Can," Porter; Tviana, Hayman; Procession of the Sardar from "Caucasian Sketches," Ippolitov–Ivanov.

Friday Evenings, Lasell Junior College Night—Polonaise from "Eugene Onegin," Tchaikovsky; Roman Carnival, Overture, Berlioz; Valse Triste, Sibelius; Aurora, H. M. Dunham; Suite from "Carmen," Bizet; Orpheus Club of Lasell Junior College, George Sawyer Dunham, director. Selection from "Guys and Dolls," Loesser; Butler's Holiday, Anderson; Hungarian Dance No. 5, Brahms.

Saturday evening—Wellesley College Night—Wedding March from "Le Coq d'Or," Rimsky–Korsakoff; Overture to "Mignon," Thomas; Pavane, Faure; Dance of the Hours from "La Gioconda," Ponchielli; Concerto for Two Pianos in E flat, K. 365 (First Movement), Mozart (soloists: Elsie Finkelstein Sears, '33, and Irene DuBois); Waltzes from "Der Rosenkavalier," Strauss; Suite from the Ballet "Gayne," Khachaturian; Selection from "Kiss Me Kate," Porter; The Typewriter, Anderson; Gypsy Dance from "Carmen," Bizet; Wellesley Alma Mater.

BOSTON TRAVELER, TUESDAY, MAY 10, 1955

Pops Soloist

LEO LITWIN will be piano soloist tonight with Boston Pops Orchestra in Gershwin's "Rhapsody in Blue."

BOSTON TRAVELER, MOND

Nabs

Conducts Pops

HARRY DICKSON will conduct the second week of the Boston Pops Orchestra concerts, during the convalescence of Arthur Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 8 1955

[56]

Contributions to the Symphony Light a Beacon to the Future

THE BOSTON SYMPHONY—Industry contributes only little more than 3 percent of its support.

Why Good Music Is Good Business

By CYRUS DURGIN

"You Easterners are decadent. You're old-fashioned. You don't have nearly enough enterprise or imagination."

The big, ruddy, opinionated man from Oregon threw that at me some eight years ago, but the resulting deep burn kept it in memory. He was a big operator and wealthy, owning a lot of timber, and he was talking, of course, about Easterners in terms of their business methods.

Just the other day his remark churned up out of the past when I was reading some figures concerning support of symphony orchestras by business, in a report of the American Symphony Orchestra League, Inc. Samuel R. Rosenbaum, former vice president of the Philadelphia Orchestra Association, lawyer and financial man, was doing the reporting.

★ ★ ★

"In many cities business interests and industry are recognizing the plus-value in maintaining a symphony series in their cities. In Detroit nearly 70 percent of the maintenance fund (above concert revenue) is contributed by them (nearly $275,000 per annum). In Houston it is 67 percent ($120,000); in Minneapolis and Pittsburgh, over 60 percent ($170,000) each; Kansas City, 75 percent ($65,000); San Antonio, 58 percent ($88,000);; Atlanta, 61 percent «$36,000); Indianapolis, 55 percent ($72,000); and it is an average of over 50 percent in 15 cities which maintain symphony concerts outside New York, Boston and Philadelphia."

"Outside New York, Boston and Philadelphia." Perhaps my acquaintance from Oregon had something.

How much did business contribute to the support of the Boston Symphony Orchestra in the last fiscal year?

The amount from business was $8322.29, quoted by Dr. Palfrey Perkins at the annual meeting last March of the Society of Friends of the Boston Symphony—$8322.29 out of a total of $252,104 contributed by 4303 Friends, or a little more than 3 percent!

★ ★ ★

Not an impressive showing, but let us not conclude that we are so far behind as the man from Oregon implied. We do things rather more slowly here in New England, but give us time and we usually do them well.

In little more than 35 years we have come, in support of our cultural treasure and international institution, from the private generosity of Henry Lee Higginson through the period of large gifts from a few wealthy citizens to the period of small but numerous gifts from individuals of less affluence, and now, in the most recent phase, to active contribution by business, private and corporate.

The thing is, that business has begun to recognize the worth of donating money to the Boston Symphony. It has begun to recognize that the Orchestra is one of our prime assets, as much as the college, museums, medical centers and certain other institutions which collectively make this city an important provincial capital.

* * *

A beginning, however, is but a beginning. Much more remains to be done, not exclusively in urging larger amounts from the 82 business firms alreaady registered as contributors, but in securing donations of comparable amounts from a much greater number of commercial and financial enterprises. It is the structure with a firm, broad base which endures.

The time has passed when it was necessary to explain why business should concern itself with support of an artistic institution. Anyone who has read the newspapers over the last two years has seen it all in cool, calm type.

As Rosenbaum phrased part of the case. . . "the Symphony . . . is an asset to the town that directly benefits business and industry by the attraction it offers to families of the better-type workers. They like to come to such a place and stay there when they come."

* * *

It will take time for business as a whole to form the view that annual contributions to the Boston Symphony Orchestra is as valuable a public service as contribution to the Red Cross, Community Fund and other such assistances to the common good.

But the habit will have to be formed, for concentration of the nation's wealth has been passing more and more from the individual to the larger forms of corporate business in this age of mergers.

Probably we may look forward to a time when business response to the Symphony's financial needs will be vastly quickened and enlarged.

But until that point is reached, we must all continue to think about it and talk about it. Every business that contributes, lights a beacon to the future of all of us.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

Josef Orosz, tuba player with the Boston Symphony Orchestra, (left) plays an old instrument called a serpent, dating back to the 16th century, a forerunner of the present day bassoon, part of a collection of old time instruments on display in the Casadesus collection at Boston Symphony Hall. George Moleux of the Symphony accompanies him on the bass. Children from The Beethoven School in Newton, Mass., listening are: Carol Hersey, (seated) Kareny McGee and Jimmy Reuben.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 8 - 1955

Programs for Second Week of Pops

The Pops concerts at Symphony Hall begin their second week of their 70th season. Pending the return of Arthur Fiedler, who is still a convalescent, Harry Dickson will conduct.

The programs for the week are here listed except for the concert of Sunday night, May 15, which will be taken over by the Massachusetts Institute of Technology.

Sunday Evening—*Marche Militaire, Schubert; Excerpts from Act III, "The Mastersingers of Nuremberg," Wagner; Waltz from the Serenade for Strings, Tchaikovsky; Academic Festival Overture, Op. 80, Brahms; The Young Person's Guide to the Orchestra, Op. 34, Britten (Speaker: Leonard Burkat); Colby Junior College Glee Club, *Selection from "Kiss Me Kate," Porter; Hernando's Hideaway from "The Pajama Game," Adler and Ross; Sailors' Dance, Gliere.

Monday Evening — *Knightsbridge March, Coates; *Overture to "Orpheus in Hades," Offenbach; *Clair de Lune, Debussy; Polovetzian Dances from "Prince Igor," Borodin; Concert for Two Pianos in E-flat, K. 365, Mozart (Soloists: Zosia Jacynowicz, Leo Litwin); *Bolero, Ravel; *Selection from "South Pacific," Rodgers; Sandpaper Ballet, Anderson; Second Regiment Connecticut March, Reeves.

Tuesday Evening—Coronation March from "The Prophet", Meyerbeer; Suite from "The Water Music", Handel-Harty; Pavane, Faure; Prelude to "The Mastersingers of Nuremberg", Wagner; Tales from the Vienna Woods, Waltzes, Strauss; Gypsy Dance from "Carmen", Bizet; Rhapsody in Blue, Gershwin (Soloist: Leo Litwin); Selection from "Oklahoma!" Rodgers; The Glow Worm Turns, Lincke-Bodge; Sabre Dance from "Gayne", Khachaturian.

Wednesday evening, Harvard Business School Night—Up the Street, March, Monk; Overture to "Beautiful Galatea," Suppe; Meditation from "Thais," Massenet (Solo Violin: Alfred Krips); Finale from Symphony No. 4, Tchaikovsky; Invitation to the Dance, Weber-Berlioz; Bacchanale from "Samson and Delilah," Saint-Saens. The Harvard Business School Tycoons, Many Happy Returns, arr. by Mason; The Typewriter, Anderson; Look Sharp—Be Sharp, Merrick-Bennett.

Thursday Evening—Rakoczy March, Berlioz; Suite from "The Nutcracker," Tchaikovsky; Ave Maria, Bach-Gounod (Solo Violin: Alfred Krips); Overture to "Tannhauser," Wagner; The Young Person's Guide to the Orchestra, Op. 34, Britten (Speaker: Leonard Burkat); University of New Hampshire Concert Choir—Karl H. Bratton, Director. Selection from "Can-Can," Porter; TViana, Heyman; Procession of the Sardar from "Caucasian Sketches," Ippolitov-Ivanov.

Friday Evening, Lasell Junior College Night—Polonaise from "Eugene Onegin," Tchaikovsky; Roman Carnival, Overture, Berlioz; Valse Triste, Sibelius; Aurora, H. M. Dunham; Suite from "Carmen," Bizet. Orpheus Club of Lasell Junior College, George Sawyer Dunham, director. Selection from "Guys and Dolls," Loesser; Bugler's Holiday, Anderson; Hungarian Dance No. 5, Brahms.

Saturday evening—Wellesley College Night—Wedding March from "Le Coq d'Or," Rimsky-Korsakoff; Overture to "Mignon," Thomas; Pavane, Faure; Dance of the Hours from "La Gioconda," Ponchielli; Concerto for Two Pianos in E flat, K. 365 (First Movement), Mozart (soloists: Elsie Finkelstein Sears, '33, and Irene DuBois); Waltzes from "Der Rosenkavalier," Strauss; Suite from the Ballet "Gayne," Khachaturian; Selection from "Kiss Me Kate," Porter; The Typewriter, Anderson; Gypsy Dance from "Carmen," Bizet; Wellesley Alma Mater.

BOSTON TRAVELER, MOND

BOSTON TRAV

BOSTON TRAVEL

Nabs

Conducts Pops

HARRY DICKSON will conduct the second week of the Boston Pops Orchestra concerts, during the convalescence of Arthur Fiedler.

Pops Soloist

LEO LITWIN will be piano soloist tonight with Boston Pops Orchestra in Gershwin's "Rhapsody in Blue."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 8 1955

[56]

Contributions to the Symphony Light a Beacon to the Future

THE BOSTON SYMPHONY Industry contributes only little more than 3 percent of its support.

Why Good Music Is Good Business

By CYRUS DURGIN

"You Easterners are decadent. You're old-fashioned. You don't have nearly enough enterprise or imagination."

The big, ruddy, opinionated man from Oregon threw that at me some eight years ago, but the resulting deep burn kept it in memory. He was a big operator and wealthy, owning a lot of timber, and he was talking, of course, about Easterners in terms of their business methods.

Just the other day his remark churned up out of the past when I was reading some figures concerning support of symphony orchestras by business, in a report of the American Symphony Orchestra League, Inc. Samuel R. Rosenbaum, former vice president of the Philadelphia Orchestra Association, lawyer and financial man, was doing the reporting.

★ ★ ★

"In many cities business interests and industry are recognizing the plus-value in maintaining a symphony series in their cities. In Detroit nearly 70 percent of the maintenance fund (above concert revenue) is contributed by them (nearly $275,000 per annum). In Houston it is 67 percent ($120,000); in Minneapolis and Pittsburgh, over 60 percent ($170,000) each; Kansas City, 75 percent ($65,000); San Antonio, 58 percent ($88,000); Atlanta, 61 percent ($36,000); Indianapolis, 55 percent ($72,000); and it is an average of over 50 percent in 15 cities which maintain symphony concerts outside New York, Boston and Philadelphia."

"Outside New York, Boston and Philadelphia." Perhaps my acquaintance from Oregon had something.

How much did business contribute to the support of the Boston Symphony Orchestra in the last fiscal year?

The amount from business was $8322.29, quoted by Dr. Palfrey Perkins at the annual meeting last March of the Society of Friends of the Boston Symphony —$8322.29 out of a total of $252,104 contributed by 4303 Friends, or a little more than 3 percent!

★ ★ ★

Not an impressive showing, but let us not conclude that we are so far behind as the man from Oregon implied. We do things rather more slowly here in New England, but give us time and we usually do them well.

In little more than 35 years we have come, in support of our cultural treasure and international institution, from the private generosity of Henry Lee Higginson through the period of large gifts from a few wealthy citizens, to the period of small but numerous gifts from individuals of less affluence, and now, in the most recent phase, to active contribution by business, private and corporate.

The thing is, that business has begun to recognize the worth of donating money to the Boston Symphony. It has begun to recognize that the Orchestra is one of our prime assets, as much as the college, museums, medical centers and certain other institutions which collectively make this city an important provincial capital.

• • •

A beginning, however, is but a beginning. Much more remains to be done, not exclusively in urging larger amounts from the 82 business firms already registered as contributors, but in securing donations of comparable amounts from a much greater number of commercial and financial enterprises. It is the structure with a firm, broad base which endures.

The time has passed when it was necessary to explain why business should concern itself with support of an artistic institution. Anyone who has read the newspapers over the last two years has seen it all in cool, calm type.

As Rosenbaum phrased part of the case. . . "the Symphony . . . is an asset to the town that directly benefits business and industry by the attraction it offers to families of the better-type workers. They like to come to such a place and stay there when they come."

• • •

It will take time for business as a whole to form the view that annual contribution to the Boston Symphony Orchestra is as valuable a public service as contribution to the Red Cross, Community Fund and other such assistances to the common good.

But the habit will have to be formed, for concentration of the nation's wealth has been passing more and more from the individual to the larger forms of corporate business in this age of mergers.

Probably we may look forward to a time when business response to the Symphony's financial needs will be vastly quickened and enlarged.

But until that point is reached, we must all continue to think about it and talk about it. Every business that contributes, lights a beacon to the future of all of us.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

MAY 10 1955

Musician Has Worries

About People

By GRACE DAVIDSON

Musician Josef Zimbler of 1060 Beacon st., Brookline, who plays the cello in the Boston Symphony Orchestra and conducts a sinfonietta of 17 players, has some unusual worries.

He is deeply troubled because there are so few good string players. He says there is a tremendous need for men who can play the violin. The music market, he finds, is glutted with chaps who fool around with the clarinet, the trombone and saxophone but who are not musicians.

Grace Davidson

The public school system, he contends, is responsible for the lack of respect for "the strings." The boys who fail to make the football team are encouraged to find solace in the school band. They put on a gaudy uniform and learn to make noise with the wind and brass instruments.

"Some of these boys would become fine musicians if their talents were directed to the violin," said Mr. Zimbler. "But it requires time, good teaching and application to play the violin well. You can't fool around with the violin or the cello."

The Boston Symphony Orchestra will increase their cello players from four to six next year, he stated. Good orchestras everywhere are seeking able string players.

"Unfortunately, schoolboys think 'he-men' don't play string instruments," he said.

* * *

Another of Mr. Zimbler's worries concerns his wife's progress as a singer. He wants his wife to have a musical career but he does not want her career to become too important.

"It has already become too important," he said. "It's too much work for her to take care of me and her career."

Helen Zimbler

Said the blonde and good-looking Helen Zimbler, "I don't complain."

"That's true," Mr. Zimbler replied, "but to be an efficient wife and an ambitious singer is too much for a woman. I know because I've been through it before." He explained that his first wife, whom he married in his early youth, developed an ardent ambition for a singing career which ended their marriage. He does not want it to happen again.

Mrs. Zimbler said with smile, "My husband seems to be fated to have a wife with ambitions to sing."

Mr. Zimbler quickly interrupted, "I want you to sing because you sing well but don't let it become too important."

Unlike Josef Zimbler, stage and movie actor Arnold Moss, who was a Brooklyn school teacher, has no worries. Since he stopped worrying, some pretty wonderful things happened to him, he said the other day. He played last week with Katharine Cornell at the Colonial Theatre. He has also appeared with the Boston Symphony Orchestra, reading for music that called for words. Now he is to be seen in Warner Bros. picture, "Jump Into Hell," the story of the gallant stand at DienBienphu, in which he plays the general.

Joseph Zimbler

When he is at home at his Long Island house, he spends his time in wood-working. He has made all his furniture and a 20-foot outboard motor boat. Slim and sleek in appearance, this Brooklyn-born man is often mistaken for a Frenchman; he does not look like a former school teacher or a man with talents for cabinet-making.

He was asked if talent is discernible at once. He replied, "In 30 minutes you can tell if a person has or has not talent."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6,382

1955

Beth Israel Junior Auxiliary Pops Night

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening on Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly [illegible] announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 10 1955

SOCIETY: Boston Architects to Give Scholarships Tonight

By MARJORIE W. SHERMAN

A distinguished company of Bostonians will sit down together at dinner tonight at an annual meeting which dates back 88 years. Members of the Boston Society of Architects and their guests will gather at 6:30 at the Harvard Club.

For the first time, the Boston Society of Architects' Scholarship to the Boston Architectural Center, which was established this year by Mrs. John W. Ames in memory of her husband, a noted architect, will be awarded at the dinner.

Also to be announced are the Rotch Traveling Scholarship, for which Wallace K. Harrison will be the speaker, and the Harleston Parker Medal, to be awarded by James Ford Clapp Jr. The student winner of the new B. S. A. Scholarship will be announced by Edwin F. Goodell Jr., chairman of the scholarship committee.

The B. S. A. executive board includes Isidor Richmond, Joseph P. Richardson, Harry Gulesian, Edwin T. Steffian, and members of the executive committee, A. Osborne Willauer, Royal Barry Wills, James C. Hopkins, Neil A. Connor and Ernest Notz.

(Bachrach)

AN AUGUST 6TH wedding is planned by Miss Regina Daly, daughter of Mr. and Mrs. J. Oliver Daly of Auburndale, to Robert W. Lundstrom of Evanston, Ill., son of Mr. and Mrs. Axel H. Lundstrom of Madison, Wis. She was graduated from Wheelock College and her fiance studied at the University of Wisconsin.

SHARING A NIGHT AT POPS are Middlebury, Wells, Goucher, and Dartmouth Colleges. The concert on May 18 at Symphony Hall will be sponsored by the Boston Middlebury Alumnae Association for benefit of the Scholarship Fund.

Table reservations have been made by Mrs. T. J. Homer, Mrs. E. P. Adams, Mrs. Harlow Russell, Mrs. A. S. Hunter, Miss Paula Knight, Mrs. J. W. Boyd, Miss Dorothy Abel, and Mrs. T. R. Jackson. Chairman of the Middlebury Pops committee is Carolyn Wildegren, 19 Garfield st., Cambridge.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Conducts Pops

HARRY DICKSON will conduct the second week of the Boston Pops Orchestra concerts, during the convalescence of Arthur Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 9 1955

City Hospital Friends To Meet Wednesday

The Friends of the Boston City Hospital will hold their annual meeting Wednesday at 2 p.m. in Vose House at the hospital.

Dr. Maxwell Finland, associate professor at Harvard Medical School and associate director of the Thorndike Memorial Laboratory, will speak on "The Advances in the Management of Infectious Diseases."

Tickets for the Friends night at the Boston Pops concert June 1 may be obtained at this meeting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 9 1955

Pops Still Tops

Second Week Of Season

By ROSAMOND WHEELER, Society Editor

The Pop concerts this year again are enjoying the popularity which gave them their name. They're now entering their second week of the season.

Tonight's benefits Connecticut College. Smith and Vassar alumnae are sponsoring tomorrow's for scholarship funds.

Lasell, at 104, one of the oldest junior colleges in the United States, will take over Friday. It has had a Night at Pops for more consecutive years than any other girls college.

High point of the evening will be the 208-voice Orphean Club's performance of the Scene and Prayer from Mascagni's "Cavalleria Rusticana." George Sawyer Dunham, club director, will lead the group as he has done at all 25 previous Pops.

You can get tickets by telephoning Lasell Junior College, Auburndale.

At a small, family wedding, June 25, Laura C. Whiteside of Cochituate will be married to George T. Butts of Oklahoma City. It will be at the home of her parents, the Frederick S. Whitesides.

Rev. E. F. Chauncey of St. Peter's Church, Weston, will officiate at 3 o'clock. M. Kiplinger Hine Jr. of Bloomington, Ind., will be best man with the bride's brothers, Haven and Duncan, as ushers.

Henrietta Whiteside, a Windsor student, will be bridesmaid for her sister. Louise Harris of Brookline will be maid of honor for her college roommate. They'll be graduated from Oberlin June 12.

The future bridegroom assisted in the chemistry department at Oberlin a year ago, after his graduation from the University of Oklahoma. He'll take his bride, a '51-'52 [illegible], to Cleveland to make their home.

BOSTONIANS TO MONTREAL

Bostonians will be going to Montreal for the June 4 wed-

[57]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,211

MAY 1 1 1955

Boston Symphony 74th Season Notable for Zest and Variety

By CYRUS DURGIN

The 74th season of the Boston Symphony Orchestra, which conductor Charles Munch brought to a close a week ago last night was, I believe, notable for zest and variety. It was a lively, interesting season and one in which, most often, conductor and orchestra were at their most exceptional best. The comparatively few times when such was not the case only served to accentuate the rule.

Mr. Munch is a modest, sincere man and these qualities carry over into his music. He is also a man to whom dullness probably is abhorrent. I suspect that his brain and imagination frequently are kindled by the work in hand, and sometimes the flames leap too high in terms of speed and volume. The Beethoven Fifth Symphony, the actual closing work of the season, was an example, at least on Friday afternoon.

Mastery

Otherwise, however, Mr. Munch is a conductor of great mastery, both in the technical matters of handling the orchestra and in terms of expressive eloquence. Week after week in his sixth year among us, he brought us memorable accounts of great and lesser music. Very seldom, according to my books, was anything lackadaisical or short on verve.

It may be observed again that his ear is typically French. He likes a light, clear, sweet string tone and from woodwinds; he likes a bright timbre from the brass, and he is fond of robust percussion. I think he goes too far in bringing up the tympani, especially since he has placed the drums in a very resonant corner position. Why not, next season, try returning them to their classical place, at the rear of the orchestra in dead middle of the stage?

What, of all that Mr. Munch gave us in the seven months past, was most outstanding? To start, the complete score of the Ravel ballet, "Daphnis and Chloe," with the New England Conservatory Chorus and Alumni Chorus; second, Berlioz' "Damnation of Faust"; next, the Wagner music when Margaret Harshaw was soloist (and here Mr. Munch proved his exalted ability in the finale of "Goetterdaemmerung"). The abbreviated performance of the Bach B minor Mass, when the Harvard and Radcliffe choruses sang so well, was another high light; so were the repetition o Toch's Second Symphony, the revival of Debussy's "La Demoiselle Elue." Roussel's F major Suit and the Boston premiere of Menotti's candy-sweet Violin Concert with the incomparable Tossy Spivakovsky as soloist.

The new music? I much like Leonard Bernstein's Serenade (surely the best he has written. This estimate is an evaluation purely as music; whatever is its connection with Plato's "Symposium" is a secondary matter. Bohuslav Martinu's brisk, clever and refreshing Fantaisies Symphoniques was most engaging. The 12-tone Violin Concerto by Mario Peragallo was, to me, a solidly wrought and interesting piece, though not immediately popular with the public. Samuel Barber's "Prayers of Kierkegaard" was a sensitive and deeply-felt score and one written with high competence. I also was much impressed by the Hindemith Sinfonietta in E, which Mr. Burgin introduced. All of these deserve to be heard again. Carlos Chavez' mechanistic, coldly experimental Fifth Symphony you may have—if indeed, you want it!

Guest Conductors

We enjoyed a suitable number of guest conductors. In Pierre Monteux, whose 80th birthday "party" in the form of a special pension fund concert was an event of the season, we had an old friend, an elder statesman of thorough mastery and richly mellowed temperament.

Igor Markevitch, hitherto unknown as conductor in this country, proved a rare talent. He has brilliant technical command, sensitive feeling for style and a nature which responds to emotional music and yet is not overwhelmed by it. His performance of "La Sacre du Printemps" was really stupendous.

I continue to admire Guido Cantelli, although I hope, as he grows older, he will cast off some of that high tension which comes between him and full revealment of some music. His basic talent is enormous. Certainly his reading of the Verdi Requiem and the Respighi Roman sketches, the "Pines" and "Fountains," were vivid successes.

Mr. Burgin, ever increasing his flexibility and expressive powers, presented us with some of the most interesting works of the season. He is exceedingly valuable as associate conductor. Next year I hope he will manage to play some Mahler and Sibelius, two composers we need not expect from Mr. Munch because their music is alien to his artistic nature.

The list of soloists was unusually good. Claudio Arrau gave a truly splendid performance of Beethoven's C minor Piano Concerto; Vera Franceschi and Gary Graffman turned out to be most excellently equipped and promising young pianists; the abilities of pianist Leon Fleisher we already knew. To hear soprano Irmgard Seefried with this orchestra was a rewarding experience. So was the appearance of Joseph Fuchs in the Peragallo Concerto, and of Isaac Stern in Bernstein's music. Last, the B minor Mass quartet of soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm were as fine a group as one could have asked.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6,382

MAY 1 1 1955

Annual Simmons Night at Pops

The annual Simmons Night at Pops is being held on Tuesday, May 17, under the sponsorship of the Simmons Club of Boston. Simmons was one of the first colleges to hold "nights" at Pops, and the proceeds go to benefit the scholarship program.

The Glee Club, under the able direction of Burton Cleaves will sing. The Senior Flower Vendors with their trays of gardenias and carnations will add a colorful note.

Ilmi Saari Jones, a director of the club, is in charge and is assisted by Mary Massa. Reservations must be in by May [illegible].

Mrs. Richard P. Bonney of West Roxbury, president of the Boston Simmons Club, reports that many local graduates have already taken tables, and are anticipating an evening of delightful music in the company of their classmates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6,382

1955

Eastern Star Night At Boston Pops

Members and friesds of Roslindale Chapter, No. 104, and Contentment Chapter, No. 184, Order of Eastern Star, will be welcomed by Mrs. Laura Olsen, worthy matron, and Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 11 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Foster's Democrat (e)
DOVER, N. H.
Independent
Circ. 6,670

MAY 11 1955

UNH Night At Pops Thursday

DURHAM — University of New Hampshire Night at the Bostoh Pops will be presented Thursday night, May 12, at 8:30 p.m., Symphony Hall, Boston. The program will include the Boston Pops Orchestra under the direction of Arthur Fiedler and will feature, at intermission, the University of New Hampshire Concert Choir directed by Professor Karl H. Bratton.

This year marks the fifth annual appearance of the University Choir at Symphony Hall in a special musical program prepared for students, faculty, alumni, and friends of the University. The event is sponsored by the Boston UNH Alumni club in cooperation with the management of Symphony hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,250 free

MAY 1 2 1955

ELSIE SEARS of Brookline will play a Mozart concerto for two pianos with Irene Dubois at Wellesley College night at Pops next Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 11 1955

The Paideais League of Boston will be among those enjoying a night at Pops on May 17, at Syphony Hall. Miss Janice Cobb of 15 Alderwood road, Waltham, is chairman of the event.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

MAY 1 2 1955

Former Local Resident Solos With Boston Pops

Hazel Weems of Lexington, formerly of Arlington, made her debut as violin soloist with the Boston Pops orchestra on Friday evening, May 6, with Harry Ellis Dickson conducting.

Mrs. Weems, head of the string department at Dana Hall, played the Adagio and Finale movements of the Bruch Concerto.

A graduate of the Julliard school, she gives private instruction from her home.

UNH Concert Choir At Pops

SIXTY SELECTED VOICES of concert choir at the University of New Hampshire will be featured at university's night at Pops tomorrow. Choir is directed by Karl H. Bratton (first row, right).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAY 12 1955

Boston Pops Features UNH Singers Tonight

DURHAM — University of New Hampshire Night at the Boston Pops will be presented tonight at 8:30 p. m., Symphony Hall, Boston. The program will include the Boston Pops Orchestra under the direction of Arthur Fiedler and will feature, at intermission, the University of New Hampshire Concert Choir directed by Prof. Karl H. Bratton.

This year marks the fifth annual appearance of the University Choir at Symphony Hall in a special musical program prepared for students, faculty, alumni, and friends of the university. The event is sponsored by the Boston UNH Alumni club in cooperation with the management of Symphony Hall.

[58]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,211

MAY 1955

Boston Symphony 74th Season Notable for Zest and Variety

By CYRUS DURGIN

The 74th season of the Boston Symphony Orchestra, which conductor Charles Munch brought to a close a week ago last night was, I believe, notable for zest and variety. It was a lively, interesting season and one in which, most often, conductor and orchestra were at their most exceptional best. The comparatively few times when such was not the case only served to accentuate the rule.

Mr. Munch is a modest, sincere man and these qualities carry over into his music. He is also a man to whom dullness probably is abhorrent. I suspect that his brain and imagination frequently are kindled by the work in hand, and sometimes the flames leap too high in terms of speed and volume. The Beethoven Fifth Symphony, the actual closing work of the season, was an example, at least on Friday afternoon.

Mastery

Otherwise, however, Mr. Munch is a conductor of great mastery, both in the technical matters of handling the orchestra and in terms of expressive eloquence. Week after week in his sixth year among us, he brought us memorable accounts of great and lesser music. Very seldom, according to my books, was anything lackadaisical or short on verve.

It may be observed again that his ear is typically French. He likes a light, clear, sweet string tone and from woodwinds; he likes a bright timbre from the brass, and he is fond of robust percussion. I think he goes too far in bringing up the tympani, especially since he has placed the drums in a very resonant corner position. Why not, next season, try returning them to their classical place, at the rear of the orchestra in dead middle of the stage?

What, of all that Mr. Munch gave us in the seven months past, was most outstanding? To start, the complete score of the Ravel ballet, "Daphnis and Chloe," with the New England Conservatory Chorus and Alumni Chorus; second, Berlioz' "Damnation of Faust"; next, the Wagner music when Margaret Harshaw was soloist (and here Mr. Munch proved his exalted ability in the finale of "Goetterdaemmerung"). The abbreviated performance of the Bach B minor Mass, when the Harvard and Radcliffe choruses sang so well, was another high light; so were the repetition o Toch's Second Symphony, the re vival of Debussy's "La Demoisell Elue." Roussel's F major Suit and the Boston premiere of Men otti's candy-sweet Violin Concert with the incomparable Toss Spivakovsky as soloist.

The new music? I much liked Leonard Bernstein's Serenade surely the best he has written This estimate is an evaluation purely as music; whatever is its connection with Plato's "Symposium" is a secondary matter. Bohuslav Martinu's brisk, clever and refreshing Fantaisies Symphoniques was most engaging. The 12-tone Violin Concerto by Mario Peragallo was, to me, a solidly-wrought and interesting piece though not immediately popular with the public. Samuel Barber's "Prayers of Kierkegaard" was a sensitive and deeply-felt score and one written with high competence. I also was much impressed by the Hindemith Sinfonietta in E, which Mr. Burgin introduced. All of these deserve to be heard again. Carlos Chavez' mechanistic, coldly experimental Fifth Symphony you may have—if indeed, you want it!

Guest Conductors

We enjoyed a suitable number of guest conductors. In Pierre Monteux, whose 80th birthday party" in the form of a special pension fund concert was an event of the season, we had an old friend, an elder statesman of thorough mastery and richly mellowed temperament.

Igor Markevitch, hitherto unknown as conductor in this country, proved a rare talent. He has brilliant technical command, sensitive feeling for style and a nature which responds to emotional music and yet is not overwhelmed by it. His performance of "La Sacre du Printemps" was really stupendous.

I continue to admire Guido Cantelli, although I hope, as he grow older, he will cast off some of th high tension which comes betwee him and full revealment of som music. His basic talent is enor mous. Certainly his reading o the Verdi Requiem and the Re spighi Roman sketches, the "Pines and "Fountains," were vivid suc cesses.

Mr. Burgin, ever increasing hi flexibility and expressive powers, presented us with some of the most interesting works of the season. He is exceedingly valuable as associate conductor. Next year I hope he will manage to play some Mahler and Sibelius, two composers we need not expect from Mr. Munch because their music is alien to his artistic nature.

The list of soloists was unusually good. Claudio Arrau gave a truly splendid performance of Beethoven's C minor Piano Concerto; Vera Franceschi and Gary Graffman turned out to be most excellently equipped and promising young pianists; the abilities of pianist Leon Fleisher we already knew. To hear soprano Irmgard Seefried with this orchestra was a rewarding experience. So was the appearance of Joseph Fuchs in the Peragallo Concerto, and of Isaac Stern in Bernstein's music. Last, the B minor Mass quartet of soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm were as fine a group as one could have asked.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6,382

1955

Annual Simmons Night at Pops

The annual Simmons Night at Pops is being held on Tuesday, May 17, under the sponsorship of the Simmons Club of Boston. Simmons was one of the first colleges to hold "nights" at Pops, and the proceeds go to benefit the scholarship program.

The Glee Club, under the able direction of Burton Cleaves will sing. The Senior Flower Vendors with their trays of gardenias and carnations will add a colorful note.

Ilmi Saari Jones, a director of the club, is in charge and is assisted by Mary Massa. Reservations must be in by May

Mrs. Richard P. Bonney of West Roxbury, president of the Boston Simmons Club, reports that many local graduates have already taken tables, and are anticipating an evening of delightful music in the company of their classmates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Parkway Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6,382

1955

Eastern Star Night At Boston Pops

Members and friesds of Roslindale Chapter, No. 104, and Contentment Chapter, No. 184, Order of Eastern Star, will be welcomed by Mrs. Laura Olsen, worthy matron, and Mrs. Marjorie Speight, worthy matron, at the annual Eastern Star night at Pops at Symphony Hall, Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16th, by the Grand Chapter of Massachusetts, O. E. S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

11 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,250 free

MAY 12 1955

ELSIE SEARS of Brookline will play a Mozart concerto for two pianos with Irene Dubois at Wellesley College night at Pops next Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

MAY 12 1955

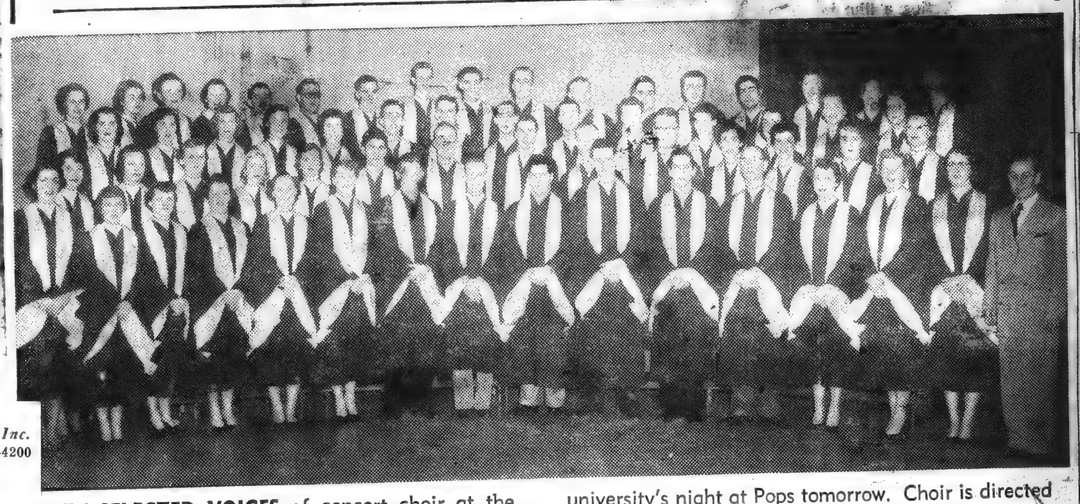
Former Local Resident Solos With Boston Pops

Hazel Weems of Lexington, formerly of Arlington, made her debut as violin soloist with the Boston Pops orchestra on Friday evening, May 6, with Harry Ellis Dickson conducting.

Mrs. Weems, head of the string department at Dana Hall, played the Adagio and Finale movements of the Bruch Concerto.

A graduate of the Julliard school, she gives private instruction from her home.

UNH Concert Choir At Pops



SIXTY SELECTED VOICES of concert choir at the University of New Hampshire will be featured at university's night at Pops tomorrow. Choir is directed by Karl H. Bratton (first row, right)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Foster's Democrat (e)
DOVER, N. H.
Independent
Circ. 6,670

MAY 11 1955

UNH Night At Pops Thursday

DURHAM — University of New Hampshire Night at the Boston Pops will be presented Thursday night, May 12, at 8:30 p.m., Symphony Hall, Boston. The program will include the Boston Pops Orchestra under the direction of Arthur Fiedler and will feature, at intermission, the University of New Hampshire Concert Choir directed by Professor Karl H. Bratton.

This year marks the fifth annual appearance of the University Choir at Symphony Hall in a special musical program prepared for students, faculty, alumni, and friends of the University. The event is sponsored by the Boston UNH Alumni club in cooperation with the management of Symphony hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 11 1955

The Paideais League of Boston will be among those enjoying a night at Pops on May 17, at Syphony Hall. Miss Janice Cobb of 15 Alderwood road, Waltham, is chairman of the event.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAY 12 1955

Boston Pops Features UNH Singers Tonight

DURHAM — University of New Hampshire Night at the Boston Pops will be presented tonight at 8:30 p. m., Symphony Hall, Boston. The program will include the Boston Pops Orchestra under the direction of Arthur Fiedler and will feature, at intermission, the University of New Hampshire Concert Choir directed by Prof. Karl H. Bratton.

This year marks the fifth annual appearance of the University Choir at Symphony Hall in a special musical program prepared for students, faculty, alumni, and friends of the university. The event is sponsored by the Boston UNH Alumni club in cooperation with the management of Symphony Hall.

[58]

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAY 22 1955

B. U. Plans Week End For Alumni

Thousands of Boston University alumni will return to the B. U. campus for the alumni week end, June 2-5, climaxed by commencement exercises for 2400 seniors.

One of the biggest turnouts in the university's history is expected at the traditional "sunset supper" which brings the various classes together Alumni Day, Saturday, June 4.

The supper will be held in Commonwealth Armory at 6:30 p. m. Special guests will include Charles Farrell, business administration, '23, star of the TV show, "My Little Margie"; Miss Teresa Fallon, CSN, School of Nursing, '47, and Dr. Arthur R. Schuck, chief asst. executive of the Boy Scouts of America.

Dr. Frank E. Barton, Boston surgeon, completing a two-year term, of president of all Boston University Alumni, will preside throughout the day. Other dinner guests will be President and Mrs. Harold C. Case of the university; former Dean Everett W. Lord, long-time head of the college of business administration; and Randall W. Weeks, alumni executive secretary.

Farrell, a star of the silent movies, is currently Mayor of Palm Springs, Calif. Miss Fallon, a native of Lowell, maintains New York city headquarters as director of the Nursing advisory services for orthopedics and poliomyelitis of the National League for Nursing.

Other events Saturday are a one-act play at the Boston University Theatre, an alumni workshop, a salute to Boston University by Massachusetts Yacht clubs parading their craft in the Charles River opposite the campus, and a reception at the home of President and Mrs. Case.

The program will open Thursday, June 2, with registration for the alumni family reunion of the 25th and 50th year classes. On Friday, an outing and clambake for these classes will be held at B. U.'s Osgood Hill Centre, North Andover.

B. U. Pops Night

Friday's program also includes the 25th and 50th year class dinners at Shelton Hall at 6 p. m., the Century Club dinner for all donors of $100 or more to the Alumni Fund to be held in the Raleigh Room at Shelton Hall, and the 25th year reunion of the College of Business Administration at Hotel Somerset at 6 p. m.

A Boston University night at the Pops Concert in Symphony Hall, with Arthur Fiedler conducting, will climax Friday's program.

The senior class exercises of the School of Medicine will be held on Saturday in Marsh Chapel along with the Class of 1905 luncheon at the University Faculty Club. On the Saturday schedule also is an exhibition of Boston University's progress, in Hayden Memorial Hall, and a number of school and college reunion luncheons.

Highlight of the week end will be the commencement program which opens with baccalaureate services at 10:30 a. m., Sunday at University Field. Graduation ceremonies begin at 4 p. m. when 2400 students will be awarded degrees. In the event of rain, the baccalaureate and commencement ceremonies will be held in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

achusetts Real Estate Asso-
n. The organization has re-
d one half the floor of Sym-
y Hall for use of Realtors,
families and friends on that

e event is being handled by
association's Realtor promo-
committee, headed by Henry
Palmer of Milton, and tickets
available through the secre-
es of the 24 real estate boards
he Commonwealth.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Tribune (e)
LAWRENCE, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016
MAY 22 1955

To Attend Concert

Realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of realtors, their families and friends on that date.

E. S. Thyberg, president of the Springfield Board, announced that John L. Seyler is local representative of the realtor committee, and he and Wolcott W. Gumble, secretary of the board, will supervise local ticket distribution.

Arthur J. Dolben, president of the Boston Real Estate Board, announced that George R. Glendining, editor of Banker and Tradesman, is local representative of the Realtor Committee, and that local ticket distribution will be handled through the office of the Boston Real Estate Board.

"Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert", said Mr. Backman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Independent
Circ. 39,951
MAY 23 1955

TWO FIEDLERS
Milwaukee—(UP)—Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

5-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016
MAY 22 1955

DICKSON TO LEAD IN FIEDLER'S PLACE

The opening broadcast in the new series of presentations by the renowned Boston Pops Orchestra from Symphony Hall will be conducted by Harry Dickson tomorrow (NBC Radio, 8.15-9 p. m., EDT). Arthur Fiedler, regular conductor of the orchestra, will be absent from the podium for two weeks because of hospitalization for surgery.

Dickson has chosen four numbers for the broadcast portion of the program: "The Wedding Procession" from Rimsky-Korsakov's opera "Le Coq d'Or"; "Mignon Overture" by Thomas; Faure's "Pavane" and the "Dance of the Hours" from Ponchielli's opera "La Gioconda." In addition, several surprise selections will be played as encores, following the custom in these pops concerts.

This year marks the 70th anniversary of the orchestra, and 25 years under Fiedler's direction. The broadcasts are produced in Boston by Abner Rakov.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451
MAY 22 1955

Dartmouth Choral Groups See Game

The Dartmouth High School Glee Clubs attended a Red Sox-Yankee game in Boston. Also part of the annual outing was a visit to Symphony Hall where all enjoyed the Pops concert.

The Glee Clubs also attended the Southeastern Massachusetts Music Festival held in Mansfield, where various musical organizations auditioned. Highlights of the day were the parade and the massed band concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 23 1955

Social Workers Set May 30 Date at Pops

The first annual Pops night of the American Association of Medical Social Workers will be held Monday, May 30. Lucie Benedikt, social service department, Beth Israel Hospital, is ticket chairman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
MAY 23 1955

Chairman Named For Israel Pops

Samuel D. Shapiro of Brookline has been named chairman of the Israel Night at Pops Committee. His appointment was made by the directors of the Greater Boston Israel Histadrut Committee.

The annual Israel concert will be held at Symphony Hall on June 16.

Shapiro is currently secretary of the Histadrut Committee. He is a past president of the Temple Kadimah Brotherhood and a member of many other communal organizations.

Proceeds of the concert will go to medical work conducted by the Histadrut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999
MAY 22 1955

Pops to Begin Air Series

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network, Mondays beginning May 23, 8.15-9 p. m. Arthur Fiedler, regular conductor of the group, will be on the podium.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885 and have since become an annual tradition for the Spring months. Other cities have tried to imitate them, but met with little success. The orchestra, which is made up of members of the great Boston Symphony, also is one of the top recording favorites in the nation.

Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Arthur Fiedler became regular conductor of the Pops in 1930. His long tenure on the podium has endeared him not only to Boston audiences, but to music lovers all over the nation. In addition to many broadcast series and recordings, there also have been many tours of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
MAY 24 1955

About The City

The annual meeting of Congregation Sons of Zion will be held at the synagogue at 8 p. m. Wednesday. Members of the board of directors will be voted upon, and annual reports made. Cantor Pollack of Hartford will provide entertainment.

The Lowell State Teachers college choir, under the direction of Edward F. Gilday, former Holyoker, will perform at the Mass. State Teachers Colleges Alumni Federation "Pops" concert Friday night in Symphony hall, Boston. This is the first concert of this type to be presented by the federation. Mr. Gilday, who was formerly music supervisor in the Holyoke schools, is professor of vocal and choral music and chairman of the Music Dept. at Lowell.

The two-tone jacket of Tommy Johnson, son of Mr. and Mrs. Clifford Johnson of 44 East Court St., reported stolen last Friday at the Trade High school was not stolen but was waiting for the owner at the school, where the boy mislaid it. Tommy's baseball glove was recently stolen from the lockers at Mackenzie Stadium, and his father reported the missing jacket as a theft prematurely.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056
MAY 24 1955

Realtors' Night At Boston Pops

Music-loving Realtors will have their night at the Boston Pops on June 20, it was announced Monday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of Realtors, their families and friends on that date. Local realtors will participate under the leadership of their president, Henry J. Comptois.

[59]

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAY 22 1955

B. U. Plans Week End For Alumni

Thousands of Boston University alumni will return to the B. U. campus for the alumni week end, June 2-5, climaxed by commencement exercises for 2400 seniors.

One of the biggest turnouts in the university's history is expected at the traditional "sunset supper" which brings the various classes together Alumni Day, Saturday, June 4.

The supper will be held in Commonwealth Armory at 6:30 p. m. Special guests will include Charles Farrell, business administration, '23, star of the TV show, "My Little Margie"; Miss Teresa Fallon, CON, School of Nursing, '47, and Dr. Arthur R. Schuck, chief [illegible] executive of the Boy [illegible] America.

Dr. Frank E. Barton, Boston surgeon, completing a two-year term of president of all Boston University Alumni, will preside throughout the day. Other dinner guests will be President and Mrs. Harold C. Case of the university; former Dean Everett W. Lord, long-time head of the college of business administration; and Randall W. Weeks, alumni executive secretary.

Farrell, a star of the silent movies, is currently Mayor of Palm Springs, Calif. Miss Fallon, a native of Lowell, maintains New York city headquarters as director of the Nursing advisory services for orthopedics and poliomyelitis of the National League for Nursing.

Other events Saturday are a one-act play at the Boston University Theatre, an alumni workshop, a salute to Boston University by Massachusetts Yacht clubs parading their craft in the Charles River opposite the campus, and a reception at the home of President and Mrs. Case.

The program will open Thursday, June 2, with registration for the alumni family reunion of the 25th and 50th year classes. On Friday, an outing and clambake for these classes will be held at B. U.'s Osgood Hill Centre, North Andover.

B. U. Pops Night

Friday's program also includes the 25th and 50th year class dinners at Shelton Hall at 6 p. m., the Century Club dinner for all donors of $100 or more to the Alumni Fund to be held in the Raleigh Room at Shelton Hall, and the 25th year reunion of the College of Business Administration at Hotel Somerset at 6 p. m.

A Boston University night at the Pops Concert in Symphony Hall, with Arthur Fiedler conducting, will climax Friday's program.

The senior class exercises of the School of Medicine will be held on Saturday in Marsh Chapel along with the Class of 1905 luncheon at the University Faculty Club. On the Saturday schedule also is an exhibition of Boston University's progress, in Hayden Memorial Hall, and a number of school and college reunion luncheons.

Highlight of the week end will be the commencement program which opens with baccalaureate services at 10:30 a. m., Sunday at University Field. Graduation ceremonies begin at 4 p. m. when 2400 students will be awarded degrees. In the event of rain, the baccalaureate and commencement ceremonies will be held in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Herald
BOSTON, Mass.

[redacted]

Boston Board Plans "Pops" Night

Music-loving realtors will have their night at the Pops on June 20, it was announced by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of realtors, their families and friends on that date.

The event is being handled by the Association's Realtor Promotion Committee, headed by Henry W. Palmer of Milton, and tickets are available through the secretaries of the 24 real estate boards in the Commonwealth.

Arthur J. Dolben, president of the Boston Real Estate Board, announced that George R. Glendining, editor of Banker and Tradesman, is local representative of the Realtor Committee, and that local ticket distribution will be handled through the office of the Boston Real Estate Board.

"Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert", said Mr. Backman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
American (e)
WATERBURY, Conn.
Independent
Circ. 39,951
MAY 23 1955

TWO FIEDLERS

Milwaukee—(UP)—Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

5-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016
MAY 22 1955

DICKSON TO LEAD IN FIEDLER'S PLACE

The opening broadcast in the new series of presentations by the renowned Boston Pops Orchestra from Symphony Hall will be conducted by Harry Dickson tomorrow (NBC Radio, 8.15-9 p. m., EDT). Arthur Fiedler, regular conductor of the orchestra, will be absent from the podium for several weeks because of hospital action for surgery.

Dickson has chosen four numbers for the broadcast portion of the program: "The Wedding Procession" from Rimsky-Korsakov's opera "Le Coq d'Or," "Mignon Overture" by Thomas, Faure's "Pavane" and the "Dance of the Hours" from Ponchielli's opera "La Gioconda." In addition, several surprise selections will be played as encores, following the custom in these pops concerts.

This year marks the 70th anniversary of the orchestra, and 25 years under Fiedler's direction. The broadcasts are produced in Boston by Abner Rakov.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

[redacted]usetts Real Estate Asso- The organization has re- ne half the floor of Sym- all for use of Realtors, milies and friends on that vent is being handled by ociation's Realtor promo- mittee, headed by Henry er of Milton, and tickets lable through the secre- the 24 real estate boards ommonwealth.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451
MAY 22 1955

Dartmouth Choral Groups See Game

The Dartmouth High School Glee Clubs attended a Red Sox-Yankee game in Boston. Also part of the annual outing was a visit to Symphony Hall where all enjoyed the Pops concert.

The Glee Clubs also attended the Southeastern Massachusetts Music Festival held in Mansfield, where various musical organizations auditioned. Highlights of the day were the parade and the massed band concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 23 1955

Social Workers Set May 30 Date at Pops

The first annual Pops night of the American Association of Medical Social Workers will be held Monday, May 30. Lucie Benedikt, social service department, Beth Israel Hospital, is ticket chairman.

BETH ISRAEL POPS NIGHT

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" Night May 31 at Symphony Hall, with Estelle Levine as chairman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999
MAY 22 1955

Pops to Begin Air Series

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network, Mondays beginning May 23, 8.15-9 p. m. Arthur Fiedler, regular conductor of the group, will be on the podium.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885, and have since become an annual tradition for the Spring months. Other cities have tried to imitate them, but met with little success. The orchestra, which is made up of members of the great Boston Symphony, also is one of the top recording favorites in the nation.

Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Arthur Fiedler became regular conductor of the Pops in 1930. His long tenure on the podium [illegible]red him not [illegible]diences, but [illegible]ll over the [illegible] to many [illegible] recordings, [illegible]een many [illegible]ca.

[redacted]
SLOTNICK MONUMENT WORKS
EVergreen 7-3980
242 Fulton St.
BROOKLINE AS 7-1700 — Chelsea CH 3-2300
TORF FUNERAL CHAPELS
420 Harvard St., Brookline, AS 7-8877
SOLOMON FUNERAL HOME
AS 7-3300 AS 7-3010 GE 6-1111 TA 5-2525
LEVINE CHAPELS (Estab. 1893)
Funeral Directors
NOTTONSON In Swampscott, Jan. 22, 1955, Jacob of 242 East 56th st., Brooklyn N. Y., beloved brother of Mrs. Sarah Cohins of Lynn. Funeral services will be held at the Hymanson Funeral Home, 117 North Common St., Lynn, Tues. May 24, at 10 A. M. Relatives and friends invited.
p, Inc.
-2-0068

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
MAY 24 1955

About The City

The annual meeting of Congregation Sons of Zion will be held at the synagogue at 8 p. m. Wednesday. Members of the board of directors will be voted upon, and annual reports made. Cantor Pollack of Hartford will provide entertainment.

The Lowell State Teachers college choir, under the direction of Edward F. Gilday, former Holyoker, will perform at the Mass. State Teachers Colleges Alumni Federation "Pops" concert Friday night in Symphony hall, Boston. This is the first concert of this type to be presented by the federation. Mr. Gilday, who was formerly music supervisor in the Holyoke schools, is professor of vocal and choral music and chairman of the Music Dept. at Lowell.

The two-tone jacket of Tommy Johnson, son of Mr. and Mrs. Clifford Johnson of 44 East Court St., reported stolen last Friday at the Trade High school was not stolen but was waiting for the owner at the school, where the boy mislaid it. Tommy's baseball glove was recently stolen from the lockers at Mackenzie Stadium, and his father reported the missing jacket as a theft prematurely.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056
MAY 24 1955

Realtors' Night At Boston Pops

Music-loving Realtors will have their night at the Boston Pops on June 20, it was announced Monday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of Realtors, their families and friends on that date. Local realtors will participate under the leadership of their president, Henry J. Comptois.

[59]

INFORMATION OBSCURED

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 22 1955

B. U. Plans Week End For Alumni

Thousands of Boston U sity alumni will return B. U. campus for the week end, June 2-5, c commencement exe 2400 seniors.

One of the bigg the unive- ty's pected a supper class Sa

ng room with f. p., front and rear d hen with automatic washer, garage newly painted. A rustic surrounding of affords safe play area for children, pl at location. 30 year mortgage for vete pal and interest. Liberal non-veteran finan

ONE R. LOWRANCE
Realtors
170 NORTH STREET
Tel. Hingham 6-1431

ST CHELMSFORD
ACRE DEVELOPMENT
NCHES $12,600-$13,100 GARA
VED—NO CASH DOWN
ERN GAS HEATING

lot, 18,750 sq. ft., completely landscaped rea. Located only 3 minutes from Chelmsf 2 mile from the new proposed Route 3 ating, swimming, fishing, and golfing. See ection of colors throughout.

SUGDEN, BUILDER
Lowell—Glenview 2-4344
or 4 to Chelmsford Center, continue Rou take Route 40, Groton Rd., 1 mile to Trip to Bradford Rd.

$8600
NEW RANCH HOME

N. col- ation; lumni

e silent Mayor of Miss Fal- owell, main- ity headquar- of the Nursing for orthopedics is of the National ursing.

nts Saturday are a y at the Boston Uni- heatre, an alumni work- shop, salute to Boston University by Massachusetts Yacht clubs parading their craft in the Charles River opposite the campus, and a reception at the home of President and Mrs. Case.

The program will open Thursday, June 2, with registration for the alumni family reunion of the 25th and 50th year classes. On Friday, an outing and clambake for these classes will be held at B. U.'s Osgood Hill Centre, North Andover.

B. U. Pops Night

Friday's program also includes the 25th and 50th year class dinners at Shelton Hall at 6 p. m., the Century Club dinner for all donors of $100 or more to the Alumni Fund to be held in the Raleigh Room at Shelton Hall, and the 25th year reunion of the College of Business Administration at Hotel Somerset at 6 p. m.

A Boston University night at the Pops Concert in Symphony Hall, with Arthur Fiedler conducting, will climax Friday's program.

The senior class exercises of the School of Medicine will be held on Saturday in Marsh Chapel along with the Class of 1905 luncheon at the University Faculty Club. On the Saturday schedule also is an exhibition of Boston University's progress, in Hayden Memorial Hall, and a number of school and college reunion luncheons.

Highlight of the week end will be the commencement program which opens with baccalaureate services at 10:30 a. m., Sunday at University Field. Graduation ceremonies begin at 4 p. m. when 2400 students will be awarded degrees. In the event of rain, the baccalaureate and commencement ceremonies will be held in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Tribune (e)
VRENCE, Mass.
ependent
34,905

N 23 1955

achusetts Real Estate Asso- n. The organization has re- d one half the floor of Sym- y Hall for use of Realtors, families and friends on that

e event is being handled by association's Realtor promo- committee, headed by Henry Palmer of Milton, and tickets available through the secre- es of the 24 real estate boards he Commonwealth.

rs' Night ston Pops

oving Realtors will have ght at the Boston Pops e 20, it was announced by Samuel P. Backman, nt of the Massachusetts state Association. The or- ized one half floor of Symphony Hall for Realtors, their families and ds on that date. Local real- will participate under the dership of their president, nry J. Comptois.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

MAY 22 1955

Dartmouth Choral Groups See Game

The Dartmouth High School Glee Clubs attended a Red Sox-Yankee game in Boston. Also part of the annual outing was a visit to Symphony Hall where all enjoyed the Pops concert.

The Glee Clubs also attended the Southeastern Massachusetts Music Festival held in Mansfield, where various musical organizations auditioned. Highlights of the day were the parade and the massed band concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

MAY 22 1955

Pops to Begin Air Series

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network, Mondays beginning May 23, 8.15-9 p. m. Arthur Fiedler, regular conductor of the group, will be on the podium.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885 and have since become an annual tradition for the Spring months. Other cities have tried to imitate them, but met with little success. The orchestra, which is made up of members of the great Boston Symphony, also is one of the top recording favorites in the nation.

Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Arthur Fiedler became regular conductor of the Pops in 1930. His long tenure on the podium has endeared him not only to Boston audiences, but to music lovers all over the nation. In addition to many broadcast series and recordings, there also have been many tours of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 23 1955

Social Workers Set May 30 Date at Pops

The first annual Pops the American Association cal Social Workers wil Monday, May 30. Lucie social service departm Israel Hospital, is ticket

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

MAY 23 1955

TWO FIEDLERS

Milwaukee—(UP)—Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert

recently and discovered he namesake. Arthur Fiedl teller in the First Wisco tional Bank.

5-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

MAY 22 1955

LOOKING AHEAD to their th annual "Pops" evening at ymphony Hall on Tuesday, ay 31, are members of the eth Israel Hospital Jr. Auxiliary. Chairman Estelle Levine as appointed Rene Wynn and Helen Vinocoor as co-chairmen of the evening, at which a corps of attractive flower girls will sell corsages, under the direction of Janice Komins and Marilyn Stern. Others on the committee are Marilyn Schwartz, Beverly Weiss, Ruth Rutman and Elaine Clayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016

MAY 22 1955

DICKSON TO LEAD IN FIEDLER'S PLACE

The opening broadcast in the new series of presentations by the renowned Boston Pops Orchestra from Symphony Hall will be conducted by Harry Dickson tomorrow (NBC Radio, 8.15-9 p. m., EDT). Arthur Fiedler, regular conductor of the orchestra, will be absent from the podium for several weeks because of hospital action for surgery.

Dickson has chosen four numbers for the broadcast portion of the program: "The Wedding Procession" from Rimsky-Korsakov's opera "Le Coq d'Or"; "Mignon Overture" by Thomas, Faure's "Pavane" and the "Dance of the Hours" from Ponchielli's opera "La Gioconda." In addition, several surprise selections will be played, custom in

This year marks niversary of the orches years under Fiedler's direc The broadcasts are produced in Boston by Abner Rakov.

NOTTONSON in Swampscott, Jacob of 242 East 56th st, Brooklyn N. Y. beloved brother of Mrs. Sarah Comine of Lynn. Funeral services will be held at the Hymanson Funeral Home, 117 North Common st, Lynn, Tues May 24, at 10 A M. Relatives and friends invited.

Funeral Directors

LEVINE CHAPELS (Estab. 1892)
AS 7-8300 AS 7-3010 GE 6-1111 TA 3-5253

SOLOMON FUNERAL HOME
420 Harvard St., Brookline, AS 7-8877

TORF FUNERAL CHAPELS
BROOKLINE AS 7-1700 — Chelsea CH 3-2900

SLOTNICK MONUMENT WORKS
M. 642 Fuller St. Everett 7-3880

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e
HOLYOKE, Mass.
Independent Republica
Circ. 26,246

MAY 24 1955

About The City

The annual meeting of Co gregation Sons of Zion will held at the synagogue at 8 p. Wednesday. Members of board of directors will be vot upon, and annual reports ma Cantor Pollack of Hartford w provide entertainment.

The Lowell State Teache college choir, under the dire tion of Edward F. Gilday, for er Holyoker, will perform at t Mass. State Teachers Colleg Alumni Federation "Pops" co cert Friday night in Sy hall, Boston. This is the fir concert of this type to be pr sented by the federation. Mr Gilday, who was formerly musi supervisor in the Holyoke schools, is professor of vocal and choral music and chairman of the Music Dept. at Lowell.

The two-tone jacket of Tommy Johnson, son of Mr. and Mrs. Clifford Johnson of 44 East Court St., reported stolen last Friday at the Trade High school was not stolen but was waiting for the owner at the school, where the boy mislaid it. Tommy's baseball glove was recently stolen from the lockers at Mackenzie Stadium, and his father reported the missing jacket as a theft prematurely.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056

MAY 24 1955

Realtors' Night At Boston Pops

Music-loving Realtors will have their night at the Boston Pops on June 20, it was announced Monday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved the floor of Symphony Hall for use of Realtors, their families and friends on that date. Local realtors will participate under the leadership of their president, Henry J. Comptois.

[59]

INFORMATION OBSCURED

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
MAY 22 1955

B. U. Plans Week End For Alumni

Thousands of Boston U sity alumni will return B. U. campus for th week end, June 2-5, c commencement exe 2400 seniors.

One of the bigg the unive- ty's pected a supper class Sat

ng room with f. pr. front and rear c hen with automatic washer, garage newly painted. A rustic surrounding of affords safe play area for children, pl st location. 30 year mortgage for vete pal and interest. Liberal non-veteran finan

ONE R. LOWRANCE
Realtors
170 NORTH STREET
Tel. Hingham 6-1431

ST CHELMSFORD
ACRE DEVELOPMENT
NCHES $12,600-$13,100 GARA
OVED—NO CASH DOWN
ERN GAS HEATING

Int. 18,750 sq. ft., completely landscaped rea. Located only 3 minutes from Chelmsf mile from the new proposed Route 3 along swimming, fishing and golfing. Se ction of colors throughout.

SUGDEN, BUILDER
Lowell—Glenview 2-4344
or 4 to Chelmsford Center, continue Rou take Route 40, Groton Rd., 1 mile to Bradford Rd.

$8600
NEW RANCH HOME

N. col- tion; lumni

e silent Mayor of Miss Fal- owell, main- ity headquar- of the Nursing for orthopedics is of the National ursing.

nts Saturday are a y at the Boston Uni- heatre, an alumni work- shop, alute to Boston University by Massachusetts Yacht clubs parading their craft in the Charles River opposite the campus, and a reception at the home of President and Mrs. Case.

The program will open Thursday, June 2, with registration for the alumni family reunion of the 25th and 50th year classes. On Friday, an outing and clambake for these classes will be held at B. U.'s Osgood Hill Centre, North Andover.

B. U. Pops Night

Friday's program also includes the 25th and 50th year class dinners at Shelton Hall at 6 p. m., the Century Club dinner for all donors of $100 or more to the Alumni Fund to be held in the Raleigh Room at Shelton Hall, and the 25th year reunion of the College of Business Administration at Hotel Somerset at 6 p. m.

A Boston University night at the Pops Concert in Symphony Hall, with Arthur Fiedler conducting, will climax Friday's program.

The senior class exercises of the School of Medicine will be held on Saturday in Marsh Chapel along with the Class of 1905 luncheon at the University Faculty Club. On the Saturday schedule also is an exhibition of Boston University's progress in Hayden Memorial Hall, and a number of school and college reunion luncheons.

Highlight of the week end will be the commencement program which opens with baccalaureate services at 10:30 a. m., Sunday at University Field. Graduation ceremonies begin at 4 p. m. when 2400 students will be awarded degrees. In the event of rain, the baccalaureate and commencement ceremonies will be held in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
MAY 22 1955

ate Night d at Pops

ealtors will have e Boston Pops ounced by Sam- esident of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of Realtors, their families and friends on that date.

The event is being handled by the association's Realtor promotion committee, headed by Henry W. Palmer of Milton, and tickets are available through the secretaries of the 24 real estate boards in the Commonwealth.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451
MAY 22 1955

Dartmouth Choral Groups See Game

The Dartmouth High School Glee Clubs attended a Red Sox-Yankee game in Boston. Also part of the annual outing was a visit to Symphony Hall where all enjoyed the Pops concert.

The Glee Clubs also attended the Southeastern Massachusetts Music Festival held in Mansfield, where various musical organizations auditioned. Highlights of the day were the parade and the massed band concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999
MAY 22 1955

Pops to Begin Air Series

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network, Mondays beginning May 23, 8.15-9 p. m. Arthur Fiedler, regular conductor of the group, will be on the podium.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885 and have since become an annual tradition for the Spring months. Other cities have tried to imitate them, but met with little success. The orchestra, which is made up of members of the great Boston Symphony, also is one of the top recording favorites in the nation.

Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Arthur Fiedler became regular conductor of the Pops in 1930. His long tenure on the podium has endeared him not only to Boston audiences, but to music lovers all over the nation. In addition to many broadcast series and recordings, there also have been many tours of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
MAY 23 1955

Social Workers Set May 30 Date at Pops

The first annual Pops the American Association cal Social Workers wil Monday, May 30. Lucie social service departm Israel Hospital, is ticket

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Independent
Circ. 39,951
MAY 23 1955

TWO FIEDLERS

Milwaukee—(UP)—Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert

recently and discovered namesake. Arthur Fiedler in the First Wisco tional Bank.

5-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972
MAY 22 1955

LOOKING AHEAD to their th annual "Pops" evening at ymphony Hall on Tuesday, ay 31, are members of the eth Israel Hospital Jr. Auxilary. Chairman Estelle Levine as appointed Rene Wynn and Helen Vinocoor as co-chairmen of the evening, at which a corps of attractive flower girls will sell corsages, under the direction of Janice Komins and Marilyn Stern. Others on the committee are Marilyn Schwartz, Beverly Weiss, Ruth Rutman and Elaine Clayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
MAY 24 1955

About The City

The annual meeting of Con gregation Sons of Zion will be held at the synagogue at 8 p. m. Wednesday. Members of the board of directors will be voted upon, and annual reports made. Cantor Pollack of Hartford will provide entertainment.

The Lowell State Teachers college choir, under the direction of Edward F. Gilday, former Holyoker, will perform at the Mass. State Teachers Colleges Alumni Federation "Pops" concert Friday night in Symphony hall, Boston. This is the first concert of this type to be presented by the federation. Mr. Gilday, who was formerly music supervisor in the Holyoke schools, is professor of vocal and choral music and chairman of the Music Dept. at Lowell.

The two-tone jacket of Tommy Johnson, son of Mr. and Mrs. Clifford Johnson of 44 East Court St., reported stolen last Friday at the Trade High school was not stolen but was waiting for the owner at the school, where the boy mislaid it. Tommy's baseball glove was recently stolen from the lockers at Mackenzie Stadium, and his father reported the missing jacket as a theft prematurely.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016
MAY 22 1955

DICKSON TO LEAD IN FIEDLER'S PLACE

The opening broadcast in the new series of presentations by the renowned Boston Pops Orchestra from Symphony Hall will be conducted by Harry Dickson tomorrow (NBC Radio, 8.15-9 p. m., EDT). Arthur Fiedler, regular conductor of the orchestra, will be absent from the podium for several weeks because of hospitalization for surgery.

Dickson has chosen four numbers for the broadcast portion of the program: "The Wedding Procession" from Rimsky-Korsakov's opera "Le Coq d'Or;" "Mignon Overture" by Thomas; Faure's "Pavane" and the "Dance of the Hours" from Ponchielli's opera "La Gioconda." In addition, several surprise selections will be played/ custom in th

This year ma niversary of the orches years under Fiedler's direc The broadcasts are produced in Boston by Abner Rakov.

NOTTONSON in Swampscott, Jacob of 242 East 56th st. Brooklyn N. Y. beloved brother of Mrs. Sarah Coming of Lynn. Funeral services will be held at the Hymanson Funeral Home, 117 North Common St. Lynn, Tues. May 24, at 10 A. M. Relatives and friends invited.

Funeral Directors

LEVINE CHAPELS (Estab. 1893)
AS 7-8300 AS 7-3010 GE 6-1111 TA 3-5233

SOLOMON FUNERAL HOME
420 Harvard St., Brookline, AS 7-8377

TORF FUNERAL CHAPELS
BROOKLINE AS 7-2700 — Chelsea CH 3-2900

SLOTNICK MONUMENT WORKS
232 Fuller St. EVerett 7-3980

[59]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056
MAY 24 1955

Realtors' Night At Boston Pops

Music-loving Realtors will have their night at the Boston Pops on June 20, it was announced Monday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one half the floor of Symphony Hall for use of Realtors, their families and friends on that date. Local Realtors will participate under the leadership of their president, Henry J. Comptois.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 24 1955

Notes of Irish Interest

Michael Bowles to Lead Eire Society Pops Night

By BERNARDINE TRUDEN

New Englanders will have an opportunity to hear the Boston Pops Orchestra under the baton of Ireland's foremost symphony conductor when Michael Bowles of Dublin directs the Eire Society Night at Pops on Friday, June

[illegible]s 45-year-[illegible] native of [illegible] who has been visiting pro[illegible]ssor of music at Indiana [illegible]ersity the past year, came to prominence as bandmaster of the Irish Army. Just past 21, his superb talent was recognized and he was sent to the National University of Ireland for further study and training.

The Army thereupon lost him to Radio Eireann, where he shortly became musical director and later the founder and conductor of Dublin's first full-sized symphony orchestra under a native Irish Government.

In 1948, established as Ireland's top-ranking conductor, recognition came to Bowles from abroad and he served guest engagements as conductor of the B. B. C. Symphony Orchestra in London, of the Rome University Orchestra and of the national orchestra in Brussels and Stockholm.

From 1950 to 1953, he devoted his genius to perfecting and conducting the symphony orchestras in New Zealand and Australia.

He has recently completed engagements with the Canadian broadcasting service orchestra at Toronto. Between his foreign commitments, Bowles, in frequent trips to Ireland, has retained his active interest in the now flourishing symphonic music movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is chairman of Eire Society Night at Pops and Mrs. James McElwee of Brookline is in charge of reservations.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 24 1955

World's Greatest Orchestra?

Recordings

By Harold Rogers

The use of superlatives—where there are no provable facts—is dangerous. One can safely say, for instance, that the Golden Gate Bridge in San Francisco is the longest suspension bridge in the world, because no longer single span exists.

But to single out an orchestra as being "the world's greatest orchestra" is thoughtless and unwise. There is no way, of supporting such a statement. It is based on human opinion, the shakiest form of measurement. A jury of the world's most objective and informed critics would be at loggerheads if asked to determine the world's greatest orchestra. It is easy to select five or six orchestras that are at the top. From there on it is merely a matter of personal taste.

It is unfortunate that the Philadelphia Orchestra has occasionally been referred to as "the world's greatest orchestra." It is also unfortunate that Columbia Records has chosen to quote this statement on the jackets of the Philadelphia Orchestra's recordings. It indicates that both Columbia and the Philadelphians are not adverse to making capital out of a rash remark—something no intelligent musician, critic, or musicologist would say.

This statement actually renders the Philadelphians a disservice. The public has long since been skeptical of glib statements that this or that is "the greatest in the world." The statement also sets up a false standard that the Philadelphians may not always attain. It invites invidious comparisons with comparable organizations.

♪ ♪ ♪

There is no question that the Philadelphia Orchestra is one of the world's great orchestras. There is little doubt that it is one of the three top orchestras in the United States, the other two being the New York Philharmonic-Symphony and the Boston Symphony Orchestra. It is one of the six leading orchestras in the world—the other three being the Philharmonia in London, the Amsterdam Concertgebouw, and the Berlin Philharmonic.

Even this appraisal may be questioned by writers whose tastes differ from mine. Each of these orchestras is great, and each of them is different. Some are more adept in playing certain kinds of music than are others. Not one of them is equally adept under all musical circumstances. Not one of them can be called "the world's greatest orchestra."

This is not to deprive the Philadelphia Orchestra of the praise it deserves. Eugene Ormandy has molded it into a magnificent instrument that is suave, polished, and susceptible of the subtlest nuance. It is now winning many laurels and many new friends for the United States during its tour of Europe.

Its most recent disk for Columbia is a truly great performance of **Bartók's Concerto for Orchestra (ML-4973).** Since both Ormandy and Bartók came from Hungary, it is not surprising to find the conductor temperamentally attuned to the composer's music; and this disk captures the brilliance of this orchestral tour de force. Composed in 1943-44, the work has already won a solid place as a modern masterwork.

Two of Richard Strauss's tone poems — **"Till Eulenspiegel' Merry Pranks" and "Don Juan"** —together with two Webe[illegible] overtures—those to **"Der Frei[illegible]schütz"** and "Euryanthe"—ar[illegible] issued on a "His Master's Voice[illegible] disk that comes in the new lux[illegible]ury series (LHMV-19).

The orchestra is the Vienn[illegible] Philharmonic, and the conducto[illegible] the late Wilhelm Furtwängle[illegible] These are loving interpretations[illegible] done in authentic German vei[illegible] with rich blend and glow. Th[illegible] album is strikingly illustrate[illegible] with an original woodcut b[illegible] John Ross, suitable for framing.

Heitor Villa-Lobos of Braz[illegible] conducts two of his works on [illegible] new **Angel disk — Bachianas Brasileiras No. 2, and "Momoprecoce," Fantasy for Piano and Orchestra — performed** by the Orchestre **National de** la Radiodiffusion **Française** (ANG-35179). **The first,** found in the series **of nine** suites composed in homage to Bach (with a Brazilian inflection, of course), is often scholarly, at times very colorful, but lacking the immediate appeal of the No. 5, written for the unusual combination of soprano and eight cellos.

"Momoprecoce," however, is in Villa-Lobos's **folksy vein, full of** lavish colors, engaging rhythms, childlike joy. Composed in 1929 in Paris for **Magda Tagliaferro,** it is a fantasy that employs themes from his **"Carnival of** Brazilian **Children," a piano** suite. Mme **Tagliaferro,** the soloist in this recording, strikes off the pianistic witticisms with zest.

♪ ♪ ♪

Volume 13 of the American Music Festival Series, offered by Mercury, features music by two of America's finest composers of an earlier period. Charles Griffes (1884-1920) was an American impressionist of unusual talent. On this disk (MG-40012) Howard Hanson conducts the Eastman-Rochester Symphony Orchestra in **Griffes' "The Pleasure Dome of Kubla Khan," "The White Peacock," "Clouds," and Bacchanale.**

The other composer, Charles Martin Loeffler, composed in the earlier romantic style. A native of Alsace, he made the United States his adopted home and for 21 years was a member of the violin section of the Boston Symphony Orchestra. On this disk we hear superior performances of his **"Memories of My Childhood — Life in a Russian Village" and Poem for Orchestra.**

Arthur Winograd, formerly the cellist of the Juilliard String Quartet, is now devoting his time to conducting. For M-G-M he has recorded his own new edition of **Tchaikovsky's Souvenir de Florence,** conducting his own small string orchestra (E-3173). It is ingratiating chamber music, but the recorded sound is very bright and often glaring. The current yearning for "high fidelity" often gains in higher frequencies what it loses in just plain good music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

MAY 25 1955

Eire Society at Pops

New Englanders will have an opportunity the evening of June 10 to hear the Boston Symphony Orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor, as he makes a guest appearance at the Boston Eire Society's night at Pops. Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
PORTLAND, Me.
Indep. Republican
Circ. 86,046

APR 24 1955

Mr. and Mrs. Wellington H. Bingham of Tremont St. have been spending the weekend in Boston and attended the opera, "The Marriage Of Figaro", last evening.

1-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

MAY 25 1955

Eire Society at Pops

New Englanders will have an opportunity the evening of June 10 to hear the Boston Symphony Orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor, as he makes a guest appearance at the Boston Eire Society's night at Pops. Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0063

La Notizia (m)
BOSTON, Mass.
Independent
Circ. 29,725

MAY 25 1955

IL GRANDE PIANISTA SALVATORE SULLO NEL CONCERTO DELLA "NIGHT AT POPS"

SALVATORE SULLO

Nella serata del primo giugno prossimo, alle ore 8.30, il Women's Italian Club darà una serata "Night at Pops" con la presentazione del solista Salvatore Sullo, pianista di fama internazionale.

La signorina Armida Formichelli, presidentessa, Madame Emilia Ippolito e Mrs. Louis Metafora, aiutanti direttrici, sono a capo del grande comitato che sta lavorando per la riuscita del concerto.

Salvatore Sullo, un meraviglioso pianista sotto tutti gli aspetti, ha da tempo riscosso il plauso del mondo musicale, per l'acclamazione del pubblico e dei critici, che hanno riconosciuto in lui uno dei più eminenti pianisti delle piattaforme orchestrali.

Sullo fu uno dei più brillanti allievi di Rosomanti della sua classe al Conservatorio di Musica di Napoli, dove, all'età di 15 anni, vinse il Premio Scarlatti.

I suoi studi proseguirono poi a Parigi sotto la guida di Cortot.

Dopo i successi riportati in Italia, dove suonò nelle maggiori città e con le migliori orchestre, egli fece un giro artistico in Belgio, Olanda, Polonia, Ungheria e Germania.

Sin dal 1948 egli ha suonato nella Town Hall di New York ed ha fatto le sue apparizioni da solista con Arthur Fiedler alla Boston Symphony Pops ed ai Concerti locali dell'Esplanade.

La tecnica e l'eloquenza comunicativa delle esecuzioni di Salvatore Sullo non mancheranno anche in questa occasione di dare un'impronta indimenticabile alla serata per tutti gli appassionati di musica.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 25 1955

Newton Soloist

ROBERT SHAFFER will be soloist for Grieg Piano Concerto in A minor tomorrow for Newton High School night at the Pops. He's an honor student.

[60]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 12 1955

Newton HS Night At Pops May 27

Friday, May 27, is the date of the 11th annual Newton High School Night at Pops in Symphony Hall, Boston. Newton High is the only high school to enjoy this privilege.

Tickets may be obtained by telephoning either of these student co-ordinators: Carroll Olton, DE 2-2040, or June Chactan, LA 7-7813. They will mail tickets to anyone requesting them.

—o—

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 13 1955

MIT Night at Pops Scheduled Sunday

MIT Night At The Pops will be held Sunday, it was announced yesterday.

The event is open to the public, with tickets on sale at the box office. The MIT Glee Club and Choral Society will perform during the intermission.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,250 free

MAY 12 1955

NIGHT AT POPS

The alumnae of the St. Elizabeth's Hospital School of Nursing is sponsoring a "Night at the Pops" on May 25. Chairman of the committee is Miss Joanne O'Brien, assisted by the Misses Margaret Walsh, Helen Fagan and Barbara Eagle.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Indep. Republican
Circ. 2,038

MAY 1 2 1955

Concord Members May Attend O.E.S. Pops On May 26

Concord — Members and friends of Hawthorne Chapter No. 40 Order of the Eastern Star will be welcomed by Mrs. Violet Irwin, worthy master at the annual Eastern Star night at pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O. E. S., for that evening. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 10,441

MAY 12 1955

Director at Tanglewood

Anthony Zarba, former voice supervisor in Marlboro public schools, winner of several scholarships, received his most recent one earlier in the week to the Berkshire Music Center at Tanglewood this summer. He will be active choral conductor, which includes preparing and conducting two concerts during the summer season.

In the fall Mr. Zarba will begin his new duties at Rockville Center, Long Island, N.Y., as head of the instrumental program at the South Side High school. His Ford Foundation Fellowship award included full tuition at the Conservatory the past year, salary equivalent to that of the previous year and cost of moving his family to their present residence in Southboro, Upland road. Mrs. Zarba is the former Miss Mary Howes, daughter of Mr. and Mrs. Robert Howes of Southboro.

Send your news items to Edith Murray, Southboro correspondent Tel. Marl. 151-W-2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Indep. Republican
Circ. 5,285

MAY 12 1955

Concord Members May Attend O.E.S. Pops On May 26

Concord — Members and friends of Hawthorne Chapter No. 40 Order of the Eastern Star will be welcomed by Mrs. Violet Irwin, worthy master at the annual Eastern Star night at pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16 by the Grand Chapter of Massachusetts, O. E. S., for that evening. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 12 1955

Pops Soloist

ELSIE SEARS, award-winning radio artist, will appear with Irene Dubois in Mozart Concert ofor two pianos tomorrow at Wellesley Pops night.

New England Newsclip Agency, Inc.
Box-2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

MAY 12 1955

... the corps in February 1954 he attended Lincoln Junior High School. . . . Mrs. Ida Briggs and Mrs. Eleanor Hale, worthy matrons respectively of Bay State Chapter 160 and Evangeline Chapter 93 of the Order of the Eastern Star, will welcome local members and friends at the annual Eastern Star night at Pops in Symphony Hall, Thursday evening, May 26. The floor and first balcony have been reserved until May 16 for members of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 19 1955

School of Nursing Plans Pops Night

Add another to the list of benefits: May 25, alumnae of St. Elizabeth's Hospital School of Nursing will be in the audience at Symphony Hall. Joanne O'Brien is chairman.

Margaret Walsh, Helen Fagan and Barbara Eagle are on the committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

MAY 12 1955

B. I. Juniors To Attend 'Pops'

The 12th annual Pops Evening of the Beth Israel Hospital Junior Auxiliary, on Tuesday, May 31, at Symphony Hall, will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member

Flower corsages will be sold on May 31 by the members of the Junior Auxiliary under the chairmanship of Janice Komins and Marilyn Stern.

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen, and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 13 1955

Senior Week Set At Clerical School

Senior Week at Boston Clerical School will get underway with a senior prom at the Sheraton Plaza tomorrow night. Other events will be Boston Clerical School night at the Pops Monday and a theater party Tuesday night. The senior banquet will be held at Hotel Beaconsfield, Brookline, Wednesday. Graduation will take place in the school auditorium Friday night.

Seniors in charge are Patricia Panico of West Roxbury, Ann Levins of Dorchester, Eleanor Heffron of Mattapan, Sophie Kazantzi of Roslindale and Margaret Colley of Mattapan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 12 1955

Programs Listed

Continued from Page One

versity of New Hampshire Concert Choir; Selections from "Can Can" by Cole Porter; Tviana by Hayman and the Procession of the Sardar from "Caucasian Sketches" by Ippolitov-Ivanov.

Friday evening, May 13, Lasell Junior College Night: Polonaise from "Eugene Onegin" by Tschaikowsky; Roman Carnival, Overture, by Berlioz; Valse Triste by Sibelius; Aurora by H.M. Dunham; Suite from "Carmen" by Bizet; Orphean Club of Lasell Junior College; Selections from "Guys and Dolls" by Loesser; Bugler's Holiday by Anderson and Hungarian Dance No. 5 by Brahms.

Saturday evening, May 14, Wellesley College Night: Wedding March from "Coq D'Or" by Rimsky-Korsakoff; Overture to "Mignon" by Thomas; Pavane by Faure; Dance of the Hours from "La Gioconda" by Ponchielli; Concerto for two pianos in E flat, K. 365 by Mozart; Waltzes from "Der Rosenkavalier" by Strauss; Suite from the Ballet, "Gayne," by Khachaturian; Selection from "Kiss Me, Kate" by Porter; The Typewriter Song by Anderson; Gypsy Dance from "Carmen" by Bizet; Wellesley Alma Mater.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Hub Clerical School Holds Senior Prom

The senior prom at Hotel Sheraton Plaza tomorrow night will inaugurate Senior Week at Boston Clerical School.

The school will have a night at Pops Monday, a theater party Tuesday night and the senior banquet at the Hotel Beaconsfield Wednesday.

Graduation will be Friday night.

Programs Listed For Pops Concerts In Symphony Hall

The Pops Concerts in Symphony Hall, now in their second week of the 1955 season will be conducted by Harry Dickson pending the return of Arthur Fiedler who is still convalescent. The programs for the week-end are listed with the exception of Sunday evening which will be taken over by the Massachusetts Institute of Technology.

Thursday evening, May 12: Rakoczy March by Berlioz; Suite from "The Nutcracker" by Tschaikowsky; Ave Maria by Bach-Gounod, solo violin, Alfred Krips; Overture to "Tannhauser" by Wagner;" The young person's guide to the orchestra," Op. 34, by Britten, speaker, Leonard Burkat; Un-

Continued on Page Ten

[61]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

THE ROVING EYE

By RUDOLPH ELIE

The State Comes up With a Handsome Film

I went over to Loew's Orpheum the other afternoon to see "A Massachusetts Holiday," and I must say I didn't think we had it in us.

By "we" I mean Massachusetts, whose lack of imagination, not to say aggression in matters pertaining to what is known as public relations is pretty keen. It may be, of course, that I just don't see the things the old Commonwealth does get out in terms of pamphlets, brochures, maps and things like that, but it certainly has nothing that corresponds to the superb state magazines issued by New Hampshire, Vermont, Arizona and a good many others.

In "A Massachusetts Holiday," however, a 30-minute film in color showing the highlights of the state's natural beauties and its vacation facilities, it has come up with one of the finest little travelogues I've ever seen, one filled with variety without jumping frantically from scene to scene but on the other hand never dwelling on anything too long.

The film, made by The Bay State Film Co. for the Massachusetts Department of Commerce, begins with a montage of scenes showing all the vacation doings: stream fishing, mountain climbing, surf fishing, skiing and so on as somebody sings a hill-billy ballad extolling the virtues of the Commonwealth. (These ballads are recurrent, there being three or four, and to me they ring the only false note in the thing as they are too reminiscent of the singing commercial).

Settles Down

After a while the film settles down on the Berkshires, working its way east as it goes along. There are scenes of Tanglewood during the Berkshire Festival of the Boston Symphony orchestra, of Springfield from the air; of the Pioneer Valley, a patchwork quilt of color from the top of Mt. Holyoke and of charming houses and villages and inns in Worcester county.

One of the striking shots is an aerial view of Quabbin, which, but little seen from the short road that enters it from Route 9, presents an enormous panorama of wooded islands and vast expanses of deep blue water. I had no idea save vaguely from maps, that Quabbin is so immense or that the countryside about it is so virgin in its wilderness. Indeed, it seems like a scene from the Far West.

Pausing for a glimpse of the goings-on at Sturbridge Village, the film moves on to the North Shore in an abrupt contrast of inland scenery to maritime. There are lovely scenes of surf breaking on rocks, of lighthouses, of historic mansions (The House of Seven Gables, of course) and then of summer activities. We see a bit of Marblehead's race week, of the beaches of Ipswich, of the fishing fleet of Gloucester, and of the industry itself in the quaint seaport surroundings.

There follows a sequence of the historical sites of Lexington and Concord. At Lexington, to my surprise, the camera failed to pick up one of the most stirring quotations in American history, that of Warren on the base of the Minute Man statue: "Don't fire unless fired upon, but if they mean to have a war let it begin here."

Boston itself is presented in a series of swift, familiar scenes: The Public Garden glowing in the golden sea of tulips, the swan boats, Faneuil Hall, the steeple of the Old North Church, the balcony of the Old State House, the neon canyons of Washington street after dark, the races at Suffolk Downs, Fenway Park in full cry with Ted Williams smacking a towering home run, Harvard Stadium during a Harvard-Yale game and so on. Curiously enough, the script writer appeared to think that Williams' No. 9 and Harvard's Crimson needed no identification: both episodes are without narration.

Talk Restrained

The rest of the film is devoted to the South Shore, the Cape, the Vineyard and Nantucket with scenes well-known and well-loved by all Massachusettsians. They are so well presented and their beauties so concentrated they ought to make a very considerable impression on one from, say, Missouri as well. But this concentration of beauty and glamor and idyllic charm and exotic sport activity might be one of the film's little defects.

For the narrator, whose talk is restrained and tasteful (I thought it might have had a little more flair), fails to mention, when we hear of our superhighways, such little monstrosities as Route 20 from Sturbridge to Shrewsbury a veritable terror for the staunchest driver. Or that the tourist coming south to Boston on Route 1 isn't informed that the road marked C-1 avoids the appalling frustrations of Route 1 through Everett. Or that route 3-A is the one to take at Neponset going to Plymouth, thus avoiding the dreary procession through Quincy. Or that, on the way anywhere, save in that enlightened county of counties, Berkshire, he will see an appalling jungle of billboards and lurid signs.

But it is to be assumed that the tourist attracted by the film is well aware of the fact the not-nice things have been omitted, as they are in all propaganda. In the meantime, however, if you have a chance to see "A Massachusetts Holiday" (and the film is available to groups and clubs) by all means do so. It is a beautiful film of a beautiful state.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 1

Frederick Fennell will be guest conductor at the Pops concerts from Tuesday through Sunday, May 22.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 15 1955

Boston Musicians Going to Iceland on Cultural Mission

Eight members of the Boston Symphony Orchestra will leave Iceland within a month to undertake a cultural mission on that strategic North Atlantic island.

It is reported that Iceland, which exports fish to Russia, has been subjected to a lot of Communist propaganda, much of it cultural.

Boston's musicians have volunteered under the International Exchange Program of the American National Theatre and Academy to present some culture, Americano.

Those going include organist E. Power Biggs; George Humphrey, viola player; Emil Kornsand, violinist; Rocario Mazzeo, clarinetist; Louis Speyer, English horn and oboist; Roger Voisin, trumpet; Alfred Zeghera, 'cellist, and Robert Brink, violinist.

Biggs will leave first and will give a series of recitals before the arrival of the main group.

Their concerts, to be given both in the capital of Reykjavik and in the provinces will present music by not only the classical masters but by contemporary American composers such as Walter Piston, Leo Sowerby and Randall Thompson.

BOSTON SUNDAY HERALD, MAY 15, 195

The Music Season 1954-55: Lots of Opera, Lots of Business

By RUDOLPH ELIE

It may safely be said, I think, that the musical season of 1954-55, which ended theoretically with the final concert of the Boston Symphony, was one of the most unusual in a good many years. It was unusual not for the large number of events (there were about the same number last year as this) but for the fact that for the first time in many years the number of operas presented in Boston by far exceeded every other form of musical event save, of course, orchestral concerts. The total was 33, nine of them produced by local auspices, seven by the New York City Center, seven by the San Carlo, eight by the Metropolitan and two, in semi-concert form, by the American Opera Society with the Zimbler Sinfonietta.

Of the Metropolitan little need be said; its repertoire was the same old thing except for the brilliant "Andrea Chenier." The real surprise lay in the revived San Carlo which not only mounted exceedingly creditable performances of the conventional things but found a near-capacity audience for the entire week, and in Boris Goldovsky's New England Opera Theater which not only came up with one of the most stunning single performances of the season in Berlioz' "The Trojans" but showed, in a week's run at the Majestic, that it can compete with the Metropolitan itself almost on its own terms. Its "Marriage of Figaro" was indisputably superior in ever way to the Met's production later in the season, while "The Trojans" lacked only the bigger voices. Stylistically and visually it was as stunning as anything the Met ever did.

The Boston Symphony, of course, dominated the city's musical life as always. It's season was not less than brilliant, too, though there are those who seem to feel that Mr. Munch rather over-did choral music. I could hardly agree with this view less, recalling the performance of Verdi's Requiem (by Cantelli), the full score of Ravel's "Daphnis and Chloe", Berlioz' "Damnation of Faust" and Bach's B minor Mass as the high points in a season in which nearly every concert was of exceptional interest.

Of the music new to Boston, I was particularly impressed by Menotti's easily assimilable Violin Concerto in a superb performance by Spivakovsky, Bernstein's lovely Serenade for Violin, Strings and Percussion in an equally superb performance by Isaac Stern, Honegger's exquisite Christmas Cantata and Martinu's Fantaisies Symphoniques. Barber's "Prayers of Kierkegaard" was also a notable premiere, but the others, in particular Peragallo's aggressive Violin Concerto and Harris' Seventh Symphony, were considerably less appealing.

The outstanding guest conductor was certainly Igor Markevitch although I had the regrettable misfortune of having missed him due to a journey to Havana, but again Richard Burgin, Pierre Monteux and Guido Cantelli proved their immense command of the orchestra. The orchestra itself in the sixth season of Mr. Munch's direction, remains an instrument of incredible technical attainment though not always in the great tonal tradition of Koussevitsky.

After orchestral concerts, which also included notable visits by the Berlin Philharmonic, the Amsterdam Concertgebouw and the Philadelphia orchestra, choral affairs were most numerous with more than 20 given by 17 different groups. The most striking, perhaps, was the remarkable performance of "Carmina Burana" by Boston University's group under Stokowski, who took it to New York and stunned the city with it. But there were splendid concerts by everyone from the Irish Festival Singers to the Chorus Pro Musica, from the Shaw Chorale to the Cecilia Society.

Chamber music was plentiful this season, too, with the Zimbler Sinfonietta firmly established (though now widening its base of operation in an appeal for further support) as the city's leading spokesmen in chamber music. The Farberman Percussion Group made an important debut this season and it is hoped that its concerts will be an annual event. The Cambridge Earl Music Society continued with its popular series while the Fanny Mason Foundation continued to present its stimuating series, offering, among other events the incomparable "Societa Corelli" Other fine visiters were I Musici, the Budapest Quartet, the Trieste Trio, the Quartetto Italiano and the Paganini Quartet.

a popular experiment in Buffalo—but a financially successful one as well.

Back in his accustomed place last fall on the stage at Symphony Hall, he continued with the Boston Symphony until Christmas. Then he accepted the position of associate conductorship with the Buffalo Philharmonic permanently.

Once in Buffalo he became a veritable dynamo of musical activity. In addition to 18 programs including several premieres, he frequently spoke for the orchestra before civic and cultural organiztions about the advantages of supporting the orchestra, presented children's programs, and arranged a series of broadcasts over a local radio network in which he did his own commentary.

As if this were not enough, the ambitious associate conductor started a weekly series of classical "disc jockey" programs over station WERR. Called the "Willis Page Portfolio," the broadcasts were the first of their type offered by the station in over 10 years; they won a big response from the radio audience.

Hi-Fi, Too

He has not hesitated to experiment with all sorts of programming. He scheduled a Hi-Fi Night which sent both ticket and electronic equipment sales soaring. He invited the well-known trumpet player, Bobby Hackett, and his All-Stars for a joint concert with the Philharmonic on his Jazz and Classics Night. A surprise feature of the concert was a vigorous performance by conductor Page on the slap bass during a rendition of "Honeysuckle Rose."

This uninhibited enthusiasm may seem a trifle brash from the lofty position of the orchestral Big Three, Boston, Philadelphia, and New York, but in other sections of the country where the musical approach is less sophisticated, such a showman-like activity on the part of the conductor is a very healthy factor, keeping the local symphony constantly before the public in an atmosphere anything but stuffy.

Mr. Page has been hailed by the [illegible] for his "smooth performances" and "skilled conducting." Boston's loss has been Buffalo's gain.

more concerts. This, of course, is but a small fraction of the musical events free, and otherwise offered in the city in a season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 15 1955

PAIDEIAS LEAGUE— Communion breakfast today at Hotel Kenmore following 9 a.m. Mass at St. Clements Shrine, 1101 Boylston St. also for Our Lady of Good Counsel Guild and Don Michael Counsellors. League members to attend Pops Concert at Symphony Hall Tuesday.

PHILOMATHEIA CLUB — Thursday, 9 a.m. Mass at St. Marys Chapel of B. C. followed by breakfast at Club House. Father James Gillis of The Paulist to speak.

[62]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 15 1955

In Music

Will Page Success in Buffalo

By TUCKER KEISER

Every "name" conductor I can think of has come up through the orchestral ranks. Playing in an orchestra familiarizes the budding maestro with repertory, the characteristics and limitations of the many instruments, and the technique of molding 100 virtuosos into a precision-built team.

Conducting is the dream of many orchestral players; many take fliers on the podium. But only a few achieve any genuine distinction in the field, for really great conductors are born not made.

For several years a young double-bass player could be observed intently concentrating on the conductor while he played at the Boston Symphony concerts. Like many of his fellow musicians, his ambitions were directed toward the day when he would himself stand in front of 100 musicians with baton poised. This was Willis Page, an excellent musician.

Mr. Page organized small orchestras for concerts in outlying cities. He became director of a local choral organization with chorus and orchestra [illegible] pioneered the bi-aural record field. Eventually he was asked by Arthur Fiedler to make his big-time debut with the "Pops" Orchestra, which is actually the Boston Symphony under another name.

Last summer he commuted to Buffalo from Boston and Tanglewood to direct the Buffalo Philharmonic in its newly inaugurated "Pops" series, patterned naturally, as all are, on our own. This turned out to be not only

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

THE ROVING EYE

By RUDOLPH ELIE

The State Comes up With a Handsome Film

I went over to Loew's Orpheum the other afternoon to see "A Massachusetts Holiday," and I must say I didn't think we had it in us.

By "we" I mean Massachusetts, whose lack of imagination, not to say aggression in matters pertaining to what is known as public relations is pretty keen. It may be, of course, that I just don't see the things the old Commonwealth does get out in terms of pamphlets, brochures, maps and things like that, but it certainly has nothing that corresponds to the superb state magazines issued by New Hampshire, Vermont, Arizona and a good many others.

In "A Massachusetts Holiday," however, a 30-minute film in color showing the highlights of the state's natural beauties and its vacation facilities, it has come up with one of the finest little travelogues I've ever seen, one filled with variety without jumping frantically from scene to scene but on the other hand never dwelling on anything too long.

The film, made by The Bay State Film Co. for the Massachusetts Department of Commerce, begins with a montage of scenes showing all the vacation doings: stream fishing, mountain climbing, surf fishing, skiing and so on as somebody sings a hill-billy ballad extolling the virtues of the Commonwealth. (These ballads are recurrent, there being three or four, and to me they ring the only false note in the thing as they are too reminiscent of the singing commercial).

Settles Down

After a while the film settles down on the Berkshires, working its way east as it goes along. There are scenes of Tanglewood during the Berkshire Festival of the Boston Symphony orchestra, of Springfield from the air; of the Pioneer Valley, a patchwork quilt of color from the top of Mt. Holyoke and of charming houses and villages and inns in Worcester county.

One of the striking shots is an aerial view of Quabbin, which, but little seen from the short road that enters it from Route 9, presents an enormous panorama of wooded islands and vast expanses of deep blue water. I had no idea save vaguely from maps, that Quabbin is so immense or that the countryside about it is so virgin in its wilderness. Indeed, it seems like a scene from the Far West.

Pausing for a glimpse of the goings-on at Sturbridge Village, the film moves on to the North Shore in an abrupt contrast of inland scenery to maritime. There are lovely scenes of surf breaking on rocks, of lighthouses, of historic mansions (The House of Seven Gables, of course) and then of summer activities. We see a bit of Marblehead's race week, of the beaches of Ipswich, of the fishing fleet of Gloucester, and of the industry itself in the quaint seaport surroundings.

There follows a sequence of the historical sites of Lexington and Concord. At Lexington, to my surprise, the camera failed to pick up one of the most stirring quotations in American history, that of Warren on the base of the Minute Man statue: "Don't fire unless fired upon, but if they mean to have a war let it begin here."

Boston itself is presented in a series of swift, familiar scenes: The Public Garden glowing in the golden sea of tulips, the swan boats, Faneuil Hall, the steeple of the Old North Church, the balcony of the Old State House, the neon canyons of Washington street after dark, the races at Suffolk Downs, Fenway Park in full cry with Ted Williams smacking a towering home run, Harvard Stadium during a Harvard-Yale game and so on. Curiously enough, the script writer appeared to think that Williams' No. 9 and Harvard's Crimson needed no identification: both episodes are without narration.

Talk Restrained

The rest of the film is devoted to the South Shore, the Cape, the Vineyard and Nantucket with scenes well-known and well-loved by all Massachusettsians. They are so well presented and their beauties so concentrated they ought to make a very considerable impression on one from, say, Missouri as well. But this concentration of beauty and glamor and idyllic charm and exotic sport activity might be one of the film's little defects.

For the narrator, whose talk is restrained and tasteful (I thought it might have had a little more flair), fails to mention, when we hear of our superhighways, such little monstrosities as Route 20 from Sturbridge to Shrewsbury a veritable terror for the staunchest driver. Or that the tourist coming south to Boston on Route 1 isn't informed that the road marked C-1 avoids the appalling frustrations of Route 1 through Everett. Or that route 3-A is the one to take at Neponset going to Plymouth, thus avoiding the dreary procession through Quincy. Or that, on the way anywhere, save in that enlightened county of counties, Berkshire, he will see an appalling jungle of billboards and lurid signs.

But it is to be assumed that the tourist attracted by the film is well aware of the fact the not-nice things have been omitted, as they are in all propaganda. In the meantime, however, if you have a chance to see "A Massachusetts Holiday" (and the film is available to groups and clubs) by all means do so. It is a beautiful film of a beautiful state.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 1

Frederick Fennell will be guest conductor at the Pops concerts from Tuesday through Sunday, May 22.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 15 1955

Boston Musicians Going to Iceland on Cultural Mission

Eight members of the Boston Symphony Orchestra will leave Iceland within a month to undertake a cultural mission on that strategic North Atlantic island.

It is reported that Iceland, which exports fish to Russia, has been subjected to a lot of Communist propaganda, much of it cultural.

Boston's musicians have volunteered under the International Exchange Program of the American National Theatre and Academy to present some culture, Americano.

Those going include organist E. Power Biggs; Georges Humphrey, viola player; Emil Kornsand, violinist; Rosario Mazzeo, clarinetist; Louis Speyer, English horn, and oboist; Roger Voisin, trumpet; Alfred Zeghera, 'cellist, and Robert Brink, violinist.

Biggs will leave first, and will give a series of recitals before the arrival of the main group.

Their concerts, to be given both in the capital of Reykjavik and in the provinces will present music by not only the classical masters but by contemporary American composers such as Walter Piston, Leo Sowerby and Randall Thompson.

BOSTON SUNDAY HERALD, MAY 15, 1955

The Music Season 1954-55: Lots of Opera, Lots of Business

By RUDOLPH ELIE

It may safely be said, I think, that the musical season of 1954-55, which ended theoretically with the final concert of the Boston Symphony, was one of the most unusual in a good many years. It was unusual not for the large number of events (there were about the same number last year as this) but for the fact that for the first time in many years the number of operas presented in Boston by far exceeded every other form of musical event save, of course, orchestral concerts. The total was 33, nine of them produced by local auspices, seven by the New York City Center, seven by the San Carlo, eight by the Metropolitan and two, in semi-concert form, by the American Opera Society with the Zimbler Sinfonietta.

Of the Metropolitan little need be said; its repertoire was the same old thing except for the brilliant "Andrea Chenier." The real surprise lay in the revived San Carlo which not only mounted exceedingly creditable performances of the conventional things but found a near-capacity audience for the entire week, and in Boris Goldovsky's New England Opera Theater which not only came up with one of the most stunning single performances of the season in Berlioz' "The Trojans" but showed, in a week's run at the Majestic, that it can compete with the Metropolitan itself almost on its own terms. Its "Marriage of Figaro" was indisputably superior in ever way to the Met's production later in the season, while "The Trojans" lacked only the bigger voices. Stylistically and visually it was as stunning as anything the Met ever did.

The Boston Symphony, of course, dominated the city's musical life as always. It's season was not less than brilliant, too, though there are those who seem to feel that Mr. Munch rather over-did choral music. I could hardly agree with this view less, recalling the performance of Verdi's Requiem (by Cantelli), the full score of Ravel's "Daphnis and Chloe", Berlioz' "Damnation of Faust" and Bach's B minor Mass as the high points in a season in which nearly every concert was of exceptional interest.

Of the music new to Boston, I was particularly impressed by Menotti's easily assimilable Violin Concerto in a superb performance by Spivakovsky, Bernstein's lovely Serenade for Violin, Strings and Percussion in an equally superb performance by Isaac Stern, Honegger's exquisite Christmas Cantata and Martinu's Fantaisies Symphoniques. Barber's "Prayers of Kierkegaard" was also a notable premiere, but the others, in particular Peragallo's aggressive Violin Concerto and Harris' Seventh Symphony, were considerably less appealing.

The outstanding guest conductor was certainly Igor Markevitch although I had the regrettable misfortune of having missed him due to a journey to Havana, but again Richard Burgin, Pierre Monteux and Guido Cantelli proved their immense command of the orchestra. The orchestra itself in the sixth season of Mr. Munch's direction, remains an instrument of incredible technical attainment though not always in the great tonal tradition of Koussevitsky.

After orchestral concerts, which also included notable visits by the Berlin Philharmonic, the Amsterdam Concertgebouw and the Philadelphia orchestra, choral affairs were most numerous with more than 20 given by 17 different groups. The most striking, perhaps, was the remarkable performance of "Carmina Burana" by Boston University's group under Stokowski, who took it to New York and stunned the city with it. But there were splendid concerts by everyone from the Irish Festival Singers to the Chorus Pro Musica, from the Shaw Chorale to the Cecilia Society.

Chamber music was plentiful this season, too, with the Zimbler Sinfonietta firmly established (though now widening its base of operation in an appeal for further support) as the city's leading spokesman in chamber music. The Farberman Percussion Group made an important debut this season and it is hoped that its concerts will be an annual event. The Cambridge Earl Music Society continued with its popular series while the Fanny Mason Foundation continued to present its stimuating series, offering, among other events the incomparable "Societa Corelli". Other fine visitors were I Musici, the Budapest Quartet, the Trieste Trio, the Quartetto Italiano and the Paganini Quartet.

Pianists, usually so numerous, were down to 12 this year, while singers were down to 11. The most stunning single recital was that of Elizabeth Schwarzkopf, though Irmgaard Seefried was all but equally stuning, too. Virtually nil this season, as is the very regrettable case almost everywhere, were the debut recitals. No young artists were heard at all outside those appearing under conservatory auspices, which is a sad and disheartening thing.

All in all The Herald noticed something like 121 musical event in addition to about 30 concerts of the Boston Symphony in its regular and extra series of 70 or more concerts. This, of course, is but a small fraction of the musical events free, and otherwise offered in the city in a season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 15 1955

PAIDEIAS LEAGUE— Communion breakfast today at Hotel Kenmore following 9 a.m. Mass at St. Clements Shrine, 1101 Boylston St. also for Our Lady of Good Counsel Guild and Don Michael Counsellors. League members to attend Pops Concert at Symphony Hall Tuesday.

PHILOMATHEIA CLUB — Thursday, 9 a.m. Mass at St. Marys Chapel of B. C. followed by breakfast at Club House. Father James Gillis of The Paulist to speak.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

MAY 15 1955

In Music

Will Page Success in Buffalo

By TUCKER KEISER

Every "name" conductor I can think of has come up through the orchestral ranks. Playing in an orchestra familiarizes the budding maestro with repertory, the characteristics and limitations of the many instruments, and the technique of molding 100 virtuosos into a precision-built team.

Conducting is the dream of many orchestral players; many take fliers on the podium. But only a few achieve any genuine distinction in the field, for really great conductors are born not made.

For several years a young double-bass player could be observed intently concentrating on the conductor while he played at the Boston Symphony concerts. Like many of his fellow musicians, his ambitions were directed toward the day when he would himself stand in front of 100 musicians with baton poised. This was Willis Page, an excellent musician.

Mr. Page organized small orchestras for concerts in outlying cities. He became director of a local choral organization, chorus and orchestra pioneered the bi-aural record field. Eventually he was asked by Arthur Fiedler to make his big-time debut with the "Pops" Orchestra, which is actually the Boston Symphony under another name.

Last summer he commuted to Buffalo from Boston and Tanglewood to conduct the Buffalo Philharmonic in its newly inaugurated "Pops" series, patterned naturally, as all are, on our own. This turned out to be not only

PASTE OVER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 15 1955

IN ALUMNAE HALL at Simmons College, plans are completed for Simmons Night at Pops May 17 by Mrs. Arthur Carlson, Miss Eleanor Webb, and Miss Helen Deacon. Proceeds from the Pops Night program going to the College by the Boston Simmons Club which will sponsor the occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 19 1955

Eire Society Night Planned At Boston Pops

A special program of Irish music will feature the Eire Society's night at the Pops on Friday evening, June 10. The society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin O'Malley, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by LeRoy Anderson. This selection is played each year on Eire Society night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Village & Transcript
NEWTON, Mass.
Weekly Independent
Circ. 4,087

MAY 19 1955

Robert Shaffer Pops Soloist For NHS Night

Robert Shaffer will be the soloist at Newton High School night at the "Pops", in Symphony Hall Friday evening, May 27. He will be heard in The Grieg Piano Concerto in A minor, with the Boston "Pops" Orchestra, under the direction of Harry Ellis Dickson.

A member of the class of 1955, Robert was admitted to the National Honor Society at the recent induction ceremony.

At the age of 6 he began his piano study with Mrs. Elsie Foss, of Newtonville, and soon showed unusual musical talent. While still in junior high school, he made his first professional appearance, and has since played for several Greater Boston Women's Clubs. Two years ago he was engaged as guest artist at the Spring Concert of the Newton Community Chorus.

At Newton High, he has demonstrated advanced creative ability in the Theory of Music classes, under Henry Lasker. Among his extra-curricular activities are the Music Club, the marching and concert bands, where he plays the baritone and sousaphone; the 1954 Cleveland Exchange, and various committees. He is a member of the Kenvon Plan physics an Po

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SAGINAW, MICH., NEWS

MAY 21 1955

Boston Pops Orchestra Returning

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network starting at 8:15 p. m. Monday, May 23. Arthur Fiedler, regular conductor of the group, will be on the podium for the weekly series.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885 and since have become an annual tradition for the spring months. Other cities have tried to imitate them, but met with little success. The orchestra, made up of members of the great Boston Symphony, also is one of the nation's top recording favorites. Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Fiedler became conductor of the "Pops" in 1930. His long tenure on the podium has endeared him not only to Boston audiences, but to music lovers all over the nation. In addition to many broadcast series and recordings, there also have been many tours of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

MAY 16 1955

Beth Israel Aid May 31 at Pops

Songs, jewels and sponsors on the night of May 31, will make possible more research at Beth Israel Hospital's tumor and cancer clinic.

The Junior Auxiliary will sponsor its 12th annual night at Pops in Symphony Hall. Added revenue will be raised by jewels and sponsors chairmen, Rena Hyman and Ru Rutman.

The program book will b dedicated to the executive director, Dr. Cecil G. Sheps.

All auxiliary members have tickets for sale. Co-chairmen are Marilyn Schwartz and Beverly Weiss. Janice Kolmins and Marilyn Stern will head a corps of flower girls at the concert.

Chairman Estelle Levine has on her committee: Rene Wynn, Helen Winocour and Elaine Clayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Reporter
SPRINGFIELD, Vt.
Weekly Ind. Rep.
Circ. 3,395

1955

"Miss Rose Pecor was one of the girls from the Charlestown School Orchestra who made the trip to Boston Friday night to attend the Pop's Concert, conducted by Arthur Fieldler at Symphony Hall. She reports a very enjoyable evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Reporter
SPRINGFIELD, Vt.
Weekly Ind. Rep.
Circ. 3,395

8 1955

Boston Trip

Twelve students left with students from Vilas and Stevens high school last Friday to attend the Boston "Pops" Concert in Boston. Many thanks for the people that helped drive cars. Students that went to Boston are: Elaine Ahern, Judy Cuthbert, Clinton Howard, Joanne Moquin, Jean Ward, Patty Reese, Izola Schroder, Janyce Hoskinson, Martha Hazen, Nancy Hogancamp, Rose Pecor and Nancy Smith. Mr. Hogancamp, Mr. McHaffy, Mr. Robbins and Mr. Miner drove the cars.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 19 1955

Programs Listed For Pops Concerts In Symphony Hall

The Pops Concerts at Symphony Hall on continuing in their 70th season this week with Frederick Fennell as guest conductor for the remainder of this week, pending the return of Arthur Fiedler, regular Pops conductor.

Mr. Fennell, a native of Cleveland, attended the Eastman School at Rochester where he now teaches. He has conducted many orchestras including the Pops on previous occasions.

Piano soloists will include Frederic Tillotson this evening and the two-piano team, Beth

Continued on Page Three

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisan
Circ. 7950

MAY 19 1955

MISS MARILYN LANZO

MISS ROSALIE RIZZO

Choral Club Group Is Again Featured Attraction At Pops

Sunday Concert Is Sell-out

Enthusiastic support by Revere citizens has made "Revere Night At The Pops" a complete sell-out. The purchase of 590 tickets allocated to Revere for the Sunday evening performance of the Revere High School Choral club has once again demonstrated the generosity and civic pride of residents. The affair will start at 8:30 o'clock at Symphony Hall.

Revere residents will fill the front half of the lower floor to hear the program by the singers, under the direction of William O. Goss.

The club, which will be giving a repeat performance, is the only high school choral group ever invited to sing with the Pops. Revere singers were so well received and so well mannered last year that the management extended an invitation for them to appear

(Continued on Page Three)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

NEW YORK, N. Y.
VARIETY

MAY 18 1955

Inside Stuff—Concerts

Recent impressive U. S. debut of Igor Markevitch as guest-conductor with the Boston Symphony has stirred up trade gossipmongers, who see him as a prospect for the post of regular music director. BSO conductor Charles Munch is reported anxious to give up the job and return to his native France. Insiders are also curious about the amount of conducting chores given to Guido Cantelli on the current U. S. tour and forthcoming European visit of the N. Y. Philharmonic. He's to split the concerts almost 50-50 with regular maestro Dimitri Mitropoulos, leading to conjectures that he's being groomed for the regular spot if or when Mitropoulos retires.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6324

MAY 19 1955

Planning Irish Night at 'Pops'

Three West Roxbury residents are active in making plans for the annual Eire Society night at Pops scheduled Friday evening, June 10.

John Devlin is a member of the publicity committee for the yearly event, while Dr. James J. Monahan and Dr. F. J. Fleming are serving in the general committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

[63]

PASTE OVER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 15 1955

IN ALUMNAE HALL at Simmons College, plans are completed for Simmons Night at Pops May 17 by Mrs. Arthur Carlson, Miss E[illegible], and Miss Helen Deacon. Proceeds from the Pops Night will be given to the College by the Boston Simmons Club which will sponsor the occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON. Mass.
Independent Republican
Circ. 196,593

MAY 16 1955

Beth Israel Aid May 31 at Pops

Songs, jewels and sponsors on the night of May 31, will make possible more research at Beth Israel Hospital's tumor and cancer clinic.

The Junior Auxiliary will sponsor its 12th annual night at Pops in Symphony Hall. Added revenue will be raised by jewels and sponsors chairmen, Rena Hyman and Ru[illegible] Rutman.

The program book will b[illegible] dedicated to the executive director, Dr. Cecil G. Sheps.

All auxiliary members have tickets for sale. Co-chairmen are Marilyn Schwartz and Beverly Wells. Janice Ko[illegible]mins and Marilyn Stern will head a corps of flower girls at the concert.

Chairman Estelle Levine has on her committee: Rene Wynn, Helen [illegible]nocour and Elaine Clayman.

NEW YORK, N. Y.
VARIETY

MAY 18 1955

Inside Stuff—Concerts

Recent impressive U. S. debut of Igor Markevitch as guest-conductor with the Boston Symphony has stirred up trade gossipmongers, who see him as a prospect for the post of regular music director. BSO conductor Charles Munch is reported anxious to give up the job and return to his native France. Insiders are also curious about the amount of conducting chores given to Guido Cantelli on the current U. S. tour and forthcoming European visit of the N. Y. Philharmonic. He's to split the concerts almost 50-50 with regular maestro Dimitri Mitropoulos, leading to conjectures that he's being groomed for the regular spot if or when Mitropoulos retires.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6324

MAY 19 1955

Planning Irish Night at 'Pops'

Three West Roxbury residents are active in making plans for the annual Eire Society night at Pops scheduled Friday evening, June 10.

John Devlin is a member of the publicity committee for the yearly event, while Dr. James J. Monahan and Dr. F. J. Fleming are serving in the general committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 19 1955

Eire Society Night Planned At Boston Pops

A special program of Irish music will feature the Eire Society's night at the Pops on Friday evening, June 10. The society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin O'Malley, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music with a pronounced Irish flavor.

Pops orchestra has in its [illegible] an Eire Society suite arranged on special commission, by Leroy Anderson. This selection will be played each year on [illegible] night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Reporter
SPRINGFIELD, Vt.
Weekly Ind. Rep.
Circ. 3,395

MAY 18 1955

Miss Rose Pecor was one of the girls from the Charlestown School Orchestra who made the trip to Boston Friday night to attend the Pop's Concert, conducted by Arthur Fiedler at Symphony Hall. She reports a very enjoyable evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Reporter
SPRINGFIELD, Vt.
Weekly Ind. Rep.
Circ. 3,395

MAY 18 1955

Boston Trip

Twelve students left with students from Vilas and Stevens high school last Friday to attend the Boston "Pops" Concert in Boston. Many thanks for the people that helped drive cars. Students that went to Boston are: Elaine Ahern, Judy Cuthbert, Clinton Howard, Joanne Moquin, Jean Ward, Patty Reese, Izola Schroder, Janyce Hoskinson, Martha Hazen, Nancy Hogancamp, Rose Pecor and Nancy Smith. Mr. Hogancamp, Mr. McHaffy, Mr. Robbins and Mr. Miner drove the cars.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 19 1955

Programs Listed For Pops Concerts In Symphony Hall

PAGE 1

The Pops Concerts at Symphony Hall on continuing in their 70th season this week with Frederick Fennell as guest conductor for the remainder of this week, pending the return of Arthur Fiedler, regular Pops conductor.

Mr. Fennell, a native of Cleveland, attended the Eastman School at Rochester where he now teaches. He has conducted many orchestras including the Pops on previous occasions.

Piano soloists will include Frederic Tillotson this evening and the two-piano team, Beth

Continued on Page Three

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Village & Transcript
NEWTON, Mass.
Weekly Independent
Circ. 4,087

MAY 19 1955

Robert Shaffer Pops Soloist For NHS Night

Robert Shaffer will be the soloist at Newton High School night at the "Pops", in Symphony Hall Friday evening, May 27. He will be heard in The Grieg Piano Concerto in A minor, with the Boston "Pops" Orchestra, under the direction of Harry Ellis Dickson.

A member of the class of 1955, Robert was admitted to the National Honor Society at the recent induction ceremony.

At the age of 6 he began his piano study with Mrs. Elsie Foss, of Newtonville, and soon showed unusual musical talent. While still in junior high school, he made his first professional appearance, and has since played for several Greater Boston Women's Clubs. Two years ago he was engaged as guest artist at the Spring Concert of the Newton Community Chorus.

At Newton High, he has demonstrated advanced creative ability in the Theory of Music classes, under Henry Lasker. Among his extra-curricular activities are the Music Club, the marching and concert bands, where he plays the baritone and sousaphone; the 1954 Cleveland Exchange, and various committees. He is a member of the Kenyon Plan physics course and plans to attend Rensselaer Polytechnic Institute next year.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

SAGINAW, MICH., NEWS

MAY 21 1955

Boston Pops Orchestra Returning

The nationally famous Boston Pops Orchestra will return to the air with a series of broadcasts on the NBC Radio Network starting at 8:15 p. m. Monday, May 23. Arthur Fiedler, regular conductor of the group, will be on the podium for the weekly series.

The concerts will take place in Boston's Symphony Hall before capacity audiences, sitting at the tables and enjoying refreshments along with their music.

The concerts started in Boston in 1885 and since have become an annual tradition for the spring months. Other cities have tried to imitate them, but met with little success. The orchestra, made up of members of the great Boston Symphony, also is one of the nation's top recording favorites. Selections from popular songs to symphonic excerpts and concertos, with all the variety in between, make up the programs of this musical organization.

Fiedler became conductor of the "Pops" in 1930. His long tenure on the podium has endeared him not only to Boston audiences, but to music lovers all over the nation. In addition to many broadcast series and recordings, there also have been many tours of the orchestra.

MAY 19 1955

MISS MARILYN LANZO

MISS ROSALIE RIZZO

Choral Club Group Is Again Featured Attraction At Pops

Sunday Concert Is Sell-out

Enthusiastic support by Revere citizens has made "Revere Night At The Pops" a complete sell-out. The purchase of 590 tickets allocated to Revere for the Sunday evening performance of the Revere High School Choral club has once again demonstrated the generosity and civic pride of residents. The affair will start at 8:30 o'clock at Symphony Hall.

Revere residents will fill the front half of the lower floor to hear the program by the singers, under the direction of William O. Goss.

The club, which will be giving a repeat performance, is the only high school choral group ever invited to sing with the Pops. Revere singers were so well received and so well mannered last year that the management extended an invitation for them to appear

(Continued on Page Three)

[63]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6321

Pops Concert Patrons

Among the friends of Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. Albert M. Moloney, and Dr. and Mrs. M. Winthrop O'Connell of West Roxbury.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
CHELSEA, Mass.
Weekly Independent
Circ. 3,700

MAY 1 9 1955

BETH ISRAEL JUNIOR AUXILIARY

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" night, Tuesday, May 31, at Symphony Hall.

Ticket co-chairman, Beverly Weiss and Marilyn Schwartz, announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel hospital or any member of the organization.

Estelle Levine, chairman of the "Pops" committee, recently appointed Rene Wynn and Helen Vinacoor as her co-chairmen and Elaine Clayman, publicity chairman.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

Eire Society Will Have Night At Pops

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A. O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

Members from this vicinity serving on committees for the concert are John P. Cavanagh of Brighton, music committee; Mrs. James P. McElwee and Miss Mary Lincoln, both of Brookline, reservations committee; Joseph Cannon of Brookline, program committee; Miss Bernadine Truden of Brookline, publicity committee; and Mrs. William F. A. Graham of Brighton, general committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

MAY 1 9 1955

CO-CHAIRMEN of annual Pops Night of Junior Auxiliary of Jewish Memorial Hospital on Saturday evening, June 4, are left to right, Mrs. Israel Garnick, Mattapan, and Mrs. Burton Livingston, Jamaica Plain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Boston Tribune
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,500 Free

MAY 1 9 1955

Program Of Irish Music To Feature Eire Society Night At Pops, June 10

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A. O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

MAY 2 0 1955

Boston Pops 'Night' Set For Realtors

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Russell H. Craig, president of the Lynn Board, announced that Omer LeBlanc is local representative of the realtor committee, and he and Clarence Lundgren, secretary of the board, will take care of local ticket distribution.

"Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert", said Mr. Backman. "Realtor" Monte Nelson of Lynn will have the distinction of being the only Realtor ever to be guest soloist with the famous Boston Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9500 Free

MAY 1 9 1955

Ann Curran To Graduate From Clerical School

Graduation exercises for the Boston Clerical School will be held in the school auditorium, 220 Warren street, Roxbury, on Friday, May 20, at eight o'clock. This culminates the Senior Week activities which consisted of a Senior Prom held at the Sheraton Plaza, an evening at Pops, a theatre party and a Senior Banquet held at the Hotel Beaconsfield.

Among the year's graduates is Ann Curran of 12 Reddy avenue, Hyde Park.

The sessions of the school will continue for under-graduates and day-adult students until June 23. The school will reopen on September 8. Applications for the fall term may now be made. The Boston Clerical School is the city of Boston Public Business School, free to qualified Boston residents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
NANTUCKET, Mass.
Weekly Republican
Circ. 2,769

MAY 2 0 1955

Boston Pops

On Friday evening, May 13, the Dramatics Class went to Symphony Hall to hear the Boston Pops orchestra.

It was Lasell Junior College night.

The orchestra played selections from "Guys and Dolls," "Fiddle-Faddle," "Hungarian Dance No. 5," "Bugler's Holiday," and many other delightful pieces.

Lasell Junior College Glee Club consisted of approximately 170 girls, who wore evening gowns of various colors. They were directed by George Sawyer Dunham, and sang "Freedom's Land," "Arise, All Ye Servants of the Lord," "O My Lawd What Shall I Do," and "Cavalleria Rusticana."

The class enjoyed this musical evening immensely and hope to be able to attend again.

Gale Reichenberg and Betty Santos

New England Newsclip Agency, Inc.
BOSTON NEWS-CLIP
Box 2078, Boston 6 • RIchmond 2-0068

STAR
WINCHESTER, MASS.
MAY 2 0 1955

Eastern Star Night At "Pops"

Members and friends of Aletheon Chapter No. 154 Order of the Eastern Star will be welcomed by Mrs. Jean Tait, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
BOSTON NEWS-CLIP
Box 2078, Boston 6 • RIchmond 2-0068

STAR
WINCHESTER, MASS.
MAY 2 0 1955

TELEPHONE NITE AT THE POPS

The entire floor of Symphony Hall has been taken and a special program has been planned for telephone night at the Pops on May 24. All telephone people are welcome.

Tickets may be obtained through the service bureau, 185 Franklin street, or the Pioneer office, 50 Oliver street, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Beacon
DORCHESTER, Mass.
Weekly Independent
Circ. 9,287

MAY 2 0 1955

Clerical School Graduation May 20

Graduation Exercises for the Boston Clerical School will be held in the School Auditorium, 220 Warren Street, Roxbury, tonight, at eight o'clock. This culminates the Senior Week activities, which consisted of a Prom held at the Sheraton Plaza, an evening at Pops, a theatre party, and a Banquet held at the Hotel Beaconsfield.

Among the year's graduates are the following Dorchesterites: Ann C. Levins, 125 Draper Street; Dorothy Hesed, 26 Merrill Street; Sandra L. Lookner, 7 Vesta Road; Mary Marino, 62 Richfield Street; Mary MacLellan, 49 Dracut Street, and Margaret Finnegan, 475 Ashmont Street.

Two of the four merit awards presented by the Boston Clerical Home and School Association will be given to Miss Margaret Finnegan and Dorothy Hesed.

South Boston graduates are: Eleanor Barbaro, 16 O'Callaghan Way; Barbara A. Nelson, 415 K Street and Mary M. Shea, 289 East Ninth.

The sessions of the school will be continued for undergraduates and day-adult students until June 23. Applications for the fall term opening September 8, may now be made. The Boston Clerical School is the city of Boston Public Business School, free to qualified Boston residents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram
WOBURN, Mass.
Weekly

MAY 2 0 1955

Eastern Star Night At "Pops"

Members and friends of Aletheon Chapter No. 154 Order of the Eastern Star will be welcomed by Mrs. Jean Tait, W.M. at the Annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26, 1955.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S., for the evening of May 26th. This concert will benefit the benevolences of the order.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

istian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 2 1 1955

...ur Pianists To Be Heard As Soloists

...ederick Fennell will com... his engagement as guest ...uctor at the Pops on Mon... night. Harry Dickson will ... conduct for the remainder ...e week pending the return ...rthur Fiedler.

...onday evening's program has ... taken over by Temple ...iban Tefila and will not be ... to the public.

...turday evening, May 28, ... be Barber Shop Night. The ...cester Chapter Chorus of the ...ety for the Preservation and ...uragement of Barber Shop ...rtet Singing in America will ...under its director, Robert E. ...rter.

...eo Litwin and Robert Shaf..., pianists, are scheduled for ...t week. Mr. Litwin will be ...rd in Addinsell's "Warsaw" ...ncerto for Piano and Orches... on Monday evening; in Rach...ninov's Variations on a ...eme of Paganini on Tuesday ...ning; and in Gershwin's ...apsody in Blue" on Wednes... evening. Mr. Shaffer will ... the first movement of ...eg's Concerto for Piano and ...hestra in A minor, Op. 16, on ...day evening.

...aint-Saëns "The Animals' ...nival" will be played by Beth ...agan and Arthur Macken... duo-pianists, on Sunday ...t, May 29.

...he programs:

Sunday Evening, May 22

...ng Cotton, March ..... Sousa
...erture to "Die Fledermaus" Strauss
...ebestraum ..... Liszt-Herbert
...tillon, A Suite of Dance Tunes ..... Benjamin
...e Skaters, Waltzes ..... Waldteufel
...ilovetzian Dances from "Prince Igor" ..... Borodin
...e Revere High School Choral Club
William O. Goss, Jr., Director
...lections from "Oklahoma!" ..... Rodgers
...ndpaper Ballet ..... Anderson
...ok Sharp—Be Sharp ..... Merrick-Bennett
Frederick Fennell conducting

...nday Evening, May 23, 1955

Entire House taken by Temple Mish...n Tefila. Not open to the public.
Frederick Fennell conducting

Tuesday Evening, May 24

...p the Street, March ..... Morse
...verture to "Die Fledermaus" ..... Strauss
...alse Triste ..... Sibelius
...omanian Rhapsody No. 1 ..... Enesco
...xcerpts from "The Damnation of Faust" ..... Berlioz
...ariations on a Theme of Paganini ..... Rachmaninov
Solo Piano: Leo Litwin
...ite from "Gaîté Parisienne" ..... Offenbach
...lections from "Guys and Dolls" ..... Loesser
...Viana ..... Hayman
...ook Sharp—Be Sharp ..... Merrick-Bennett
Harry Dickson conducting

Wednesday Evening, May 25

...le to Act III from "Meistersinger" ..... Wagner
...re to "Mignon" ..... Thomas
...Anacleus ..... Franck
...Music from "Aida" ..... Verdi
...from "The Water ...ic" ..... Handel-Harty
...a ..... Chabrier
...ody in Blue ..... Gershwin
Soloist: Leo Litwin
...Herbert ...ories ..... Arr. by Sanford
...ndo's Hideaway from "The ...ma Game" ..... Adler and Ross
...Thunderer, March ..... Sousa
Harry Dickson conducting

...rsday Evening, May 26

...phal March from "Aida" ..... Verdi
Overture to "Poet and Peasant" .. Suppé
Solo Violoncello: Jacobus Langendoen
Prelude to "The Deluge" .. Saint-Saëns
Solo Violin: Alfred Krips
Dance of the Hours from "La Gioconda" ..... Ponchielli
The Skaters, Waltzes ..... Waldteufel
Largo from the "New World" Symphony ..... Dvořák
Hungarian Rhapsody No. 2 ..... Liszt
Many Happy Returns .. Arr. by Mason
TViana ..... Hayman
American Patrol ..... Meacham
Harry Dickson conducting

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Boston Pops
BOSTON, Mass.
Weekly Independent
Circ. 9500 Free

MAY 1 9 1955

Ann Curran To Graduate From Clerical School

Graduation exercises for the Boston Clerical School will be held in the school auditorium, 220 Warren street, Roxbury, on Friday, May 20, at eight o'clock. This culminates the Senior Week activities which consisted of a Senior Prom held at the Sheraton Plaza, an evening at Pops, a theatre party and a Senior Banquet held at the Hotel Beaconsfield.

Among the year's graduates is Ann Curran of 12 Reddy avenue, Hyde Park.

The sessions of the school will continue for under-graduates and day-adult students until June 23. The school will reopen on September 8. Applications for the fall term may now be made. The Boston Clerical School is the city of Boston Public Business School, free to qualified Boston residents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

MAY 2 0 1955

Boston Pops 'Night' Set For Realtors

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Russell H. Craig, president of the Lynn Board, announced that Omer LeBlanc is local representative of the realtor committee, and he and Clarence Lundgren, secretary of the board, will take care of local ticket distribution.

"Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert", said Mr. Backman. "Realtor" Monte Nelson of Lynn will have the distinction of being the only Realtor ever to be guest soloist with the famous Boston Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 6321

MAY 19 1955

Pops Concert Patrons

Among the friends of Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1st are Dr. and Mrs. Albert M. Mohoney, and Dr. and Mrs. M. Winthrop O'Connell of West Roxbury.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
CHELSEA, Mass.
Weekly Independent
Circ. 3,700

MAY 19

BETH ISRAEL JUNIOR AUXILIARY

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" night, Tuesday, May 31, at Symphony Hall.

Ticket co-chairman, Beverly Weiss and Marilyn Schwartz, announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel hospital or any member of the organization.

Estelle Levine, chairman of the "Pops" committee, recently appointed Rene Wynn and Helen Vinacoor as her co-chairmen and Elaine Clayman, publicity chairman.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

Eire Society Will Have Night At Pops

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A. O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

Members from this vicinity serving on committees for the concert are John P. Cavanagh of Brighton, music committee; Mrs. James P. McElwee and Miss Mary Lincoln, both of Brookline, reservations committee; Joseph Gannon of Brookline, program committee; Miss Bernadine Trudeau of Brookline, publicity committee; and Mrs. William F. A. Graham of Brighton, general committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

MAY 19 1955

CO-CHAIRMEN of annual Pops Night of Junior Auxiliary of Jewish Memorial Hospital on Saturday evening, June 4, are left to right, Mrs. Israel Garnick, Mattapan, and Mrs. Burton Livingston, Jamaica Plain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Boston Tribune
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,500 Free

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9500 Free

MAY 19 1955

MAY 19 1955

Program Of Irish Music To Feature Eire Society Night At Pops, June 10

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A. O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

Ann Curran To Graduate From Clerical School

Graduation exercises for the Boston Clerical School will be held in the school auditorium, 220 Warren street, Roxbury, on Friday, May 20, at eight o'clock. This culminates the Senior Week activities which consisted of a Senior Prom held at the Sheraton Plaza, an evening at Pops, a theatre party and a Senior Banquet held at the Hotel Beaconsfield.

Among the year's graduates is Ann Curran of 12 Reddy avenue, Hyde Park.

The sessions of the school will continue for under-graduates and day-adult students until June 23 The school will reopen on September 8. Applications for the fall term may now be made. The Boston Clerical School is the city of Boston Public Business School, free to qualified Boston residents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
NANTUCKET, Mass.
Weekly Republican
Circ. 2,769

MAY 20 1955

MAY 20 1955

Boston Pops 'Night' Set For Realtors

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Russell H. Craig, president of the Lynn Board, announced that Omer LeBlanc is local representative of the realtor committee, and he and Clarence Lundgren, secretary of the board, will take care of local ticket distribution.

"Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert", said Mr. Backman. "Realtor" Monte Nelson of Lynn will have the distinction of being the only Realtor ever to be guest soloist with the famous Boston Pops.

Boston Pops

On Friday evening, May 13, the Dramatics Class went to Symphony Hall to hear the Boston Pops orchestra.

It was Lasell Junior College night.

The orchestra played selections from "Guys and Dolls," "Fiddle-Faddle," "Hungarian Dance No. 5," "Bugler's Holiday," and many other delightful pieces.

Lasell Junior College Glee Club consisted of approximately 170 girls, who wore evening gowns of various colors. They were directed by George Sawyer Dunham, and sang "Freedom's Land," "Arise, All Ye Servants of the Lord," "O My Lawd What Shall I Do," and "Cavalleria Rusticana."

The class enjoyed this musical evening immensely and hope to be able to attend again.

Gale Reichenberg and
Betty Santos

New England Newsclip Agency, Inc.
BOSTON NEWS-CLIP
Box 2078, Boston 6 • RIchmond 2-0068

STAR
WINCHESTER, MASS.
MAY 20 1955

Have you d... with Trig... at Bob Ellis ... ices! for a new ... Dr. and ... ken, Dr. an... Dr. and Mr... and Mr. and ... are among th... ton City Hos... for the Pops ... Hall June 1.

If you want ... ed shoes at ba... the Reading ... street, Readin... END ALS

1/Lt. Koren... of Mr. and Mrs ... 71 Wedgemere ... stationed at M... Base, Sacramen... the 8th Air Div... RDAY a graduate of ... Southboro, class... as a co-pilot w...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 •

Telegra...
WOBURN, ...
Weekly

MAY 20 195

Eastern Star Nig... At "Pops"

Members and friend... theon Chapter No. 154 ... the Eastern Star will ... comed by Mrs. Jean ... at the Annual Eastern ... at Pops at Symphony ... Boston, Thursday, May ...

The floor and firs... have been reserved unt... by the Grand Chapter ... chusetts, O.E.S., for th... of May 26th. This co... benefit the benevolenc... order.

New England N...
BOSTO...
Box 2078, Boston ...

ST...
WINCHE...

MAY 2...

TELEPHO...

The e... hes ... Hall has ... program ... phone ... 24. All ... come.

Ticke... the se... street, ... ver st... Time

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Beacon
DORCHESTER, Mass.
Weekly Independent
Circ. 9,287

MAY 20 1955

Clerical School Graduation May 20

Graduation Exercises for the Boston Clerical School will be held in the School Auditorium. 220 Warren Street, Roxbury, tonight, at eight o'clock. This culminates the Senior Week activities, which consisted of a Prom held at the Sheraton Plaza, an evening at Pops, a theatre party, and a Banquet held at the Hotel Beaconsfield.

Among the year's graduates are the following Dorch... Ann C. Lew... ins, 125 Draper ... Dorothy Hesed, 26 Merrill Str... L. Lookner, 7 Vesta Road ... Marino, 62 Richfield ... MacLellan, 49 Dracut Street and Margaret Finnegan, 475 Ashmont Street.

Two of the four merit awards presented by the Boston Clerical Home and School Association will be given to Miss Margaret Finnegan and Dorothy Hesed.

South Boston graduates are: Eleanor Barbaro, 16 O'Callaghan Way; Barbara A. Nelson, 415 K Street and Mary M. Shea, 289 East Ninth.

The sessions of the school will be continued for undergraduates and day-adult students until June 23. Applications for the fall term opening September 8, may now be made. The Boston Clerical School is the city of Boston Public Business School, free to qualified Boston residents.

...England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

...istian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 21 1955

Four Pianists To Be Heard As Soloists

Frederick Fennell will complete his engagement as guest conductor at the Pops on Monday night. Harry Dickson will then conduct for the remainder of the week pending the return of Arthur Fiedler.

Monday evening's program has been taken over by Temple Mishban Tefila and will not be open to the public.

Saturday evening, May 28, will be Barber Shop Night. The Worcester Chapter Chorus of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America will be under its director, Robert E. Carter.

Leo Litwin and Robert Shaffer, pianists, are scheduled for next week. Mr. Litwin will be heard in Addinsell's "Warsaw" Concerto for Piano and Orchestra on Monday evening; in Rachmaninov's Variations on a Theme of Paganini on Tuesday evening; and in Gershwin's "Rhapsody in Blue" on Wednesday evening. Mr. Shaffer will play the first movement of Grieg's Concerto for Piano and Orchestra in A minor, Op. 16, on Friday evening.

Saint-Saëns "The Animals' Carnival" will be played by Beth Flanagan and Arthur Mackenzie, duo-pianists, on Sunday night, May 29.

The programs:

Sunday Evening, May 22

King Cotton, March ..... Sousa
Overture to "Die Fledermaus" ..... Strauss
Liebestraum ..... Liszt-Herbert
Cotillion, A Suite of Dance Tunes ..... Benjamin
The Skaters, Waltzes ..... Waldteufel
Polovetzian Dances from "Prince Igor" ..... Borodin
The Revere High School Choral Club
William O. Goss, Jr., Director
Selections from "Oklahoma!" ..... Rodgers
Sandpaper Ballet ..... Anderson
Look Sharp—Be Sharp ..... Merrick-Bennett
Frederick Fennell conducting

Monday Evening, May 23, 1955

Entire House taken by Temple Mishkan Tefila. Not open to the public.
Frederick Fennell conducting

Tuesday Evening, May 24

Up the Street, March ..... Morse
Overture to "Die Fledermaus" ..... Strauss
Valse Triste ..... Sibelius
Romanian Rhapsody No. 1 ..... Enesco
Excerpts from "The Damnation of Faust" ..... Berlioz
Variations on a Theme of Paganini ..... Rachmaninov
Solo Piano: Leo Litwin
Suite from "Gaité Parisienne" ..... Offenbach
Selections from "Guys and Dolls" ..... Loesser
TViana ..... Hayman
Look Sharp—Be Sharp ..... Merrick-Bennett
Harry Dickson conducting

Wednesday Evening, May 25

Prelude to Act III from "Lohengrin" ..... Wagner
Overture to "Mignon" ..... Thomas
Panis Angelicus ..... Franck
Ballet Music from "Aïda" ..... Verdi
Suite from "The Water Music" ..... Handel-Harty
España ..... Chabrier
Rhapsody in Blue ..... Gershwin
Soloist: Leo Litwin
Victor Herbert Favorites ..... Arr. by Sanford
Hernando's Hideaway from "The Pajama Game" ..... Adler and Ross
The Thunderer, March ..... Sousa
Harry Dickson conducting

Thursday Evening, May 26

Triumphal March from "Aïda" ..... Verdi
Overture to "Poet and Peasant" ..... Suppé
Solo Violoncello: Jacobus Langendoen
Prelude to "The Deluge" ..... Saint-Saëns
Solo Violin: Alfred Krips
Dance of the Hours from "La Gioconda" ..... Ponchielli
The Skaters, Waltzes ..... Waldteufel
Largo from the "New World" Symphony ..... Dvořák
Hungarian Rhapsody No. 2 ..... Liszt
Many Happy Returns ..... Arr. by Mason
TViana ..... Hayman
American Patrol ..... Meacham
Harry Dickson conducting

[64]

WASHINGTON, D. C.
AIR FORCE TIMES
W.
MAY 21 1955

CLASSICAL RECORDS

By E. KAHN

Schubert, Symphony No. 9. The Halle Orchestra conducted by Sir John Barbirolli. (12" RCA Bluebird LBC-1085) $2.98.

For many years, it has been fashionable to make fun of John Barbirolli. This is not justified. Sir John may not be the most imaginative interpreter of music, but he's solid and steady. This record brings both his virtues and vices into sharp focus. It is competently read and performed, but it lacks life and spirit. The sound quality is not of the best—thin and reedy in the highs in some passages.

Still, it's a satisfactory low-priced recording which is not to be scorned because it has some imperfections.

* * *

Chopin, Concerto No. 2 in F minor; Saint-Saens, Concerto No. 4 in C minor. Alexander Brailowsky, piano, with the Boston Symphony Orchestra conducted by Charles Munch. (12" RCA Victor LM-1871) $3.98.

Brailowsky is probably best known as an interpreter of Chopin. He's played these works many times in concert and does so very well indeed. Munch and the Boston Symphony Orchestra work with him to give an excellent performance.

The sound is not always as good as I'd like it to be. For example, the balance between piano and orchestra is bad in the second movement. As a result, a long tremolo passage by the strings is little more than a buzzing in the background, and the bass pizzicato can barely be heard.

The two concerti on this disc present a study in contrast. One reason is that this is Chopin's first (but always called No. 2) piano concerto and Saint-Saens' next to last. Another is that Chopin's strongest point was writing for piano. His orchestration is often nothing more than vague accompaniment. All this is true here.

Saint-Saens, on the other hand, was a master craftsman, giving full partnerships to both piano and orchestra. Although the Chopin is pleasant listening, I found on the other side more orchestral coloring and texture and sturdier melody.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,048

MAY 20 19[illegible]

Among the Friends of the Boston City Hospital who are patrons for the pops concert in Symphony Hall on June 1 are the following residents of Belmont: Dr. and Mrs. Somers Fraser, Dr. and Mrs. Robert E. Ingersoll, Dr. and Mrs. Stanley J. Novak, and Mr. and Mrs. Thomas Pappas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

MAY 20 1955

—Burbank Hospital Alumnae Assn. is making plans to attend the Boston Pops concert on June 2. A bus will leave for Boston at 6 p. m. from Depot square on that date. Members are asked to make reservations with Mrs. Ralph P. Walsh, president 4-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 20 1955

THREE-COLLEGE NIGHT AT THE POPS is being planned by several area residents, along with many others from Greater Boston. In the front row are left to right, Mrs. John W. Lawler of Waltham and Mrs. Paul McCarty of Newton Highlands; back row, Mrs. John Evans of Marblehead, Miss Nancy Carolan of New[illegible] Centre and Mrs. Vincent Pitts of Wellesley. Boston Chap[illegible] the Alumnae Associations of Mt. St. Vincent College, Riv[illegible] N.Y., Mt. St. Mary's College in Hooksett, N.H., and New Rochelle College are arranging ticket sales for the concert June 17 at Symphony Hall, Boston. Proceeds will go for scholarships and other college funds.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAY 25 1955

NEARLY 40 MEMBERS of the N. H. Council of Telephone Pioneers attended the "Pops" concert at Symphony Hall, Boston, Tuesday evening. Part of the group, headed by George Baker, president of the council, is pictured above as they prepared to board the bus. (Staff Photo).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisan
Circ. 7950

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-42[illegible]

Journal
REVERE, Mass.
Weekly Non-Partisan
Circ. 7950

MAY 26 1955

The Revere High Choral club singers again demonstrated their exceptional talent at the Pops concert last Sunday night. It was a repeat performance for the young singers and they were applauded long and loud. This group is probably the finest of its kind in the country and they deserve high commendation for their splendid work. As a result of their excellent performance at the Pops, the Boston Chamber of Commerce has extended the group an invitation to sing at an affair at which Senator Saltonstall will be the speaker.

[illegible] winter which has [illegible] more expenses than were anticipated in the salary account.

The committee voted to continue the Rerosier Plan for School Time Accident Insurance for another year. Students may purchase this accident policy for $1.25 a year.

Frank Roberto and Samuel Samuels were granted military leaves of absence to report for duty with the reserves.

A resolution was drawn up commending William O. Goss for the excellent performance of the high school choral club both at Pops concert in Boston and in Rhode Island where they captured the title of Best in Class A schools.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Chronicle & Sun
CAMBRIDGE, Mass.
Weekly Independent
Circ. 22,830 Free

MAY 26 1955

Telephone Night — Mrs. Ida Michelin was chairman of the Cambridge committee for Telephone Night at the Pops which was a big success Tuesday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Independent
Circ. 22,184

MAY 26 1955

Want Armed Forces To Recognize Eastern Orthodox Faith

Parishioners of the Greek Orthodox church, Central st., have written to Senators Saltonstall and [illegible] thanking them for their [illegible] of a bill to provide [illegible] the armed forces officially [illegible] the Eastern Orthodox Faith.

Gertrude Buckley, service representative at the telephone company business office on Highland ave., is a member of the committee sponsoring "Telephone Night" at the Pops Symphony Hall, next Tuesday evening, May 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4468

MAY 26 1955

Patrons for Pops

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1 are the following residents of Belmont: Dr. and Mrs. Somers Fraser, Dr. and Mrs. Robert E. Ingersoll, Dr. and Mrs. Stanley J. Novak, and Mr. and Mrs. Thomas Pappas.

[65]

WASHINGTON, D. C.
AIR FORCE TIMES
W.

MAY 21 1955

CLASSICAL RECORDS

By E. KAHN

Schubert, Symphony No. 9. The Halle Orchestra conducted by Sir John Barbirolli. (12" RCA Bluebird LBC-1085) $2.98.

For many years, it has been fashionable to make fun of John Barbirolli. This is not justified. Sir John may not be the most imaginative interpreter of music, but he's solid and steady. This record brings both his virtues and vices into sharp focus. It is competently read and performed, but it lacks life and spirit. The sound quality is not of the best—thin and reedy in the highs in some passages.

Still, it's a satisfactory low-priced recording which is not to be scorned because it has some imperfections.

* * *

Chopin, Concerto No. 2 in F minor; Saint-Saens, Concerto No. 2 in C minor. Alexander Brailowsky, piano, with the Boston Symphony Orchestra conducted by Charles Munch. (12" RCA Victor LM-1871) $3.98.

Brailowsky is probably best known as an interpreter of Chopin. He's played these works many times in concert and does so very well indeed. Munch and the Boston Symphony Orchestra work with him to give an excellent performance.

The sound is not always as good as I'd like it to be. For example, the balance between piano and orchestra is bad in the second movement. As a result, a long tremolo passage by the strings is little more than a buzzing in the background, and the harp pizzicato can barely be heard.

The two concerti on this disc present a study in contrast. One reason is that this is Chopin's first (but always called No. 2) piano concerto and Saint-Saens' next to last. Another is that Chopin's strongest point was writing for piano. His orchestration is often nothing more than vague accompaniment. All this is true here.

Saint-Saens, on the other hand, was a master craftsman, giving full partnership to both piano and orchestra. Although the Chopin is pleasant listening, I found on the other side more orchestral coloring and texture and sturdier melody.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,048

MAY 20 1955

Among the Friends of the Boston City Hospital who are patrons for the pops concert in Symphony Hall on June 1 are the following residents of Belmont: Dr. and Mrs. Somers Fraser, Dr. and Mrs. Robert E. Ingersoll, Dr. and Mrs. Stanley J. Novak, and Mr. and Mrs. Thomas Pappas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

MAY 20 1955

—Burbank Hospital Alumnae Assn. is making plans to attend the Boston Pops concert on June 2. A bus will leave for Boston at 6 p. m. from Depot square on that date. Members are asked to make reservations with Mrs. Ralph P. Walsh, president 4-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413

MAY 20 1955

THREE-COLLEGE NIGHT AT THE POPS is being planned by several area residents, along with many others from Greater Boston. In the front row are left to right, Mrs. John W. Lawler of Waltham and Mrs. Paul McCarty of Newton Highlands; back row, Mrs. John Evans of Marblehead, Miss Nancy Carolan of Newt Centre and Mrs. Vincent Pitts of Wellesley. Boston Chap the Alumnae Associations of Mt. St. Vincent College, Riv N.Y., Mt. St. Mary's College in Hooksett, N.H., and New Roche College are arranging ticket sales for the concert June 17 at Sy phony Hall, Boston. Proceeds will go for scholarships and ot college funds.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Union Leader (m)
MANCHESTER, N. H.
Independent
Circ. 43,546

MAY 25 1955

NEARLY 40 MEMBERS of the N. H. Council of Telephone Pioneers attended the "Pops" concert at Symphony Hall, Boston, Tuesday evening. Part of the group, headed by George Baker, president of the council, is pictured above as they prepared to board the bus. (Staff Photo).

Committee Asks Added $147,018.54 In School Funds

A supplemental budget, totalling $147,018.54 was submitted by the school committee Tuesday evening to the city manager. This budget was voted on the advice of Superintendent of Schools Carl F. Lindstol.

The figures are actually what the committee requested in the budget sent to the manager last December and add what the manager cut from the school committee requested budget. There is one exception, however, Supt. Lindstol explained. The salary totals come to more than we previously requested because of the epidemic of illnesses this past winter which has resulted in more expenses than were anticipated in the salary account.

The committee voted to continue the Rerosier Plan for School Time Accident Insurance for another year. Students may purchase this accident policy for $1.25 a year.

Frank Roberto and Samuel Samuels were granted military leaves of absence to report for duty with the reserves.

A resolution was drawn up commending William O. Goss for the excellent performance of the high school choral club both at Pops concert in Boston and in Rhode Island where they captured the title of Best in Class A schools.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Chronicle & Sun
CAMBRIDGE, Mass.
Weekly Independent
Circ. 22,830 Free

MAY 26 1955

Telephone Night — Mrs. Ida Michelin was chairman of the Cambridge committee for Telephone Night at the Pops which was a big success Tuesday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Independent
Circ. 22,184

MAY 26 1955

Want Armed Forces To Recognize Eastern Orthodox Faith

Parishioners of the Greek Orthodox church, Central st., have written to Senators Saltonstall and Kennedy thanking them for their sponsorship of a bill to provide that the armed forces officially recognize the Eastern Orthodox Faith.

Gertrude Buckley, service representative at the telephone company business office on Highland ave., is a member of the committee sponsoring "Telephone Night" at the Pops Symphony Hall, next Tuesday evening, May 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Non-Partisan
Circ. 4468

MAY 26 1955

Patrons for Pops

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1 are the following residents of Belmont: Dr. and Mrs. Somers Fraser, Dr. and Mrs. Robert E. Ingersoll, Dr. and Mrs. Stanley J. Novak, and Mr. and Mrs. Thomas Pappas.

[65]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BRIGHTON, Mass.
Weekly Independent
Circ. 9,550

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger
NORWOOD, Mass.
Bi-Weekly Independent
Circ. 4,750

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY

PAGE 1

Irish Conductor Guest At "Pops" On Eire Night

New Englanders will have an opportunity on Friday evening June 10, to hear the celebrated musicians of the Boston Symphony Orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Eire Society's Night at the Pops.

This 45-year-old native of Sligo first came into prominence as bandmaster for the Irish Army. He had just then passed

Continued on Page Ten

various periods as conductor for the BBC symphony orchestra in London, the Rome University Orchestra and the national orchestras of Brussels and Stockholm.

From 1950 to 1953, he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley is chairman of the Eire Society Night. The society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

MAY 26 1955

City Hospital Friends Patrons For 'Pops'

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. James J. Regan of South Boston, and Miss Ellen C. Daly, Dr. and Mrs. John A. Foley, and Dr. and Mrs. James V. Sacchetti, all of Dorchester.

To Lead n June 10

an opportunity Friday evening rated musicians of the Boston the baton of Michael Bowles, onductor as he makes a guest Society's night at Pops.

music director and later the founder and conductor of Dublin's first full-sizer symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
MAY 26 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,370

MAY 26 1955

It Is Said

That Wilford S. Cuthbertson, 3 Lincoln Street, was re-elected a vice president and treasurer of the Chelsea Savings Bank at the annual meeting last week. Ichabod F. Atwood, formerly of E. Emerson Street, was re-elected as president of the bank. A dinner followed at Bellevue Golf Club.

—o—

That Mayor and Mrs. Lawrence W. Lloyd were among the head table guests at the dinner tendered William J. Lee, town counsel and moderator of Wakefield last week.

—o—

That Mr. and Mrs. William B. Alexander of Lovell Road will attend the golden anniversary convention of Rotary International in Chicago. Mr. Alexander will be the official delegate of the Melrose club.

—o—

That Dr. and Mrs. Russell F. Sullivan of Country Club Road are patrons for the Pops Concert in Symphony Hall on June 1, sponsored by the Friends of the Boston City Hospital.

—o—

That the Rev. Arthur W. Olsen, minister of the First Unitarian Church in Toledo, Ohio and formerly of the local Unitarian Church, occupied the pulpit of the Wellesley Unitarian Church last Sunday morning. He has been in Boston attending the annual meetings of the American Unitarian Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisan
Circ. 7950

MAY 26 1955

Choral Singers Sparkle At Pops Concert Program

PAGE 1

Revere High Group In Repeat Appearance Given Loud Acclaim

Another sparkling performance by the Revere High School Choral club was rendered Sunday evening as it took part in the regular Pops Concert at Symphony Hall. It was definitely "Revere Night at the Pops" as residents filled the front half of the first floor to hear the singers perform and the large audience in attendance applauded long and loud as the group concluded its four renditions.

The club under the direction of William O. Goss, Jr., was playing a repeat performance and has the distinct honor of being the only high school singing group to be invited to take part in any Pops concerts. The singers appeared last year by invitation and were so well received and so well mannered that the management again this year extended the invitation.

Choral clubbers earned another honor as the result of their outstanding performance Sunday night. William J. Bird, managing director of the Greater Boston Chamber of Commerce, who heard them sing, invited them to appear at the Chamber's annual meeting at 12:30 o'clock today (Thursday) at the Sheraton Plaza ballroom. Principal speaker will be Senator Leverett Saltonstall.

The club achieved a mark of excellent on a national rating scale at the New England Festival of Music Saturday at the University of Rhode Island in Kingston. Judges termed the organization the best choral group at the festival.

More than 600 tickets were sold in Revere alone for the Pops per-

(Continued on Page Fourteen)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

MAY 26 1955

The Massachusetts Real Estate Association will enjoy a night at the Boston Pops on June 20th, the organization having reserved half the floor of Symphony Hall for use of Realtors, their families and friends. Stanford Celatka, president of the Chicopee Board, announces that Rudolph LeBel, Sr., of Trilby Ave., Aldenville, secretary of the board, will take care of the local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 12,300

MAY 26 1955

B.I. Junior Pops Program May 31st

The Beth Israel Hospital Junior Auxiliary will hold their 12th annual "Pops" Evening on Tuesday, May 31, at Symphony Hall.

Tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

A night at "Pops" is a tradition with the B. I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the Hospital through the sale of "Jewels" and "Spohsors."

Attractive flower corsages will be sold on the evening of May 31st by the members of the Junior Auxiliary.

The Beth Israel Hospital Junior Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline Avenue, Boston.

On The Aisle - - -

That Canoe Among The Pianos Points To New Record Dept.

By NORMAN NADEL

It seemed odd. Even for a store where you go upstairs to get to the basement.

There, in the piano department of Lazarus, on the Front-st level (under the basement floor) at the north, or State-st end, lay a canoe. To port were pianos—a whole row of spinets. To starboard, television sets. There was an outboard motor boat at the bow, another at the stern.

Joe Weisberg, who can sell you a piano, play a recital on it, or teach you to play it, wandered over.

"WHAT," I ASKED, "is a canoe doing in the piano department?"

He studied it thoughtfully. "We've wondered about it, too," he finally admitted. "I guess it spilled over from the sporting goods department."

We kicked this possibility around while I examined both canoe and keyboard. Finally, by sighting from stern to bow of the slender craft, I realized that it pointed directly at Lazarus' new record department, where I was supposed to be anyway. Joe carefully circumnavigated the canoe and went back to the heart of the piano country, where he couldn't see the boats. I trotted over to Records.

MRS. ROMA WYANT, who is Records, was beaming like a housewife in a new, all-automatic kitchen. "Isn't it attractive?" she asked tentatively—not wanting to sound boastful, but proud of her shop anyway. I admired the paint job, the displays, and took the Grand Tour of the listening booths.

And as I studied this tasteful merchandising layout, I thought of the change that only a few years had wrought. A decade ago, a store would shove its record department in a corner off the traffic lanes, if it had such a department at all. Now records—and record-playing equipment—are one of the nation's major industries.

Here Lazarus had moved records from a low-ceiling Hernando's Hideaway on a corridor, (turning it over to Davy Crockett gear) and placed the musical dics in a large, open area, redesigned especially for that purpose.

THE SET-UP is interesting and practical. Classical and popular records have been separated, thus ending a friction that has cost classical customers in the past. Previously the teen-age crowd commandeered the listening posts, and the mild man who wanted to compare two versions of a Bach suite found he couldn't compete with rock 'n' roll.

Now the pop discs are to the south of center with 16 listening posts. These open booths are sound-insulated so that the racket, with all of them going at once, won't be as bad as you'd imagine. Also, volume is held to a reasonable level in the speakers in each booth.

CUSTOMERS who want to hear the long-playing records, classics, light classics, or those "music for" platters (music for sleeping, wishing, dreaming, worrying, romance, relaxation, etc.) can use the 10 booths north of center. These have high-fidelity equipment, with Garrard turntables, good pickups and speakers. They are enclosed and soundproofed, of course.

FORMAL OPENING of the record department will be Tuesday, May 31, though nobody will throw you out if you try to buy a musical pancake prior to that. However, on opening day, you'll be able to buy a 45 rpm extended play record for 19 cents—until the supply of 6000 is exhausted. RCA Victor and Columbia each made one up for the Lazarus opening. Four numbers on each, by good bands and soloists, such as Rosemary Clooney, Harry James, Les Elgart, The Three Suns and the Boston Pops.

And if you need a canoe, step over to the piano department.

[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

B. I. Juniors To Hold "Pops" Program, May 31

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the hospital or any member of the organization.

A night at "Pops" enables the group to raise funds for the tumor and cancer clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman. Flower corsages will be sold by members under the chairmenship of Janice Komins and Marilyn Stern.

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BRIGHTON, Mass.
Weekly Independent
Circ. 9,550

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger (e)

Continued from Page One

his 21st birthday, Bowles' superior talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements for various periods as conductor for the BBC symphony orchestra in London, the Rome University Orchestra and the national orchestras of Brussels and Stockholm.

From 1950 to 1953, he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley is chairman of the Eire Society Night. The society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

MAY 26 1955

City Hospital Friends Patrons For 'Pops'

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. James J. Regan of South Boston, and Miss Ellen C. Daly, Dr. and Mrs. John A. Foley, and Dr. and Mrs. James V. Sacchetti, all of Dorchester.

To Lead n June 10

an opportunity Friday evebrated musicians of the Boston the baton of Michael Bowles, onductor as he makes a guest Society's night at Pops.

music director and later the founder and conductor of Dublin's first full-sizer symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
MAY 26 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,370

MAY 26 1955

It Is Said

That Wilford S. Cuthbertson, 3 Lincoln Street, was re-elected a vice president and treasurer of the Chelsea Savings Bank at the annual meeting last week. Ichabod F. Atwood, formerly of E. Emerson Street, was re-elected as president of the bank. A dinner followed at Bellevue Golf Club.

—o—

That Mayor and Mrs. Lawrence W. Lloyd were among the head table guests at the dinner tendered William J. Lee, town counsel and moderator of Wakefield last week.

—o—

That Mr. and Mrs. William B. Alexander of Lovell Road will attend the golden anniversary convention of Rotary International in Chicago. Mr. Alexander will be the official delegate of the Melrose club.

—o—

That Dr. and Mrs. Russell F. Sullivan of Country Club Road are patrons for the Pops Concert in Symphony Hall on June 1, sponsored by the Friends of the Boston City Hospital.

—o—

That the Rev. Arthur W. Olsen, minister of the First Unitarian Church in Toledo, Ohio and formerly of the local Unitarian Church, occupied the pulpit of the Wellesley Unitarian Church last Sunday morning. He has been in Boston attending the annual meeting of the American Unitarian Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisa
Circ. 7950

MAY 26 1955

Choral Singers Sparkle At Pops Concert Program

PAGE 1

Revere High Group In Repeat Appearance Given Loud Acclaim

Another sparkling performance by the Revere High School Choral club was rendered Sunday evening as it took part in the regular Pops Concert at Symphony Hall. It was definitely "Revere Night at the Pops", as residents filled the front half of the first floor to hear the singers perform and the large audience in attendance applauded long and loud as the group concluded its four renditions.

The club under the direction of William O. Goss, Jr., was playing a repeat performance and has the distinct honor of being the only high school singing group to be invited to take part in any Pops concerts. The singers appeared last year by invitation and were so well received and so well mannered that the management again this year extended the invitation.

Choral clubbers earned another honor as the result of their outstanding performance Sunday night. William J. Bird, managing director of the Greater Boston Chamber of Commerce, who heard them sing, invited them to appear at the Chamber's annual meeting at 12:30 o'clock today (Thursday) at the Sheraton Plaza ballroom. Principal speaker will be Senator Leverett Saltonstall.

The club achieved a mark of excellent on a national rating scale at the New England Festival of Music Saturday at the University of Rhode Island in Kingston. Judges termed the organization the best choral group at the festival.

More than 600 tickets were sold in Revere alone for the Pops per-

(Continued on Page Fourteen)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

MAY 26 1955

The Massachusetts Real Estate Association will enjoy a night at the Boston Pops on June 20th, the organization having reserved half the floor of Symphony Hall for use of Realtors, their families and friends. Stanford Celatka, president of the Chicopee Board, announces that Rudolph LeBel, Sr., of Trilby Ave., Aldenville, secretary of the board, will take care of the local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 12,300

MAY 26 1955

B.I. Junior Pops Program May 31st

The Beth Israel Hospital Junior Auxiliary will hold their 12th annual "Pops" Evening on Tuesday, May 31, at Symphony Hall.

Tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

A night at "Pops" is a tradition with the B. I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the Hospital through the sale of "Jewels" and "Spohsors."

Attractive flower corsages will be sold on the evening of May 31st by the members of the Junior Auxiliary.

The Beth Israel Hospital Junior Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline Avenue, Boston.

On The Aisle - - -

That Canoe Among The Pianos Points To New Record Dept.

By NORMAN NADEL

It seemed odd. Even for a store where you go upstairs to get to the basement.

There, in the piano department of Lazarus, on the Front-st level (under the basement floor) at the north, or State-st end, lay a canoe. To port were pianos—a whole row of spinets. To starboard, television sets. There was an outboard motor boat at the bow, another at the stern.

Joe Weisberg, who can sell you a piano, play a recital on it, or teach you to play it, wandered over.

"WHAT," I ASKED, "is a canoe doing in the piano department?"

He studied it thoughtfully. "We've wondered about it, too," he finally admitted. "I guess it spilled over from the sporting goods department."

We kicked this possibility around while I examined both canoe and keyboard. Finally, by sighting from stern to bow of the slender craft, I realized that it pointed directly at Lazarus' new record department, where I was supposed to be anyway. Joe carefully circumnavigated the canoe and went back to the heart of the piano country, where he couldn't see the boats. I trotted over to Records.

MRS. ROMA WYANT, who is Records, was beaming like a housewife in a new, all-automatic kitchen. "Isn't it attractive?" she asked tentatively—not wanting to sound boastful, but proud of her shop anyway. I admired the paint job, the displays, and took the Grand Tour of the listening booths.

And as I studied this tasteful merchandising layout, I thought of the change that only a few years had wrought. A decade ago, a store would shove its record department in a corner off the traffic lanes, if it had such a department at all. Now records—and record-playing equipment—are one of the nation's major industries.

Here Lazarus had moved records from a low-ceiling Hernando's Hideaway on a corridor, (turning it over to Davy Crockett gear) and placed the musical dics in a large, open area, redesigned especially for that purpose.

THE SET-UP is interesting and practical. Classical and popular records have been separated, thus ending a friction that has cost classical customers in the past. Previously the teen-age crowd commandeered the listening posts, and the mild man who wanted to compare two versions of a Bach suite found he couldn't compete with rock 'n' roll.

Now the pop discs are to the south of center with 16 listening posts. These open booths are sound-insulated so that the racket, with all of them going at once, won't be as bad as you'd imagine. Also, volume is held to a reasonable level in the speakers in each booth.

CUSTOMERS who want to hear the long-playing records, classics, light classics, or those "music for" platters (for sleeping, wishing, dreaming, worrying, romance, passion, etc.) can use the 10 booths north of center. These have high-fidelity equipment, with Garrard turntables, good pickups and speakers. They are enclosed and soundproofed, of course.

FORMAL OPENING of the record department will be Tuesday, May 31, though nobody will throw you out if you try to buy a musical pancake prior to that. However, on opening day, you'll be able to buy a 45 rpm extended play record for 19 cents until the supply of 6000 is exhausted. RCA Victor and Columbia each made one up for the Lazarus opening. Four numbers on each, by good bands and soloists, such as Rosemary Clooney, Harry James, Les Elgart, The Three Suns and the Boston Pops.

And if you need a canoe, step over to the piano department.

[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

B. I. Juniors To Hold "Pops" Program, May 31

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the hospital or any member of the organization.

A night at "Pops" enables the group to raise funds for the tumor and cancer clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman. Flower corsages will be sold by members under the chairmenship of Janice Komins and Marilyn Stern.

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

MAY 26 1955

City Hospital Friends Patrons For 'Pops'

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. James J. Regan of South Boston, and Miss Ellen C. Daly, Dr. and Mrs. John A. Foley, and Dr. and Mrs. James V. Sacchetti, all of Dorchester.

To Lead Pops Concert On June 10

New Englanders will have an opportunity Friday evening, June 10, to hear the celebrated musicians of the Boston Symphony orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just past his 21st birthday. Bowles' superb talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sizer symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
MAY 26 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,370

MAY 26 1955

It Is Said

That Wilford S. Cuthbertson, 3 Lincoln Street, was re-elected a vice president and treasurer of the Chelsea Savings Bank at the annual meeting last week. Ichabod F. Atwood, formerly of E. Emerson Street, was re-elected as president of the bank. A dinner followed at Bellevue Golf Club.

—o—

That Mayor and Mrs. Lawrence W. Lloyd were among the head table guests at the dinner tendered William J. Lee, town counsel and moderator of Wakefield last week.

—o—

That Mr. and Mrs. William B. Alexander of Lovell Road will attend the golden anniversary convention of Rotary International in Chicago. Mr. Alexander will be the official delegate of the Melrose club.

—o—

That Dr. and Mrs. Russell F. Sullivan of Country Club Road are patrons for the Pops Concert in Symphony Hall on June 1, sponsored by the Friends of the Boston City Hospital.

—o—

That the Rev. Arthur W. Olsen, minister of the First Unitarian Church in Toledo, Ohio and formerly of the local Unitarian Church, occupied the pulpit of the Wellesley Unitarian Church last Sunday morning. He has been in Boston attending the annual meeting of the American Unitarian Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisa
Circ. 7950

MAY 26 1955

Choral Singers Sparkle At Pops Concert Program

PAGE 1

Revere High Group In Repeat Appearance Given Loud Acclaim

Another sparkling performance by the Revere High School Choral club was rendered Sunday evening as it took part in the regular Pops Concert at Symphony Hall. It was definitely "Revere Night at the Pops" as residents filled the front half of the first floor to hear the singers perform and the large audience in attendance applauded long and loud as the group concluded its four renditions.

The club under the direction of William O. Goss, Jr., was playing a repeat performance and has the distinct honor of being the only high school singing group to be invited to take part in any Pops concerts. The singers appeared last year by invitation and were so well received and so well mannered that the management again this year extended the invitation.

Choral clubbers earned another honor as the result of their outstanding performance Sunday night. William J. Bird, managing director of the Greater Boston Chamber of Commerce, who heard them sing, invited them to appear at the Chamber's annual meeting at 12:30 o'clock today (Thursday) at the Sheraton Plaza ballroom. Principal speaker will be Senator Leverett Saltonstall.

The club achieved a mark of excellent on a national rating scale at the New England Festival of Music Saturday at the University of Rhode Island in Kingston. Judges termed the organization the best choral group at the festival.

More than 600 tickets were sold in Revere alone for the Pops per-

(Continued on Page Fourteen)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

MAY 26 1955

The Massachusetts Real Estate Association will enjoy a night at the Boston Pops on June 20th, the organization having reserved half the floor of Symphony Hall for use of Realtors, their families and friends. Stanford Celatka, president of the Chicopee Board, announces that Rudolph LeBel, Sr., of Trilby Ave., Aldenville, secretary of the board, will take care of the local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 12,300

MAY 26 1955

B.I. Junior Pops Program May 31st

The Beth Israel Hospital Junior Auxiliary will hold their 12th annual "Pops" Evening on Tuesday, May 31, at Symphony Hall.

Tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

A night at "Pops" is a tradition with the B. I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the Hospital through the sale of "Jewels" and "Spohsors."

Attractive flower corsages will be sold on the evening of May 31st by the members of the Junior Auxiliary.

The Beth Israel Hospital Junior Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline Avenue, Boston.

On The Aisle - - -

That Canoe Among The Pianos Points To New Record Dept.

By NORMAN NADEL

It seemed odd. Even for a store where you go upstairs to get to the basement.

There, in the piano department of Lazarus, on the Front-st level (under the basement floor) at the north, or State-st end, lay a canoe. To port were pianos—a whole row of spinets. To starboard, television sets. There was an outboard motor boat at the bow, another at the stern.

Joe Weisberg, who can sell you a piano, play a recital on it, or teach you to play it, wandered over.

"WHAT," I ASKED, "is a canoe doing in the piano department?"

He studied it thoughtfully. "We've wondered about it, too," he finally admitted. "I guess it spilled over from the sporting goods department."

We kicked this possibility around while I examined both canoe and keyboard. Finally, by sighting from stern to bow of the slender craft, I realized that it pointed directly at Lazarus' new record department, where I was supposed to be anyway. Joe carefully circumnavigated the canoe and went back to the heart of the piano country, where he couldn't see the boats. I trotted over to Records.

MRS. ROMA WYANT, who is Records, was beaming like a housewife in a new, all-automatic kitchen. "Isn't it attractive?" she asked tentatively—not wanting to sound boastful, but proud of her shop anyway. I admired the paint job, the displays, and took the Grand Tour of the listening booths.

And as I studied this tasteful merchandising layout, I thought of the change that only a few years had wrought. A decade ago, a store would shove its record department in a corner off the traffic lanes, if it had such a department at all. Now records—and record-playing equipment—are one of the nation's major industries.

Here Lazarus had moved records from a low-ceiling Hernando's Hideaway on a corridor, (turning it over to Davy Crockett gear) and placed the musical dics in a large, open area, redesigned especially for that purpose.

THE SET-UP is interesting and practical. Classical and popular records have been separated, thus ending a friction that has cost classical customers in the past. Previously the teen-age crowd commandeered the listening posts, and the mild man who wanted to compare two versions of a Bach suite found he couldn't compete with rock 'n' roll.

Now the pop discs are to the south of center with 16 listening posts. These open booths are sound-insulated so that the racket, with all of them going at once, won't be as bad as you'd imagine. Also, volume is held to a reasonable level in the speakers in each booth.

CUSTOMERS who want to hear the long-playing records, classics, light classics, or those "music for" platters (music for sleeping, wishing, dreaming, worrying, romance, relaxation, etc.) can use the 10 booths north of center. These have high-fidelity equipment, with Garrard turntables, good pickups and speakers. They are enclosed and soundproofed, of course.

FORMAL OPENING of the record department will be Tuesday, May 31, though nobody will throw you out if you try to buy a musical pancake prior to that. However, on opening day, you'll be able to buy a 45 rpm extended play record for 19 cents until the supply of 6000 is exhausted. RCA Victor and Columbia each made one up for the Lazarus opening. Four numbers on each, by good bands and soloists, such as Rosemary Clooney, Harry James, Les Elgart, The Three Suns and the Boston Pops.

And if you need a canoe, step over to the piano department.

[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

B. I. Juniors To Hold "Pops" Program, May 31

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the hospital or any member of the organization.

A night at "Pops" enables the group to raise funds for the tumor and cancer clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman. Flower corsages will be sold by members under the chairmenship of Janice Komins and Marilyn Stern

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BRIGHTON, Mass.
kly Independent
Circ. 9,550

Y 2 6 1955

h Conductor
uest At The Pops

New Englanders on Friday evening, June 10, will hear the celebrated musicians of the Boston Symphony Orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just past his 21st birthday. His talent was quickly recognized and he was sent to the National University of Ireland. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles, accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

MAY 2 6 1955

City Hospital Friends Patrons For 'Pops'

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. James J. Regan of South Boston, and Miss Ellen C. Daly, Dr. and Mrs. John A. Foley, and Dr. and Mrs. James V. Sacchetti, all of Dorchester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,370

MAY 2 6 1955

It Is Said

That Wilford S. Cuthbertson, 3 Lincoln Street, was re-elected a vice president and treasurer of the Chelsea Savings Bank at the annual meeting last week. Ichabod F. Atwood, formerly of E. Emerson Street, was re-elected as president of the bank. A dinner followed at Bellevue Golf Club.

—o—

That Mayor and Mrs. Lawrence W. Lloyd were among the head table guests at the dinner tendered William J. Lee, town counsel and moderator of Wakefield last week.

—o—

That Mr. and Mrs. William B. Alexander of Lovell Road will attend the golden anniversary convention of Rotary International in Chicago. Mr. Alexander will be the official delegate of the Melrose club.

—o—

That Dr. and Mrs. Russell F. Sullivan of Country Club Road are patrons for the Pops Concert in Symphony Hall on June 1, sponsored by the Friends of the Boston City Hospital.

—o—

That the Rev. Arthur W. Olsen, minister of the First Unitarian Church in Toledo, Ohio and formerly of the local Unitarian Church, occupied the pulpit of the Wellesley Unitarian Church last Sunday morning. He has been in Boston attending the annual meeting of the American Unitarian Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisa
Circ. 7950

MAY 2 6 1955

Choral Singers Sparkle At Pops Concert Program

PAGE 8

Revere High Group In Repeat Appearance Given Loud Acclaim

Another sparkling performance by the Revere High School Choral club was rendered Sunday evening as it took part in the regular Pops Concert at Symphony Hall. It was definitely "Revere Night at the Pops" as residents filled the front half of the first floor to hear the singers perform and the large audience in attendance applauded long and loud as the group concluded its four renditions.

The club under the direction of William O. Goss, Jr., was playing a repeat performance and has the distinct honor of being the only high school singing group to be invited to take part in any Pops concerts. The singers appeared last year by invitation and were so well received and so well mannered that the management again this year extended the invitation.

Choral clubbers earned another honor as the result of their outstanding performance Sunday night. William J. Bird, managing director of the Greater Boston Chamber of Commerce, who heard them sing, invited them to appear at the Chamber's annual meeting at 12:30 o'clock today (Thursday) at the Sheraton Plaza ballroom. Principal speaker will be Senator Leverett Saltonstall.

The club achieved a mark of excellent on a national rating scale at the New England Festival of Music Saturday at the University of Rhode Island in Kingston. Judges termed the organization the best choral group at the festival.

More than 600 tickets were sold in Revere alone for the Pops per-

(Continued on Page Fourteen)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE. Mass.
Independent Republican
Circ. 26,246

MAY 2 6 1955

The Massachusetts Real Estate Association will enjoy a night at the Boston Pops on June 20th, the organization having reserved half the floor of Symphony Hall for use of Realtors, their families and friends. Stanford Celatka, president of the Chicopee Board, announces that Rudolph LeBel, Sr., of Trilby Ave., Aldenville, secretary of the board, will take care of the local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 12,300

MAY 2 6 1955

B.I. Junior Pops Program May 31st

The Beth Israel Hospital Junior Auxiliary will hold their 12th annual "Pops" Evening on Tuesday, May 31, at Symphony Hall.

Tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

A night at "Pops" is a tradition with the B. I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the Hospital through the sale of "Jewels" and "Spohsors."

Attractive flower corsages will be sold on the evening of May 31st by the members of the Junior Auxiliary.

The Beth Israel Hospital Junior Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline Avenue, Boston.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
MAY 2 6 1955

On The Aisle - - -

That Canoe Among The Pianos Points To New Record Dept.

By NORMAN NADEL

It seemed odd. Even for a store where you go upstairs to get to the basement.

There, in the piano department of Lazarus, on the Front-st level (under the basement floor) at the north, or State-st end, lay a canoe. To port were pianos—a whole row of spinets. To starboard, television sets. There was an outboard motor boat at the bow, another at the stern.

Joe Weisberg, who can sell you a piano, play a recital on it, or teach you to play it, wandered over.

"WHAT," I ASKED, "is a canoe doing in the piano department?"

He studied it thoughtfully. "We've wondered about it, too," he finally admitted. "I guess it spilled over from the sporting goods department."

We kicked this possibility around while I examined both canoe and keyboard. Finally, by sighting from stern to bow of the slender craft, I realized that it pointed directly at Lazarus' new record department, where I was supposed to be anyway. Joe carefully circumnavigated the canoe and went back to the heart of the piano country, where he couldn't see the boats. I trotted over to Records.

MRS. ROMA WYANT, who is Records, was beaming like a housewife in a new, all-automatic kitchen. "Isn't it attractive?" she asked tentatively—not wanting to sound boastful, but proud of her shop anyway. I admired the paint job, the displays, and took the Grand Tour of the listening booths.

And as I studied this tasteful merchandising layout, I thought of the change that only a few years had wrought. A decade ago, a store would shove its record department in a corner off the traffic lanes, if it had such a department at all. Now records—and record-playing equipment—are one of the nation's major industries.

Here Lazarus had moved records from a low-ceiling Hernando's Hideaway on a corridor, (turning it over to Davy Crockett gear) and placed the musical discs in a large, open area, redesigned especially for that purpose.

THE SET-UP is interesting and practical. Classical and popular records have been separated, thus ending a friction that has cost classical customers in the past. Previously the teen-age crowd commandeered the listening posts, and the mild man who wanted to compare two versions of a Bach suite found he couldn't compete with rock 'n' roll.

Now the pop discs are to the south of center with 16 listening posts. These open booths are sound-insulated so that the racket, with all of them going at once, won't be as bad as you'd imagine. Also, volume is held to a reasonable level in the speakers in each booth.

CUSTOMERS who want to hear the long-playing records, classics, light classics, or those "music for" platters (music for sleeping, wishing, dreaming, worrying, romance, relaxation, etc.) can use the 10 booths north of center. These have high-fidelity equipment, with Garrard turntables, good pickups and speakers. They are enclosed and soundproofed, of course.

FORMAL OPENING of the record department will be Tuesday, May 31, though nobody will throw you out if you try to buy a musical pancake prior to that. However, on opening day, you'll be able to buy a 45 rpm extended play record for 19 cents—until the supply of 6000 is exhausted. RCA Victor and Columbia each made one up for the Lazarus opening. Four numbers on each, by good bands and soloists, such as Rosemary Clooney, Harry James, Les Elgart, The Three Suns and the Boston Pops.

And if you need a canoe, step over to the piano department.

[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 2 6 1955

B. I. Juniors To Hold "Pops" Program, May 31

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the hospital or any member of the organization.

A night at "Pops" enables the group to raise funds for the tumor and cancer clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman. Flower corsages will be sold by members under the chairmenship of Janice Komins and Marilyn Stern.

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Allston Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 7,750

MAY 26 1955

Irish Conductor Guest At The Pops

New Englanders on Friday evening, June 10, will hear the celebrated musicians of the Boston Symphony Orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just past his 21st birthday. His talent was quickly recognized and he was sent to the National University of Ireland. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles, accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

MAY 26 1955

City Hospital Friends Patrons For 'Pops'

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. James J. Regan of South Boston, and Miss Ellen C. Daly, Dr. and Mrs. John A. Foley, and Dr. and Mrs. James V. Sacchetti, all of Dorchester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,370

MAY 26 1955

It Is Said

That Wilford S. Cuthbertson, 3 Lincoln Street, was re-elected a vice president and treasurer of the Chelsea Savings Bank at the annual meeting last week. Ichabod F. Atwood, formerly of E. Emerson Street, was re-elected as president of the bank. A dinner followed at Bellevue Golf Club.

—o—

That Mayor and Mrs. Lawrence W. Lloyd were among the head table guests at the dinner tendered William J. Lee, town counsel and moderator of Wakefield last week.

—o—

That Mr. and Mrs. William B. Alexander of Lovell Road will attend the golden anniversary convention of Rotary International in Chicago. Mr. Alexander will be the official delegate of the Melrose club.

—o—

That Dr. and Mrs. Russell F. Sullivan of Country Club Road are patrons for the Pops Concert in Symphony Hall on June 1, sponsored by the Friends of the Boston City Hospital.

—o—

That the Rev. Arthur W. Olsen, minister of the First Unitarian Church in Toledo, Ohio and formerly of the local Unitarian Church, occupied the pulpit of the Wellesley Unitarian Church last Sunday morning. He has been in Boston attending the annual meeting of the American Unitarian Association.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
REVERE, Mass.
Weekly Non-Partisa
Circ. 7950

MAY 26 1955

Choral Singers Sparkle At Pops Concert Program

PAGE 1

Revere High Group In Repeat Appearance Given Loud Acclaim

Another sparkling performance by the Revere High School Choral club was rendered Sunday evening as it took part in the regular Pops Concert at Symphony Hall. It was definitely "Revere Night at the Pops" as residents filled the front half of the first floor to hear the singers perform and the large audience in attendance applauded long and loud as the group concluded its four renditions.

The club under the direction of William O. Goss, Jr., was playing a repeat performance and has the distinct honor of being the only high school singing group to be invited to take part in any Pops concerts. The singers appeared last year by invitation and were so well received and so well mannered that the management again this year extended the invitation.

Choral clubbers earned another honor as the result of their outstanding performance Sunday night. William J. Bird, managing director of the Greater Boston Chamber of Commerce, who heard them sing, invited them to appear at the Chamber's annual meeting at 12:30 o'clock today (Thursday) at the Sheraton Plaza ballroom. Principal speaker will be Senator Leverett Saltonstall.

The club achieved a mark of excellent on a national rating scale at the New England Festival of Music Saturday at the University of Rhode Island in Kingston. Judges termed the organization the best choral group at the festival.

More than 600 tickets were sold in Revere alone for the Pops per-

(Continued on Page Fourteen)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

MAY 26 1955

The Massachusetts Real Estate Association will enjoy a night at the Boston Pops on June 20th, the organization having reserved half the floor of Symphony Hall for use of Realtors, their families and friends. Stanford Celatka, president of the Chicopee Board, announces that Rudolph LeBel, Sr., of Trilby Ave., Aldenville, secretary of the board, will take care of the local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Citizen
BOSTON, Mass.
Weekly Independent
Circ. 12,300

MAY 26 1955

B.I. Junior Pops Program May 31st

The Beth Israel Hospital Junior Auxiliary will hold their 12th annual "Pops" Evening on Tuesday, May 31, at Symphony Hall.

Tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel Hospital or any member of the organization.

A night at "Pops" is a tradition with the B. I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the Hospital through the sale of "Jewels" and "Spohsors."

Attractive flower corsages will be sold on the evening of May 31st by the members of the Junior Auxiliary.

The Beth Israel Hospital Junior Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline Avenue, Boston.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
MAY 26 1955

On The Aisle - - -

That Canoe Among The Pianos Points To New Record Dept.

By NORMAN NADEL

It seemed odd. Even for a store where you go upstairs to get to the basement.

There, in the piano department of Lazarus, on the Front-st level (under the basement floor) at the north, or State-st end, lay a canoe. To port were pianos—a whole row of spinets. To starboard, television sets. There was an outboard motor boat at the bow, another at the stern.

Joe Weisberg, who can sell you a piano, play a recital on it, or teach you to play it, wandered over.

"WHAT," I ASKED, "is a canoe doing in the piano department?"

He studied it thoughtfully. "We've wondered about it, too," he finally admitted. "I guess it spilled over from the sporting goods department."

We kicked this possibility around while I examined both canoe and keyboard. Finally, by sighting from stern to bow of the slender craft, I realized that it pointed directly at Lazarus' new record department, where I was supposed to be anyway. Joe carefully circumnavigated the canoe and went back to the heart of the piano country, where he couldn't see the boats. I trotted over to Records.

MRS. ROMA WYANT, who is Records, was beaming like a housewife in a new, all-automatic kitchen. "Isn't it attractive?" she asked tentatively—not wanting to sound boastful, but proud of her shop anyway. I admired the paint job, the displays, and took the Grand Tour of the listening booths.

And as I studied this tasteful merchandising layout, I thought of the change that only a few years had wrought. A decade ago, a store would shove its record department in a corner off the traffic lanes, if it had such a department at all. Now records—and record-playing equipment—are one of the nation's major industries.

Here Lazarus had moved records from a low-ceiling Hernando's Hideaway on a corridor, (turning it over to Davy Crockett gear) and placed the musical discs in a large, open area, redesigned especially for that purpose.

THE SET-UP is interesting and practical. Classical and popular records have been separated, thus ending a friction that has cost classical customers in the past. Previously the teen-age crowd commandeered the listening posts, and the mild man who wanted to compare two versions of a Bach suite found he couldn't compete with rock 'n' roll.

Now the pop discs are to the south of center with 16 listening posts. These open booths are sound-insulated so that the racket, with all of them going at once, won't be as bad as you'd imagine. Also, volume is held to a reasonable level in the speakers in each booth.

CUSTOMERS who want to hear the long-playing records, classics, light classics, or those "music for" platters (music for sleeping, wishing, dreaming, worrying, romance, relaxation, etc.) can use the 10 booths north of center. These have high-fidelity equipment, with Garrard turntables, good pickups and speakers. They are enclosed and soundproofed, of course.

FORMAL OPENING of the record department will be Tuesday, May 31, though nobody will throw you out if you try to buy a musical pancake prior to that. However, on opening day, you'll be able to buy a 45 rpm extended play record for 19 cents—until the supply of 6000 is exhausted. RCA Victor and Columbia each made one up for the Lazarus opening. Four numbers on each, by good bands and soloists, such as Rosemary Clooney, Harry James, Les Elgart, The Three Suns and the Boston Pops.

And if you need a canoe, step over to the piano department.

[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

B. I. Juniors To Hold "Pops" Program, May 31

The Beth Israel Hospital Junior Auxiliary will hold its 12th annual "Pops" evening Tuesday, May 31, at Symphony Hall in Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss, announce that tickets may be purchased by contacting the Junior Auxiliary at the hospital or any member of the organization.

A night at "Pops" enables the group to raise funds for the tumor and cancer clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman. Flower corsages will be sold by members under the chairmenship of Janice Komins and Marilyn Stern

"Pops" chairman, Estelle Levine, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

Robert Merrill At Histadrut Night at Pops

The proceeds of the annual Histadrut Night at "Pops," featuring the Metropolitan baritone, Robert Merrill, which will be held Thursday evening, June 16, at Symphony Hall, will be used to further the program of Kupat Holim in caring for the health of Israel's new immigrant population.

Kupat Holim—the health system of the Histadrut, Israel's Federation of Labor, now serves more than one million of that nation's inhabitants. Since the establishment of the State, Kupat Holim has been providing free medical care for new immigrants during the first months of their stay in the Jewish State. The entire proceeds of the annual Pops Concert, according to Samuel Shapiro, chairman, will be used exclusively to further this program.

Robert Merrill, who will appear as guest soloist during this evening, has promised to include among his presentations works of famous Jewish artists. The entire musical program now being arranged under the direction of Oscar Sterman, honorary chairman of the program committee, and Alexander Shapiro, secretary-treasurer, with the Boston Pops Orchestra, will reflect the evening's title, "A Salute to Israel."

Mr. Merrill has already appeared as guest soloist at a Histadrut Pops Night five years ago. Since that time, he has risen in the operatic world to become not only leading baritone of the Metropolitan Opera, but also one of the most noted recording, television and radio stars in his field.

The entire floor of Symphony Hall has been reserved for this performance for sponsors of the evening. Those who purchased advertising in the annual program book are entitled to these floor tables.

The special concert committee is composed of committee officers mentioned above and the following: Frank Casty, Carl Cohen, Samuel Cohen, Jacob Dubb, Zelik Entin, Louis Faneuil, Harry Gerber, Aaron Glimcher, Al Goldis, Allan Gordon, Hyman Green, Frank Grossman, Joshua Guberman, Harold Katz, Max Landy, Max Lefkowitz, Aaron Moldaw, Israel Polansky, Daniel Shapiro, David Shapiro, Dr. Louis Silver, Max Sterman, Sam Sugarman, Edward Humaroff, Albert Zallen and Hyman Glass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 15,164

MAY 26 1955

—Tickets for the Pops Concert to be given in Boston, June 2, are still available to members of the Burbank Hospital Alumnae Assn. and their friends. Reservations may be made with Mrs. Ralph P. Walsh. A bus will leave for the concert from Depot Square at 6 p. m. on that date. [illegible] D. Stymble, whose wife,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MAY 26 1955

Pops Concerts Feature Piano Soloists Here

The annual Pops Concerts at Symphony Hall, now in their fourth week of the current season, are taking place every night. Frederick Fennell completed his engagement as guest conductor earlier this week and Harry E. Dickson has taken over for the remaining nights of the week pending the return of Arthur Fiedler.

The programs of the week follow: Thursday evening, May 26 at 8:30 o'clock, Triumphal March from "Aida" by Verdi, Overture to "Poet and Peasant" by Suppe, Prelude to "The Deluge" by Saint-Saens, Dance of the Hours by Ponchielli, The Flying Dutchman" by Wagner, Concerto for Piano and Orchestra in A minor by Grieg, Lowell State Teachers College Choir, Edward F. Gilday, director; selections from "Guys and Dolls" by Loesser, The Glowworm Turns by Lincke-Bodge and the National Emblem March by Bagley.

Continued on Page Eleven

Barber Shop Night at the Pops, Saturday evening, May 28 at 8:30 o'clock: Semper Fidelis March by Sousa; Overture to the Barber of Seville by Rossini, Dance of the Hours from "La Gioconda" by Ponchelli; the Ambassadors of Harmony from Reading, the Chord Combers from Gloversville, N. Y., and the Helmsmen from New Bedford; Jolly Fellows Waltzes by Vollstedt, Suite from "Gaite Parisienne" by Offenbach; the Worcester Chapter Chorus of the SPEBQSA, Many Happy Return, arranged by Mason, Old Timers' Night at the Pops arranged by Lake, Barber Shop Medley arranged by Hopkins.

Sunday evening, May 29, at 8:30 o'clock: Triumphal March from "Aida" by Verdi, Overture to "Euryanthe" by Weber, Largo al Factotum from "The Barber of Seville" by Rossini, Tales from the Vienna Woods by Sturause, "The Animals' Carnival," Grand Zoological Fantasia by Saint-Saens, Irish Suite by Anderson, Selections from "South Pacific" by Rodgers, The Glowworm Turns by Lincke-Bodge [illegible] Cheyenn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

MAY 26 1955

Beth Israel Aux'y Plans Pops Night

The Beth Israel hospital junior auxiliary will hold their 12th annual "Pops' Evening, Tuesday, May 31, at Symphony Hall, Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel hospital or any member of the organization.

A night at "Pops" is a tradition with the B.I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman.

Attractive flower corsages will be sold that evening by the members of the Junior Auxiliary under the chairmanship of Janice Komine and Marilyn Stern.

The Beth Israel Hospital Jr. Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline ave., Boston. Working meetings are held during the weeks for the express purpose of discussing and planning of current and future activities.

"Pops' chairman, Estelle Levin, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen, and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

MAY 26 1955

Histadrut To Present Annual Pops Night Concert, June 16

All proceeds of the Annual Histadrut Night at "Pops", to be held Thursday evening, June 16 at Symphony Hall, will be used to further the program of Kupat Holim, the health system of the Histadrut, Israel's Federation of Labor, which serves more than one million people, according to Samuel Shapiro, concert chairman.

Robert Merrill, who will appear as guest soloist during this traditional evening, has promised to include works of famous Jewish artists in his presentations.

The entire musical program now being arranged under the direction of Oscar Sterman, honorary chairman of the program committee, and Alexander Shapiro, secretary-treasurer, with the Boston Pops Orchestra, will reflect the evening's title "A Salute to Israel."

Special Concert Committee also includes: Frank Casty, Carl Cohen, Samuel Cohen, Jacob Dubb, Zelik Entin, Louis Faneuil, Harry Gerber, Aaron Glimcher, Al Goldis, Allan Gordon, Hyman Green, Frank Grossman, Joshua Guberman, Harold Katz, Max Landy, Max Lefkowitz, Aaron Moldaw, Israel Polansky, Daniel Shapiro, David Shapiro, Dr. Louis Silver, Max Sterman, Sam Sugarman, Edward Tumaroff, Albert Zallen, Hyman Glass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

MAY 26 1955

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1 are Mr. and Mrs. John F. Higgins of Arlington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

MAY 26 1955

A group of members of Ruth chapter, OES, will attend Eastern Star Night at the "Pops" tonight at Symphony hall, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courier
CAMBRIDGE, Mass.
Weekly Independent
Circ. 11,000 Free

MAY 26 1955

Courier Hears

THAT — Tuesday, May 24, was Telephone Night at the Pops. Over a thousand members and friends of the Thomas Sherwin Chapter of Telephone Pioneers of the New England Telephone and Telegraph Company sponsored this program.

Among the songs featured by the Boston Pops Orchestra was the Bell Waltz, played each week at the opening and closing of the Bell Telephone Hour.

A large delegation of employees from the Cambridge area were in attendance. Chairman of the local committee was Mrs. Ida Michelin of the Commercial Department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100

MAY 26 1955

Eire Society Night At Pops Here June 10

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

This concert is an important phase of the Eire Society's cultural activity.

Serving on the music committee are: John P. McGrail of Clinton, chairman, Catherine Madden of Hyde Park and John P. Cavanagh of Brighton.

Mrs. James P. McElwee and Mary Lincoln, both of Brookline, comprise the reservations committee. The program committee headed by Joseph Gannon of Brookline, publicity committee, Thomas F. O'Day of Mattapan, Chairman, John Devlin of West Roxbury, Mary Tierney of East Boston and Bernadine Truden of Brookline.

Serving on the general committee are: Dora Downey, Dorchester; Frances Fox, Boston; Mary Gethings, Cambridge; Margaret O'Connor, Belmont; Charles Lynch and William Stanton, Somerville; Catherine Egan, Belmont; Mrs. Wm. F. A. Graham, Brighton; Mrs. Henry Gomperts, Jamaica Plain; Marjorie Leonard, Belmont; Eugene Sheehan, Roxbury; F. Peter O'Flaherty, Arlington; Mary Featherstone, Dorchester; Mrs. Helen Bishop, Arlington; Dr. J. J. Monahan, West Roxbury, Dr. F. J. Fleming, West Roxbury.

[67]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MAY 26 1955

Robert Merrill At Histadrut Night at Pops

The proceeds of the annual Histadrut Night at "Pops," featuring the Metropolitan baritone, Robert Merrill, which will be held Thursday evening, June 16, at Symphony Hall, will be used to further the program of Kupat Holim in caring for the health of Israel's new immigrant population.

Kupat Holim—the health system of the Histadrut, Israel's Federation of Labor, now serves more than one million of that nation's inhabitants. Since the establishment of the State, Kupat Holim has been providing free medical care for new immigrants during the first months of their stay in the Jewish State. The entire proceeds of the annual Pops Concert, according to Samuel Shapiro, chairman, will be used exclusively to further this program.

Robert Merrill, who will appear as guest soloist during this evening, has promised to include among his presentations works of famous Jewish artists. The entire musical program now being arranged under the direction of Oscar Sterman, honorary chairman of the program committee, and Alexander Shapiro, secretary-treasurer, with the Boston Pops Orchestra, will reflect the evening's title, "A Salute to Israel."

Mr. Merrill has already appeared as guest soloist at a Histadrut Pops Night five years ago. Since that time, he has risen in the operatic world to become not only leading baritone of the Metropolitan Opera, but also one of the most noted recording, television and radio stars in his field.

The entire floor of Symphony Hall has been reserved for this performance for sponsors of the evening. Those who purchased advertising in the annual program book are entitled to these floor tables.

The special concert committee is composed of committee officers mentioned above and the following: Frank Casty, Carl Cohen, Samuel Cohen, Jacob Dubb, Zelik Entin, Louis Faneuil, Harry Gerber, Aaron Glimcher, Al Goldis, Allan Gordon, Hyman Green, Frank Grossman, Joshua Guberman, Harold Katz, Max Landy, Max Lefkowitz, Aaron Moldaw, Israel Polansky, Daniel Shapiro, David Shapiro, Dr. Louis Silver, Max Sterman, Sam Sugarman, Edward Humaroff, Albert Zallen and Hyman Glass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 15,164

MAY 26 1955

—Tickets for the Pops Concert to be given in Boston, June 2, are still available to members of the Burbank Hospital Alumnae Assn. and their friends. Reservations may be made with Mrs. Ralph P. Walsh. A bus will leave for the concert from Depot Square at 6 p. m. on that date. [illegible] Stimble, whose wife,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 10,315

MAY 26 19[illegible]

ber of th[illegible] the Harvar[illegible]

Histadrut To Present Annual Pops Night Concert, June 16

All proceeds of the Annual Histadrut Night at "Pops", to be held Thursday evening, June 16 at Symphony Hall, will be used to further the program of Kupat Holim, the health system of the Histadrut, Israel's Federation of Labor, which serves more than one million people, according to Samuel Shapiro, concert chairman.

Robert Merrill, who will appear as guest soloist during this traditional evening, has promised to include works of famous Jewish artists in his presentations.

The entire musical program now being arranged under the direction of Oscar Sterman, honorary chairman of the program committee, and Alexander Shapiro, secretary-treasurer, with the Boston Pops Orchestra, will reflect the evening's title "A Salute to Israel."

Special Concert Committee also includes: Frank Casty, Carl Cohen, Samuel Cohen, Jacob Dubb, Zelik Entin, Louis Faneuil, Harry Gerber, Aaron Glimcher, Al Goldis, Allan Gordon, Hyman Green, Frank Grossman, Joshua Guberman, Harold Katz, Max Landy, Max Lefkowitz, Aaron Moldaw, Israel Polansky, Daniel Shapiro, David Shapiro, Dr. Louis Silver, Max Sterman, Sam Sugarman, Edward Tumaroff, Albert Zallen, Hyman Glass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courier
CAMBRIDGE, Mass.
Weekly Independent
Circ. 11,000 Free

MAY 26 1955

Courier Hears

THAT — Tuesday, May 24, was Telephone Night at the Pops. Over a thousand members and friends of the Thomas Sherwin Chapter of Telephone Pioneers of the New England Telephone and Telegraph Company sponsored this program.

Among the songs featured by the Boston Pops Orchestra was the Bell Waltz, played each week at the opening and closing of the Bell Telephone Hour.

A large delegation of employees from the Cambridge area were in attendance. Chairman of the local committee was Mrs. Ida Michelin of the Commercial Department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

BARBECUED or
We Will Roas
Your Turkey—Gra
For the BEST In
Star Fresh Chicke
Oven Ready.

FRESH HAL
STEAKS Low
In
Make Your Long We
Cooked Food Sectio
Street Store!
BARBECUED CHICKE
ROASTED CHICKENS
BAKED SHOULDERS
BAKED HAMS ...

Pops Concerts

Continued from Page One

Skaters, waltzes by Waldteufel, Largo from the "New World" Symphony by Dvorak, Hungarian Rhapsody No. 2 by Lizst, Many Happy Returns arranged by Mason, Tviana by Hayman and American Patrol by Meacham.

Friday evening, May 27, at 8:30 oclock: French Military March by Saint-Saens, Overture to "Orpheus in Hades" by Offenbach, Romance from the Violin Concerto in D minor by Wieniawski, Tales from "The Vienna Woods," Waltzes by Strauss, Entrance into the Wartburg from "Tannhauser" by Wagner, Concerto for Piano and Orchestra in A minor by Grieg, Lowell State Teachers College Choir, Edward F. Gilday, director; selections from "Guys and Dolls" by Loesser, The Glowworm Turns by Lincke-Bodge and the National Emblem March by Bagley.

Barber Shop Night at the Pops, Saturday evening, May 28 at 8:30 o'clock: Semper Fidelis March by Sousa; Overture to the Barber of Seville by Rossini, Dance of the Hours from "La Gioconda" by Ponchelli; the Ambassadors of Harmony from Reading, the Chord Combers from Gloversville, N. Y., and the Helmsmen from New Bedford; Jolly Fellows Waltzes by Vollstedt, Suite from "Gaite Parisienne" by Offenbach; the Worcester Chapter Chorus of the SPEBQSA, Many Happy Return, arranged by Mason, Old Timers' Night at the Pops arranged by Lake, Barber Shop Medley arranged by Hopkins.

Sunday evening, May 29, at 8:30 o'clock: Triumphal March from "Aida" by Verdi, Overture to "Euryanthe" by Weber, Largo al Factotum from "The Barber of Seville" by Rossini, Tales from the Vienna Woods by Sturauss, "The Animals' Carnival," Grand Zoological Fantasia by Saint-Saens, Irish Suite by Anderson, Selections from "South Pacific" by Rodgers, The Glowworm Turns by Lincke-Bodge and the Cheyenne War Dance by Skilton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

MAY 26 1955

Beth Israel Aux'y Plans Pops Night

The Beth Israel hospital junior auxiliary will hold their 12th annual "Pops' Evening, Tuesday, May 31, at Symphony Hall, Boston. This year's program book will be dedicated to Dr. Cecil G. Sheps, executive director of the hospital.

Ticket co-chairmen, Marilyn Schwartz and Beverly Weiss announce that tickets may be purchased by contacting the Junior Auxiliary at the Beth Israel hospital or any member of the organization.

A night at "Pops" is a tradition with the B.I. Juniors and enables the group to raise funds for the Tumor and Cancer Clinic of the hospital through the sale of jewels and sponsors, and this year's jewels and sponsors chairmen are Rena Hyman and Ruth Rutman.

Attractive flower corsages will be sold that evening by the members of the Junior Auxiliary under the chairmanship of Janice Komine and Marilyn Stern.

The Beth Israel Hospital Jr. Auxiliary consists of young women from the Greater Boston area who meet once a month at the Nurses Home on Brookline ave., Boston. Working meetings are held during the weeks for the express purpose of discussing and planning of current and future activities.

"Pops' chairman, Estelle Levin, recently announced the appointment of Rene Wynn and Helen Vinocoor as her co-chairmen, and Elaine Clayman, publicity.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

MAY 26 1955

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1 are Mr. and Mrs. John F. Higgins of Arlington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

MAY 26 1955

A group of members of Ruth chapter, OES, will attend Eastern Star Night at the "Pops" tonight at Symphony hall, Boston.

A Fine Arts course will be held

MAY 26 1955

Eire Society Night At Pops Here June 10.

A special program of Irish music will feature the Eire Society's night at Pops on Friday evening, June 10. The Society will take over the main floor at Symphony Hall for its members and guests.

A committee, headed by Martin A. O'Malley of Quincy, has been appointed by Eire Society President Paul Tierney to arrange the details.

Negotiations are underway for at least one outstanding soloist for that evening, and possibly a guest conductor. Pops conductor Arthur Fiedler promises an interesting and varied program of classical, semi-classical and popular music, with a pronounced Irish flavor. The Pops orchestra has in its library an Eire Society suite arranged, on special commission, by Leroy Anderson. This selection is played each year on Eire Society night.

This concert is an important phase of the Eire Society's cultural activity.

Serving on the music committee are: John P. McGrail of Clinton, chairman, Catherine Madden of Hyde Park and John P. Cavanagh of Brighton.

Mrs. James P. McElwee and Mary Lincoln, both of Brookline, comprise the reservations committee. The program committee headed by Joseph Gannon of Brookline, publicity committee, Thomas F. O'Day of Mattapan, Chairman, John Devlin of West Roxbury, Mary Tierney of East Boston and Bernadine Truden of Brookline.

Serving on the general committee are: Dora Downey, Dorchester; Frances Fox, Boston; Mary Gethings, Cambridge; Margaret O'Connor, Belmont; Charles Lynch and William Stanton, Somerville; Catherine Egan, Belmont; Mrs. Wm. F. A. Graham, Brighton; Mrs. Henry Gomperts, Jamaica Plain; Marjorie Leonard, Belmont; Eugene Sheehan, Roxbury; F. Peter O'Flaherty, Arlington; Mary Featherstone, Dorchester; Mrs. Helen Bishop, Arlington; Dr. J. J. Monahan, West Roxbury, Dr. F. J. Fleming, West Roxbury.

[67]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205
MAY 27 1955

CONDUCTOR GREETS PIANIST — Arthur Fiedler (left) conductor of the Boston Pops Orchestra, greets Salvatore Sullo, who will be piano soloist at the Women's Italian Club "Night at Pops" on Wednesday evening, June 1, at 8:30 P.M. Sullo, who has performed frequently under Fiedler at Pops Concerts in Symphony Hall and on the Boston Esplanade, is a native of Boston who studied under Rossomanti in Naples. He has given concerts throughout Europe and since 1948 has played in the United States.

Sullo to play at Night at Pops

Salvatore Sullo, who will be guest pianist at the Women's Italian Club "Night at Pops" on Wednesday, June 1, has performed with leading orchestras in Europe and America, and is known in both continents as an outstanding concert artist.

A brilliant pupil of Rossomanti at Naples Conservatory, Sullo won the "Primo Scarlatti" prize at the age of 15. He later studied in Paris with Cortot.

Following successful concerts in Italy, where he also played with the leading orchestras, Sullo toured Belgium, Holland, Poland, Hungary and Germany. Since 1948, he has played in Town Hall in New York, and has performed frequently as soloist with Arthur Fiedler and the Boston Pops Orchestra.

He has been acclaimed by critics as "one of the most interesting pianists on the concert platform."

Co-chairman of the Women's Italian Club "Night at Pops" are Mrs. Louis Metafora and Mrs. Emilia Ippolito.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free
MAY 27 1955

Histadrut "Pops" Night To Feature Robert Merrill

The proceeds of the Annual Histadrut Night at "Pops", featuring the Metropolitan baritone, Robert Merrill, which will be held on Thursday evening, June 16th at Symphony Hall, will be used to further the program of Kupat Holim, in caring for the health of Israel's new immigrant population. Kupat Holim — the health system of the Histadrut, Israel's Federation of Labor, now serves more than one million of that nation's inhabitants. Since the establishment of the State, Kupat Holim has been providing free medical care for new immigrants during the first vital months of their stay in the Jewish State. The entire proceeds of the Annual Pops Concert, according to Samuel Shapiro, Concert Chairman, will be used exclusively to further this program.

Robert Merrill, who will appear as guest soloist during this traditional evening, has promised to include among his presentations, works of famous Jewish artists. The entire musical program now being arranged under the direction of Oscar Sterman, Honorary Chairman of the Program Committee and Alexander Shapiro, its Secretary-Treasurer, with the Boston Pops Orchestra, will reflect the evening's title "A Salute to Israel".

Robert Merrill has already appeared as guest soloist at an Annual Histadrut Pops Night five years ago. Since that time, he has risen in the operatic world to become not only leading baritone of the Metropolitan Opera, but also one of the most recorded, recording, television and radio artists in his field. Mr. Merrill's choice as guest artist for this concert was dictated by the demand of the many who had heard him in his performances with the Metropolitan Opera here in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

Young GOP Group Going to Concert At Boston June 5

Plans for attending the 19th annual "Republican Night at the Pops" were discussed Thursday night at a meeting of the Young People's Republican Club of Worcester at the Aurora Hotel.

The concert will be held Sunday, June 5, at Symphony Hall in Boston.

Miss Shirley A. Frye presided. President of the local organization, Miss Frye is also co-chairman of the 33-unit Massachusetts Council of Young Republican Clubs "Pops" committee.

The local organization will meet again next Friday night. It also will be host to the Massachusetts Council next Saturday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Transcript
MILTON, Mass.
Weekly Independent
Circ. 4,375
MAY 27 1955

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. Daniel J. McSweeney of Milton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
News (e)
MALDEN, Mass.
Independent Republican
Circ. 9,958
MAY 27 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500
APR 28 1955

Hugh de Payens Has Third Meeting

Hugh de Payens Commandery, Knights Templars, held its third meeting (second special) of the month at the Masonic Temple, Thursday, with nine candidates who recently received their Order of Malta, receiving their Temple rites.

Nine more candidates received the Order of the Temple at another special meeting Tuesday. The completion of the work on the several classes of candidates has been hastened so that those who wish may join the large class being formed to enter Aleppo Temple of the Shrine on Friday afternoon and evening, June 3.

On Sunday 25 members of Hugh de Payens and their ladies attended the Henry Price Memorial service at Townsend Methodist Church at 10:30 a.m., which was followed by a catered dinner and a parade to the cemetery where the noted Mason is buried. The Melrose group was then invited to the old homestead of Sir Knight Myron Peters of Stoneham, a veteran active member, for a social time.

Members have responded well for Templar Night at the Boston Pops, Tuesday, June 7.

The annual outdoor church service for all commanderies in

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 12,747
MAY 27 1955

WOMEN'S ITALIAN CLUB "NIGHT AT POPS" JUNE 1

The Women's Italian club of Boston will sponsor a "Night at the Pops," at Symphony hall, Boston, Wednesday, June 1 when Salvatore Sullo, brilliant pianist will be the soloist.

Mrs. Anthony Cota President of the club and Mrs. Emilia Ippolito and Mrs. Louis Metafora said the ladies committee intent upon filling the hall to capacity.

Salvatore Sullo was one of the most brilliant pupils of Rossomanin whose class at the Naples Conservatorio, he won the coveted "Premier Scarlatti" at the age of . After successes in Italy he ayed with outstanding orchestras Belgium, Holland, Poland, Hungy and Germany and since 1948 has been featured at Town ll, New York. He is no stranger Boston for he has frequently eared as soloist with Arthur dler at the Symphony Pops Esplanade concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Record
MILTON, Mass.
Weekly
Circ. 4,960
MAY 27 19[illegible]

Mrs. William A. White Jr., of Milton is serving on the committee for the Pops Concert, June 22 at Symphony Hall under the sponsorship of the Friends of the New England Hospital.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923
MAY 28 1955

TO ATTEND POPS

The Congo Couples Club of the Union Congregational church, East Bridgewater, will attend the Pops concert in Boston this evening. The group will meet at the church at 7 o'clock.

Emmanuel College Alumnae Plan Spring Plan

Emanuel [illegible] hirl

the [illegible] alumnae are caught in [illegible]ning [illegible]er of spring activities-planning with the annual Camellia Ball for April 29 at the Boston Club and the Pops Committee working towards May 16.

The Camellia Ball Committee, of [illegible] Miss Mary E. Howe to the Alumnae [illegible]out May five important spring social [illegible]ing the which will highlight Baron Hugo orchestra from 9-1 against a large pink camellia backdrop and a bottle of champagne as door prize.

The Boston Pops Orchestra will be the highlight May 16 at Symphony Hall for the alumnae, and the committee is stressing personal contacts to insure a truly "Emmanuel Night" at Pops. The committee is headed by Helen Stout of Milton and Julia C. Sullivan of Cambridge, and includes representatives from every class, among whom are the following local residents: Mrs. Edmund Cahill and Mrs. Charles Collins.

[68]

Neighborhood News

Dr. William G. Sutcliff of 46 Dover road, Dean of Boston University's College of Business Administration, is giving the address tonight at the graduation exercises of Lowell Institute School at 8:30 in M.I.T.

Elizabeth Wiley of 59 Washington street was the recipient of a $50 prize in the recent Know New England Game sponsored by the Boston Herald.

Dr. and Mrs. Walter Wegner of 44 Woodridge road are among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1.

Mrs. Clarence A. Bunker of 46 Chestnut street flew to Columbus, Ohio, two weeks ago to attend the christening of a grandniece, Mary Lindsay White. The baby girl was named Mary in honor of Mrs. Bunker while her middle name was given for her mother's family. Mary is the daughter of Prof. and Mrs. Sidney White of the University of Ohio, where Prof. White teaches geology, and she is the granddaughter of Mrs. Bunker's brother, the late Edward N. White, formerly of Wellesley Hills and Natick. Mrs. Bunker was accompanied by her son, Col. Laurence E. Bunker, on the trip to Ohio. It was her first flight since he flew from London to Paris in 1928. Miss Miriam Bunker and Col. Bunker spent the past weekend in Miami, Fla., in connection with the settlement of the estate of their aunt, Mrs. George R. White, who died last August. Mrs. White, the former Irma Clapp, was the sister of Albion B. Clapp of 5 Cliff road and the widow of Dr. George R. White, late principal of Rock Ridge Hall School in Wellesley Hills.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. [illegible]

MAY 26[illegible]

Neighborhood News

Dr. William G. Sutcliff of 46 Dover road, Dean of Boston University's College of Business Administration, is giving the address tonight at the graduation exercises of Lowell Institute School at 8:30 in M.I.T.

Elizabeth Wiley of 59 Washington street was the recipient of a $50 prize in the recent Know New England Game sponsored by the Boston Herald.

Dr. and Mrs. Walter Wegner of 44 Woodridge road are among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June 1.

Mrs. Clarence A. Bunker of 46 Chestnut street flew to Columbus, Ohio, two weeks ago to attend the christening of a grandniece, Mary Lindsay White. The baby girl was named Mary in honor of Mrs. Bunker while her middle name was given for her mother's family. Mary is the daughter of Prof. and Mrs. Sidney White of the University of Ohio, where Prof. White teaches geology, and she is the granddaughter of Mrs. Bunker's brother, the late Edward N. White, formerly of Wellesley Hills and Natick. Mrs. Bunker was accompanied by her son, Col. Laurence E. Bunker, on the trip to Ohio. It was her first flight since he flew from London to Paris in 1928. Miss Miriam Bunker and Col. Bunker spent the past weekend in Miami, Fla., in connection with the settlement of the estate of their aunt, Mrs. George R. White, who died last August. Mrs. White, the former Irma Clapp, was the sister of Albion B. Clapp of 5 Cliff road and the widow of Dr. George R. White, late principal of Rock Ridge Hall School in Wellesley Hills.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

MAY 27 1955

CONDUCTOR GREETS PIANIST — Arthur Fiedler (left) conductor of the Boston Pops Orchestra, greets Salvatore Sullo, who will be piano soloist at the Women's Italian Club "Night at Pops" on Wednesday evening, June 1, at 8:30 P.M. Sullo, who has performed frequently under Fiedler at Pops Concerts in Symphony Hall and on the Boston Esplanade, is a native of Boston who studied under Rossomanti in Naples. He has given concerts throughout Europe and since 1948 has played in the United States.

Sullo to play at Night at Pops

Salvatore Sullo, who will be guest pianist at the Women's Italian Club "Night at Pops" on Wednesday, June 1, has performed with leading orchestras in Europe and America, and is known in both continents as an outstanding concert artist.

A brilliant pupil of Rossomanti at Naples Conservatory, Sullo won the "Primo Scarlatti" prize at the age of 15. He later studied in Paris with Cortot.

Following successful concerts in Italy, where he also played with the leading orchestras, Sullo toured Belgium, Holland, Poland, Hungary and Germany. Since 1948, he has played in Town Hall in New York, and has performed prequently as soloist with Arthur Fiedler and the Boston Pops Orchestra.

He has been acclaimed by critics as "one of the most interesting pianists on the concert platform."

Co-chairman of the Women's Italian Club "Night at Pops" are Mrs. Louis Metafora and Mrs. Emilia Ippolito.

New England Newsclip Agency, Inc.
RIchmond 2-0068

Roxbury Record
BOSTON, Mass.
Independent
Circ. 10,350 Free

MAY 27 1955

Histadrut "Pops" Night To Feature Robert Merrill

The proceeds of the Annual Histadrut Night at "Pops", featuring the Metropolitan baritone, Robert Merrill, which will be held on Thursday evening, June 16th at Symphony Hall, will be used to further the program of Kupat Holim, in caring for the health of Israel's new immigrant population. Kupat Holim — the health system of the Histadrut, Israel's Federation of Labor, now serves more than one million of that nation's inhabitants. Since the establishment of the State, Kupat Holim has been providing free medical care for new immigrants during the first vital months of their stay in the Jewish State. The entire proceeds of the Annual Pops Concert, according to Samuel Shapiro, Concert Chairman, will be used exclusively to further this program.

Robert Merrill, who will appear as guest soloist during this traditional evening, has promised to include among his presentations, works of famous Jewish artists. The entire musical program now being arranged under the direction of Oscar Sterman, Honorary Chairman of the Program Committee and Alexander Shapiro, its Secretary-Treasurer, with the Boston Pops Orchestra, will reflect the evening's title "A Salute to Israel".

Robert Merrill has already appeared as guest soloist at an Annual Histadrut Pops Night five years ago. Since that time, he has risen in the operatic world to become not only leading baritone of the Metropolitan Opera but also one of the most noted recording, television and radio stars in his field. Mr. Merrill's choice as guest artist for this concert was dictated by the demand of the many who had heard him in his performances with the Metropolitan Opera here in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

Young GOP Group Going to Concert At Boston June 5

Plans for attending the 19th annual "Republican Night at the Pops" were discussed Thursday night at a meeting of the Young People's Republican Club of Worcester at the Aurora Hotel.

The concert will be held Sunday, June 5, at Symphony Hall in Boston.

Miss Shirley A. Frye presided. President of the local organization, Miss Frye is also co-chairman of the 33-unit Massachusetts Council of Young Republican Clubs "Pops" committee.

The local organization will meet again next Friday night. It also will be host to the Massachusetts Council next Saturday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript
MILTON, Mass.
Weekly Independent
Circ. 4,375

MAY 27 1955

Among the Friends of the Boston City Hospital who are patrons for the Pops Concert in Symphony Hall on June first are Dr. and Mrs. Daniel J. McSweeney of Milton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News (e)
MALDEN, Mass.
Independent Republican
Circ. 9,958

MAY 27 1955

Hugh de Payens Has Third Meeting

Hugh de Payens Commandery, Knights Templars, held its third meeting (second special) of the month at the Masonic Temple, Thursday, with nine candidates who recently received their Order of Malta, receiving their Temple rites.

Nine more candidates received the Order of the Temple at another special meeting Tuesday. The completion of the work on the several classes of candidates has been hastened so th those who wish may join t large class being formed to enter Aleppo Temple of the Shrine on Friday afternoon and evening, June 3.

On Sunday 25 members of Hugh de Payens and their ladies attended the Henry Price Memorial service at Townsend Methodist Church at 10:30 a.m., which was followed by a catered dinner and a parade to the cemetery where the noted Mason is buried. The Melrose group was then invited to the old homestead of Sir Knight Myron Peters of Stoneham, a veteran active member, for a social time.

Members have responded well for Templar Night at the Boston Pops, Tuesday, June 7.

The annual outdoor church service for all commanderies in

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mattapan Tribun
BOSTON, Mass.
Weekly Indep
Circ. 8,500

APR 28 1955

Emmanuel G[illegible] Alumnae [illegible] Spring P'lan

Emanuel [illegible]
the dev[illegible] alumnae are
ning[illegible]er of spring activ
s[illegible] with the annual Ca[illegible]
for April 29 at the Bo[illegible]
and the Pops Committee
towards May 16.

The Camellia Ball [illegible]
of [illegible] Miss Mary [illegible]
to the Alumnae [illegible]out
portant spring social
will highlight Baron
tra from 9-1 agains
camellia backdrop
champagne as doo

The Boston Pop[illegible]
be the highlight
phony Hall for
the committee is
contacts to insur
ue. Night" at P
is headed by H
and Julia C. Su
and includes
every class, a
following loca
mund Cahill
lins.

Bos
to r
wha
else
stat
tiona
show

To
retrosp
Centur
is bein
art con
directio
Vose G
trate th
New En
of the
present
ings, ch
readily a
will incl
rites as
Singer S
Marsden

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 12,747

MAY 27 1955

WOMEN'S ITALIAN CLUB "NIGHT AT POPS" JUNE 1

The Women's Italian club of Boston will sponsor a "Night at the Pops," at Symphony hall, Boston, Wednesday, June 1 when Salvatore Sullo, brilliant pianist will be the soloist.

Mrs. Anthony Cota President of the club and Mrs. Emilia Ippolito and Mrs. Louis Metafora head the ticket committee intent upon filling the hall to capacity.

Salvatore Sullo was one of the most brilliant pupils of Rossomanti in whose class at the Naples Conservatorio, he won the coveted "Premier Scarlatti" at the age of 15. After successes in Italy he played with outstanding orchestras in Belgium, Holland, Poland, Hungary and Germany and since 1948 he has been featured at Town Hall, New York. He is no stranger to Boston for he has frequently appeared as soloist with Arthur Fiedler at the Symphony Pops and Esplanade concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Record
MILTON, Mass.
Weekly
Circ. 4,9[illegible]

MAY 27 [illegible]

Mrs. William A. White Jr., of Milton is serving on the committee for the Pops Concert, June 22 at Symphony Hall under the sponsorship of the Friends of the New England Hospital.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

MAY 28 1955

TO ATTEND POPS

The Congo Couples Club of the Union Congregational church, East Bridgewater, will attend the Pops concert in Boston this evening. The group will meet at the church at 7 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016

MAY 29 1955

Fennell Will Conduct Boston Pops Tomorrow

Frederick Fennell will be guest conductor of the Boston Pops Orchestra tomorrow (NBC Radio, 8.15-9 p. m., EDT). The orchestra's regular conductor, Arthur Fiedler, is still absent because of illness.

For the broadcast concert Fennell has chosen four numbers: "Pomp and Circumstance No. 1" by Elgar, "Oberon Overture" by Weber, "Pavane for a Dead Princess" by Ravel and "Rumanian Rhapsody No. 1" by George Enescu. Encore numbers will be announced during the broadcast from Symphony Hall in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 29 1955

Helping with committee duties for the first annual Pops Night of the American Association of Medical Social Workers tomorrow are (left to right) Miss Margaret Kelly, Mrs. Lucie Benedikt, Miss Mary Gray and Miss Margaret Zimmer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 29 1955

Helping with plans for Wednesday's Pops Night under the auspices of Friends of the Boston City Hospital are (left to right) Mrs. H. Kelvin Magill, Mrs. John F. Higgins, and Mrs. William E. Holdich.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955

PLANNING BENEFIT POPS. The Friends of the City Hospital have chosen Wednesday, June as their night at the Pops in Symphony Hall. Mrs. Kelvin Magill of Lexington (left) pours coffee for Mrs. John F. Higgins of Arlington, chairman of the committe Holdich of Winchester at a recent committee meeting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955

ARTHUR FIEDLER, who return to conduct the Pop Symphony Hall on Sun evening, June 5.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

MAY 29 1955

Boston Pops, Fiedler Due

One of the headliners on the Ellison-White bureau's 1955-56 series is the concert of Arthur Fiedler with the "Boston Pops Tour Orchestra" of 70 musicians.

Arthur Fiedler, popular and dynamic leader of the organization, has made the name "Pops" a national synonym for enjoyable, classical music. He has conducted several major symphony orchestras and has made numerous radio and television appearances.

RUTH SLENCZYNSKA, piano prodigy of the 1930s, will appear as soloist with the orchestra. She actually made her professional debut at the age of 4 and has studied with the world's great masters.

The complete [illegible] Marian Anderson, contralto; Jennie Tourel, soprano; Jussi Bjoerling, tenor; Arthur Fiedler with the Boston Pops tour orchestra; Virtuosi of Japan, the Azuma Kabuki dancers and musicians; and Artur Rubinstein, pianist who may be added as an optional attraction.

Reservations for the season may be made at the Ellison-White bureau.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

MAY 29 1955

RUTH SLENCZYNSKA, pianist, touring with the Boston Pops tour orchestra, here next season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955

Pops Programs

Harry Ellis Dickson will continue to conduct the Pops concerts at Symphony Hall this week until next Sunday, June 5, when Arthur Fiedler, who has missed the opening of the season, will return to the conductor's stand for the annual Pension Fund concert.

Piano soloists for the week are Beth Flanagan and Arthur MacKenzie tonight, Leo Litwin on Monday, Bertica Shulman on Tuesday, Salvatore Sullo on Wednesday, and Mineko Sasahara on Sunday. The concert on Friday night, June 3, has been taken over entirely by Boston University.

The programs:

TONIGHT

Triumphal March from "Aida" Verdi
Overture to "Euryanthe" Weber
Largo al Factotum from "The Barber of Seville" Rossini
Trumpet Solo: Armando Ghitalla
Tales from the Vienna Woods, Waltzes Strauss
"The Animals' Carnival." Grand Zoological Fantasia Saint-Saens
Soloists:
Beth Flanagan and Arthur MacKenzie
Irish Suite Anderson
Selection from "South Pacific" Rodgers
The Gloworm Turns Lincke-Bodge
Cheyenne Indian War Dance Skilton

MONDAY NIGHT

The Stars and Stripes Forever Sousa
Overture to "William Tell" Rossini
Largo from "Xerxes" Handel
Solo Violin: Alfred Krips
Bolero Ravel
Finlandia, Tone Poem Sibelius
Suite from "Les Sylphides" Chopin
Rhapsody in Blue Gershwin
Soloist: Leo Litwin
Selection from "Oklahoma!" Rodgers
TViana Hayman
American Patrol Meacham

TUESDAY NIGHT

Prelude to "Carmen" Bizet
Overture to "Raymond" Thomas
Rachem, "Mercy" Mana-Zucca
Hungarian Rhapsody No. 2 Liszt
Suite from "Les Sylphides" Chopin
Concerto for Piano and Orchestra No. 2 in G minor, Op. 22 Saint-Saens
Soloist: Bertica Shulman
Selection from "Call Me Madam" Berlin
Chicken Reel Anderson
Washington Post, March Sousa

WEDNESDAY NIGHT

Wedding March, from "A Midsummer Night's Dream" Mendelssohn
Overture to "La Gazza Ladra" Rossini
Ave Maria Schubert-Wilhelm
Solo Violin: Alfred Krips
Ballet Music from "Aida" Verdi
Concerto for Piano and Orchestra, No. 1 in B minor, Op. 23 (First Movement) Tchaikovsky
Soloist: Salvatore Sullo
Intermezzo Sinfonico from "Cavalleria Rusticana" Mascagni
Bolero Ravel
Richard Rodgers Waltzes Anderson
Fiddle-Faddle Anderson
Pomp and Circumstance Elgar

THURSDAY NIGHT

Overture to "Russian and Ludmilla" Glinka
Suite from "The Water Music" Handel-Harty
Prelude to "The Deluge" Saint-Saens
Solo Violin: Alfred Krips
Marche Slave Tchaikovsky
Polovetzian Dances from "Prince Igor" Borodin
Emperor Waltzes Strauss
Suite from "Gaite Parisienne" Offenbach
Selection from "Call Me Madam" Berlin
The Glowworm Turns Lincke-Bodge
Sailor's Dance Gliere

SATURDAY NIGHT

Wedding March from "Le Coq d'Or" Rimsky-Korsakoff
Overture to "Die Fledermaus" Strauss
Largo al Factorum from "The Barber of Seville" Rossini
Trumpet Solo: Armando Ghitalla
Romanian Rhapsody No. 1 Enesco (1881-1955)
Suite from "Gaite Parisienne" Offenbach
Andante Cantabile from String Quartet, Op. 11 Tchaikovsky
Bolero Ravel
Selection from "Guys and Dolls" Loesser
Butler's Holiday Anderson
The Thunderer, March Sousa

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955

ARTHUR FIEDLER, who will return to conduct the Pops at Symphony Hall on Sunday evening, June 5.

[69]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016

MAY 29 1955

Fennell Will Conduct Boston Pops Tomorrow

Frederick Fennell will be guest conductor of the Boston Pops Orchestra tomorrow (NBC Radio, 8.15-9 p. m., EDT). The orchestra's regular conductor, Arthur Fiedler, is still absent because of illness.

For the broadcast concert Fennell has chosen four numbers: "Pomp and Circumstance No. 1" by Elgar, "Oberon Overture" by Weber, "Pavane for a Dead Princess" by Ravel and "Rumanian Rhapsody No. 1" by George Enesco. Encore numbers will be announced during the broadcast from Symphony Hall in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 29 1955

Helping with committee duties for the first annual Pops Night of the American Association of Medical Social Workers tomorrow are (left to right) Miss Margaret Kelly, Miss Lucie Benedikt, Miss Mary Gray and Miss Margaret Zimmer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

MAY 29 1955

Helping with plans for Wednesday's Pops Night under the auspices of Friends of the Boston City Hospital are (left to right) Mrs. H. Kelvin Magill, Mrs. John F. Higgins, and Mrs. William E. Holdich.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

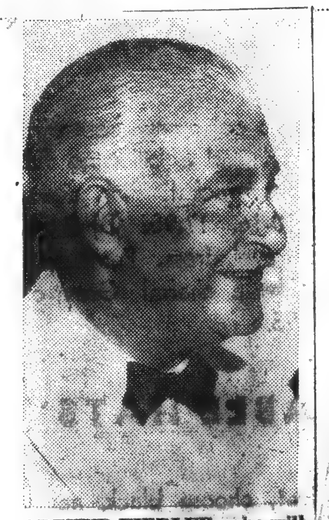
MAY 29 1955

PLANNING BENEFIT POPS. The Friends of the City Hospital have chosen Wednesday, June 1, as their night at the Pops in Symphony Hall. Mrs. Kelvin Magill of Lexington (left) pours coffee for Mrs. John F. Higgins of Arlington, chairman of the committee, and Mrs. William E. Holdich of Winchester at a recent committee meeting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955



ARTHUR FIEDLER, who will return to conduct the Pops at Symphony Hall on Sunday evening, June 5.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

MAY 29 1955

RUTH SLENCZYNSKA, pianist, touring with the Boston Pops tour orchestra, here next season.

AND, ORE.
N JOURNAL
86,902 - S. 207,459

MAY 29 1955

ston Pops, iedler Due

One of the headliners on the Ellison-White bureau's 1955-56 series is the concert of Arthur Fiedler with the "Boston Pops Tour Orchestra" of 70 musicians.

Arthur Fiedler, popular and dynamic leader of the organization, has made the name "Pops" a national synonym for enjoyable, classical music. He has conducted several major symphony orchestras and has made numerous radio and television appearances.

RUTH SLENCZYNSKA, piano prodigy of the 1930s, will appear as soloist with the orchestra. She actually made her professional debut at the age of 4 and has studied with the world's great masters.

The complete [illegible] Marian Anderson, [illegible]; Jennie Tourel, soprano; Jussi Bjoerling, tenor; Arthur Fiedler with the Boston Pops tour orchestra; Virtuosi of Rome; the Azuma Kabuki dancers and musicians; and Artur Rubinstein, pianist who may be added as an optional attraction.

Reservations for the season may be made at the Ellison-White bureau.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 29 1955

...navy, ...nk; in ...white, ...DLER, who will ...uct the Pops at ...MMED II on Sunday ...black.

Pops Programs

Harry Ellis Dickson will continue to conduct the Pops concerts at Symphony Hall this week until next Sunday, June 5, when Arthur Fiedler, who has missed the opening of the season, will return to the conductor's stand for the annual Pension Fund concert.

Piano soloists for the week are Beth Flanagan and Arthur MacKenzie tonight, Leo Litwin on Monday, Bertica Shulman on Tuesday, Salvatore Sullo on Wednesday, and Mineko Sasahara on Sunday. The concert on Friday night, June 3, has been taken over entirely by Boston University.

The programs:

TONIGHT

Triumphal March from "Aida" Verdi
Overture to "Euryanthe" Weber
Largo al Factotum from "The Barber of Seville" Rossini
Trumpet Solo: Armando Ghitalla
Tales from the Vienna Woods, Waltzes Strauss
"The Animals' Carnival." Grand Zoological Fantasia Saint-Saens
Soloists: Beth Flanagan and Arthur MacKenzie
Irish Suite Anderson
Selection from "South Pacific" Rodgers
The Gloworm Turns Lincke-Bodge
Cheyenne Indian War Dance Skilton

MONDAY NIGHT

The Stars and Stripes Forever Sousa
Overture to "William Tell" Rossini
Largo from "Xerxes" Handel
Solo Violin: Alfred Krips
Bolero Ravel
Finlandia, Tone Poem Sibelius
Suite from "Les Sylphides" Chopin
Rhapsody in Blue Gershwin
Soloist: Leo Litwin
Selection from "Oklahoma!" Rodgers
TViana Hayman
American Patrol Meacham

TUESDAY NIGHT

Prelude to "Carmen" Bizet
Overture to "Raymond" Thomas
Rachem (Mercy) Mana-Zucca
Hungarian Rhapsody No. 2 Liszt
Suite from "Les Sylphides" Chopin
Concerto for Piano and Orchestra No. 2 in G minor, Op. 22 Saint-Saens
Soloist: Bertica Shulman
Selection from "Call Me Madam" Berlin
Chicken Reel Anderson
Washington Post March Sousa

WEDNESDAY NIGHT

Wedding March, from "A Midsummer Night's Dream" Mendelssohn
Overture to "La Gazza Ladra" Rossini
Ave Maria Schubert-Wilhelm
Solo Violin: Alfred Krips
Ballet Music from "Aida" Verdi
Concerto for Piano and Orchestra, No. 1 in B minor, Op. 23 (First Movement) Tchaikovsky
Soloist: Salvatore Sullo
Intermezzo Sinfonico from "Cavalleria Rusticana" Mascagni
Bolero Ravel
Richard Rodgers Waltzes Anderson
Fiddle-Faddle Anderson
Pomp and Circumstance Elgar

THURSDAY NIGHT

Overture to "Russian and Ludmilla" Glinka
Suite from "The Water Music" Handel-Harty
Prelude to "The Deluge" Saint-Saens
Solo Violin: Alfred Krips
Marche Slave Tchaikovsky
Polovetzian Dances from "Prince Igor" Borodin
Emperor Waltzes Strauss
Suite from "Gaite Parisienne" Offenbach
Selection from "Call Me Madam" Berlin
The Glowworm Turns Lincke-Bodge
Sailor's Dance Gillere

SATURDAY NIGHT

Wedding March from "Le Coq d'Or" Rimsky-Korsakoff
Overture to "Die Fledermaus" Strauss
Largo al Factorum from "The Barber of Seville" Rossini
Trumpet Solo: Armando Ghitalla
Romanian Rhapsody No. 1 Enesco (1881-1955)
Suite from "Gaite Parisienne" Offenbach
Andante Cantabile from String Quartet, Op. 11 Tchaikovsky
Bolero Ravel
Selection from "Guys and Dolls" Loesser
Bugler's Holiday Anderson
The Thunderer, March Sousa

[69]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Herald
HARTFORD, Conn.
Republican
Circ. 248,071
MAY 29 1955

...who will ...the Pops at ...on Sunday

Noted Conductor To Lead Buffalo Orchestra Here

Few conductors in the world are more noted for the recorded works produced under their batons than Josef Krips, who is to conduct the Buffalo Philharmonic Orchestra in the Bushnell Memorial next season. Many of the most prized recordings on the London label were made by Krips conducting the London Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam and the Vienna Philharmonic Orchestra, prior to his coming to this country two years ago.

Krips is now making plans to conduct the Vienna State Opera during June in an entire production of "Don Giovanni" for recording. His summer schedule also calls for conducting duties at the Holland Festival in July and then a tour of Australia where he will conduct an orchestra until late October.

A native of Vienna, Krips began his career there as a choirboy in St. Stephan's Cathedral, where his father was a tenor in the choir. Before he was seven he could accompany his father on the piano, and at 15 he played first violin as substitute in a Vienna orchestra. He conducted the Vienna State Opera for many years, and after World War II toured all of Europe conducting the world - famed Vienna Philharmonic. In Holland he was director of the Royal Opera and moved to Britain to become conductor-in-chief of the London Symphony, a post which he left to accept the conductorship of the Buffalo Philharmonic.

In addition to this orchestra, the 1955-56 Bushnell Symphony Series will bring to Hartford the New York Philharmonic - Symphony, the Philadelphia, the Cleveland the Boston Symphony orchestras. Series seats are now available at the Bushnell Memorial, which has a free illustrated booklet for distribution.

FORT WORTH, TEX.
STAR TELEGRAM
Circ. D. 114,857 - S. 216,735
MAY 29 1955

NEWS ON THE TURNTABLE

"THE MASKED BALL," complete Verdi opera, 1951 recording by Arturo Toscanini, NBC Symphony Orchestra, Robert Shaw Chorale and a cast including Eleanor Steber, Robert Merrill, Herva Nelli, Catrimne Turner, Virginia Haskins, George Cehanovsky, Nicola Moscona, Norman Scott and John Carmen Rossi. Complete libretto enclosed. Album of three RCA Victor records.

The opera, produced in 1859, has the characteristics of the middle period Verdi operas, rich melody, strongly individual characters and tragic plot. This performance is tightly organized, and is thrillingly sung. (In the cast is Norman Scott, who sang with the Fort Worth Opera in April.)

SIBELIUS: "Symphony No. 2 in D Major, Op. 43." Halle Orchestra, Sir John Barbirolli, conductor. RCA Victor.
SIBELIUS: "Symphony No. 2 in D Major, Op. 43." Leopold Stokowski conducting members of NBC Symphony Orchestra. RCA Victor.

Though issued almost simultaneously by the same catalog, the Barbirolli recording was made in England.

If a comparison is expected, this column prefers the Halle playing, which is superb in sound, in clarity and authenticity of instrumental individualities and a sensitive, though integrated interpretation.

BRUCKNER: "Symphony in D Minor." NBC Symphony Orchestra, Guido Cantelli conducting. RCA Victor.

Several companies have made recent recording of this long standard work. This one, with the advantage of contemporary hi-fi sound, and of the virtuosic performance of this orchestra and a gifted conductor, is exceptionally satisfying, especially in the exultant last movement.

SCHUMAN: "Carnaval, Op. 9" and CHOPIN: "Sonata in B-flat Minor, Op. 35." Alfred Corto, pianist. RCA Victor.

An English recording by the eminent French pianist, long one of the great figures of the concert stage. The playing is intellectually conservative and technically outstanding.

BEETHOVEN: "Concerto No. 2 in B-flat Major, Op. 19" and MOZART: "Concerto No. 15 in B-flat Major" (K. 450). Solomon, pianist, with Philharmonia Orchestra, Andre Cluytens, and Otto Ackermann, conductors. RCA Victor.

The finely equipped English pianist, who played recently in Fort Worth with the Dallas Symphony, gives lucid, bright and well balanced readings of concertos rather closely related—Mozart as he began to forego the merely display piece, and Beethoven as he moved forward from inherited traditions.

LIEBERMANN: "Concerto for Jazz Band and Symphony Orchestra" and STRAUSS: "Don Juan." Chicago Symphony Orchestra, Sauter-Finegan Orchestra and Fritz Reiner, conductor. RCA Victor.

Strange company is kept in the Liebermann work, a noisy, largely atonal work in which jazz has adopted the 12-tone row, to utter confusion.

A delightfully informal collection of familiar orchestral pieces is aptly called "The Family All Together," made by the Boston Pops Orchestra, Arthur Fiedler, conductor, for the RCA Victor label. The contents are "Porgy and Bess Synthesis" (Gershwin-Bennett), "Pop Goes the Weasel," "Clair de lune" (Debussy), "Prelude in C-sharp Minor" (Rachmaninoff), "In the Clock Store" (Orth), "Bolero" (Ravel), "The Glow Worm Turns" (after Lincke), "A Hunt in the Black Forest" (Voelcker), "Intermezzo" (from the film) and "warsaw Concerto" (Adinsell).—E. C. W.

ST. LOUIS, MO.
GLOBE-DEMOCRAT
Circ. D. 296,991 - S. 352,103
MAY 29 1955

Concert Notes

By FRANCIS A. KLEIN

MERCURY continues its invaluable service to American music by recording a great deal of it on two new discs. Howard Hanson, himself a towering composer, conducts the Eastman-Rochester Orchestra in superb traversals of four works by Charles Griffes: "The Pleasure Dome of Kubla Khan," "The White Peacock," "Clouds" and "Bacchanale"; two by Charles Loeffler: "Memories of My Childhood" and "Poem for Orchestra"; Quincy Porter's "Poem and Dance"; Richard Donovan's "New England Chronicle," and Wells Hively's "Three Hymns."

This is the recorded premiere for most of these works, which are as varied in content as the talents and personalities of the composers differ from one another. Griffes, of the "old school" (he died in 1920), shows, perhaps, more "influences" than do the others, but all, down to Hively, the newest "voice," exhibit an originality that delights in working with native ingredients. This is a splendid opportunity, that comes our way all too seldom in the concert hall, to become acquainted with our own music. The reproduction is splendid.

Leave it to Emory Cook; he always comes up with something well off the beaten track musically. The latest in his "Sounds of Our Times" records is the Japanese koto, and a virtuoso to play it. The koto, it should be understood, is a sort of outsize mandolin or zither; this particular one is 5 feet long, has 13 silken strings and is tuned by movable ivory bridges beneath each string. The range is somewhat limited but the koto is capable of astonishing effects by plucking and sliding of the pickwormed fingers. A master such as Sizuchi Yuize bewilders with the wizardry in tonal colors and shadings as he plays imperial court music from the seventeenth and eighteenth centuries, based on tales of the Genji, and then turns as easily to modern music of his own composition, a dance suite and three etudes. The reproduction is extraordinarily clean, clear and bright.

The Hollywood String Quartet, which has some roots in St. Louis, plays with peerless perfection for Capitol Records works by Ravel, Dubussy, Schoenberg, Dohnanyi and Dvorak. With Ravel's "Introduction and Allegro," the quartet has the assistance of Ann Mason Stockton, harp; Arthur Gleghorn, flute, and Mitchell Lurie, clarinet. Miss Stockton again joins the strings, with Felix Slatkin, leader of the quartet, conducting, in Dubussy's "Danses Sacree et Profane." The Schoenberg is the familiar "Transfigured Night," but in the original version, and with Alvin Dunkin, viola, and Kurt Reher, cello, reinforcing the strings and giving the ensemble great depth and richness. The Dohnanyi is the Quartet No. 3 in A minor, and the Dvorak is the "American" quartet, 6 in F Major. These are cha ber music gems to delight devotee, and the Hollywood d full justice to them.

A notable record-debut made on an M-G-M disc by Maurice Levine String S fonietta playing an unusu work, Hindemith's "Educatio Music for Instrumental Ense bles." Hindemith, serious co poser mostly, is practical, t and provides here a fascinati series of progressively more di ficult "studies" for strin players. In the process, despi the deceiving simplicity of for and structure, he also manag to make real music of them, an the "Five Pieces in First Pos tion for String Orchestra" coul be a movement from a violi concerto.

Alexander Brailowsky, th frail giant of the keyboard, an Charles Munch, master of th baton, team with the Boston Symphony Orchestra to produce for RCA Victor a memorable performance of Chopin's Second Concerto and Saint-Saen's Fourth. Chopin was not entirely at home in the big works; this one was written entirely for a purpose and only in flashes reveals the real Chopin. Nevertheless, Brailowsky and Munch make the most of it. They are at their peak, perhaps, in the Saint-Saens, with its unorthodox two movements and its surface brilliance.

The famed Concertgebow Orchestra of Amsterdam, with Carlo Zecchi conducting, lives up to its world-wide reputation with a glowing performance, for Epic Records, of Brahms' Serenade in A Major. The sonorities are rich and full, the detail clearly etched, the blend and balance rightly adjusted, the cohesion complete. Reproduction is first-rate...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 29 1955

A joint Pops Night sponsored by alumnae of New Rochelle, Mount St. Vincent and Mount St. Mary Colleges on June 17 is discussed by committee members (left to right) Miss Nancy Carolan, Mrs. Vincent L. Pitts and Mrs. John W. Lawler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
MAY 29 1955

Programs for Fifth Week of Pops

Harry Ellis Dickson will continue to conduct the Pops concerts at Symphony Hall this week until next Sunday, June 5, when Arthur Fiedler, who has missed the opening of the season, will re-

ARTHUR FIEDLER will return to The Pops to conduct part of the pension fund concert at Symphony Hall Sunday Evening, June 5.

turn to the conductor's stand for part of the annual pension fund concert.

Piano soloists for the week are Beth Flanagan and Arthur MacKenzie tonight, Leo Litwin on Monday, Bertica Shulman on Tuesday, Salvatore Sullo on Wednesday, and Mineko Sasahara on Sunday. The concert Friday night, June 3, has been taken over entirely by Boston University.

The programs of the week, beginning at 8:30 p.m., follow:

Tonight, Triumphal March from "Aida," Verdi; Overture to "Euryanthe," Weber; Largo al Factotum from "The Barber of Seville" (trumpet solo, Armando Ghitalla), Rossini; Tales from the Vienna Woods, Waltzes, Strauss; "The Animals' Carnival" Grand Zoological Fantasia (soloists: Beth Flanagan and Arthur MacKenzie), Saint-Saens; Irish Suite, Anderson; Selection from "South Pacific," Rodgers; The Glow-worm Turns, Lincke-Bodge; Cheyenne Indian War Dance, Skilton.

Monday, The Stars and Stripes Forever, Sousa; Overture to "William Tell," Rossini; Largo from "Xerxes" (solo violin, Alfred Krips), Handel; Bolero, Ravel; Finlandia, Tone Poem, Sibelius; Suite from "Les Sylphides," Chopin; Rhapsody in Blue (soloist, Leo Litwin), Gershwin; Selection from "Oklahoma!", Rodgers; Viana, Hayman; American Patrol, Meacham.

Tuesday, Prelude to "Carmen," Bizet; Overture to "Raymond," Thomas; Rachem Mercy, Mana-Zucca; Hungarian Rhapsody No. 2, Liszt; Suite from "Les Sylphides," Chopin; Concerto for Piano and Orchestra No. 2 in G minor, Op. 22, Saint-Saens, soloist: Bertica Shulman; Selection from "Call Me Madam," Berlin; Chicken Reel, Anderson; Washington Post, March, Sousa.

Wednesday, Wedding March, from "A Midsummer Night's Dream," Mendelssohn; Overture to "La Gazza Ladra," Rossini; Ave Maria, Schubert; Wilhelmj, solo violin; Alfred K. Ballet Music from "Aida," Ve Concerto for Piano and Orchestra I 1 in B minor, Op. 23 (First Movement), Tchaikovsky, soloist: Salvatore Sullo; Intermezzo Sinfonico from "Cavalleria Rusticana," Mascagni; Bolero, Ravel; Richard Rodgers Waltzes, Anderson; Fiddle-Faddle, Anderson; Pomp and Circumstance, Elgar.

Thursday, Overture to "Russlan and Ludmilla," Glinka; Suite from "The Water Music," Handel-Harty; Prelude to "The Deluge," Saint-Saens, solo violin: Alfred Krips; Marche Slave, Tchaikovsky; Polovetzian Dances from "Prince Igor," Borodin; Emperor Waltzes, Strauss; Suite from "Gaite Parisienne," Offenbach; Selection from "Call Me Madam," Berlin; The Glow-worm Turns, Lincke-Bodge; Sailor's Dance, Gliere.

Saturday, Wedding March from "Le Coq d'Or," Rimsky-Korsakoff; Overture to "Die Fledermaus," Strauss; Largo al Factotum from "The Barber of Seville," Rossini, trumpet solo: Armando Ghitalla; Rumanian Rhapsody No. 1, Enesco; Suite from "Gaite Parisienne," Offenbach; Andante Cantabile from String Quartet, Op. 11, Tchaikovsky; Bolero, Ravel; Selection from "Sweet and Dells," Loesser; Fugue a, Holiday, Anderson; The Thunderer, March, Sousa.

Sunday, June 5, Arthur Fiedler conducting: The Princess Elizabeth March, Coates; Suite from "Les Sylphides," Chopin; Overture to "Russlan and Ludmilla," Glinka; Marche Slave, Tchaikovsky; Harry Ellis Dickson conducting; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18, Rachmaninoff, soloist: Mineko Sasahara; Massachusetts First Lady's Waltz, Hon. Vincent Mottola; Potpourama, Arranged by Mason; Let'er Go, Lover, Carson-Hayman; Davy Crockett, Bruns-Hayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Herald
HARTFORD, Conn.
Republican
Circ. [illegible]

Noted Conductor To Lead Buffalo Orchestra Here

For [illegible] are [illegible] for the recorded works produced under their batons than Josef Krips, who is to conduct the Buffalo Philharmonic Orchestra in the Bushnell Memorial next season. Many of the most prized recordings on the London label were made by Krips conducting the London Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam and the Vienna Philharmonic Orchestra, prior to his coming to this country two years ago.

Krips is now making plans to conduct the Vienna State Opera during June in an entire production of "Don Giovanni" for recording. His summer schedule also calls for conducting duties at the Holland Festival in July and then a tour of Australia where he will conduct an orchestra until late October.

A native of Vienna, Krips began his career there as a choirboy in St. Stephan's Cathedral, where his father was a tenor in the choir. Before he was seven he could accompany his father on the piano, and at 15 he played first violin as substitute in a Vienna orchestra. He conducted the Vienna State Opera for many years, and after World War II toured all of Europe conducting the world - famed Vienna Philharmonic. In Holland he was director of the Royal Opera and moped to Britain to become conductor-in-chief of the London Symphony, a post which he left to accept the conductorship of the Buffalo Philharmonic.

In addition to this orchestra, the 1955-56 Bushnell Symphony Series will bring to Hartford the New York Philharmonic - Symphony, the Philadelphia, the Cleveland the Boston Symphony orchestras. Series seats are now available at the Bushnell Memorial, which has a free illustrated booklet for distribution.

FORT WORTH, TEX.
STAR TELEGRAM
Circ. D. 114,857 - S. 216,735
MAY 29 1955

NEWS ON THE TURNTABLE

"THE MASKED BALL," complete Verdi opera, hi-fi recording by Arturo Toscanini, NBC Symphony Orchestra, Robert Shaw Chorale and a cast including Jan Pearce, Robert Merrill, Herva Nelli, Claramae Turner, Virginia Haskins, George Cehanovsky, Nicola Moscona, Norman Scott and John Carmen Rossi. Complete libretto enclosed. Album of three RCA Victor records.

The opera, produced in 1859, has the characteristics of the middle period Verdi operas, rich melody, strongly individual characters and tragic plot. This performance is tightly organized, and is thrillingly sung. (In the cast is Norman Scott, who sang with the Fort Worth Opera in April.)

SIBELIUS: "Symphony No. 2 in D Major, Op. 43." Halle Orchestra, Sir John Barbirolli, conductor. RCA Victor.
SIBELIUS: "Symphony No. 2 in D Major, Op. 43." Leopold Stokowski conducting members of NBC Symphony Orchestra. RCA Victor.

Though issued almost simultaneously by the same catalog, the Barbirolli recording was made in England.

If a comparison is expected, this column prefers the Halle playing, which is superb in sound, in clarity and authenticity of instrumental individualities and a sensitive, though integrated interpretation.

FRANCK: "Symphony in D Minor." NBC Symphony Orchestra, Guido Cantelli conducting. RCA Victor.

Several companies have made recent recording of this long standard work. This one, with the advantage of contemporary hi-fi sound, and of the virtuosic performance of this orchestra and a gifted conductor, is exceptionally satisfying, especially in the exultant last movement.

SCHUMAN: "Carnaval, Op. 9" and CHOPIN: "Sonata in B-flat Minor, Op. 35." Alfred Corto, pianist. RCA Victor.

An English recording by the eminent French pianist, long one of the great figures of the concert stage. The playing is intellectually conservative and technically outstanding.

BEETHOVEN: "Concerto No. 2 in B-flat Major, Op. 19" and MOZART: "Concerto No. 15 in B-flat Major" (K. 450). Solomon, pianist, with Philharmonia Orchestra, Andre Cluytens and Otto Ackermann, conductors. RCA Victor.

The finely equipped English pianist, who played recently in Fort Worth with the Dallas Symphony, gives lucid, bright and well balanced readings of concertos rather closely related—Mozart as he began to forego the merely display piece, and Beethoven as he moved forward from inherited traditions.

LIEBERMANN: "Concerto for Jazz Band and Symphony Orchestra" and STRAUSS: "Don Juan." Chicago Symphony Orchestra, Sauter-Finegan Orchestra and Fritz Reiner, conductor. RCA Victor.

Strange company is kept in the Liebermann work, a noisy, largely atonal work in which jazz has adopted the 12-tone row, to utter confusion.

A delightfully informal collection of familiar orchestral pieces is aptly called "The Family All Together," made by the Boston Pops Orchestra, Arthur Fiedler, conductor, for the RCA Victor label. The contents are "Porgy and Bess Synthesis" (Gershwin-Bennett), "Pop Goes the Weasel," "Clair de lune" (Debussy), "Prelude in C-sharp Minor" (Rachmaninoff), "In the Clock Store" (Orth), "Bolero" (Ravel), "The Glow Worm Turns" (after Lincke), "A Hunt in the Black Forest" (Voelcker), "Intermezzo" (from the film) and "warsaw Concerto" (Adinsell).—E. C. W.

ST. LOUIS, MO.
GLOBE-DEMOCRAT
Circ. D. 296,991 - S. 352,103
MAY 29 1955

Concert Notes

By FRANCIS A. KLEIN

MERCURY continues its invaluable service to American music by recording a great deal of it on two new discs. Howard Hanson, himself a towering composer, conducts the Eastman-Rochester Orchestra in superb traversals of four works by Charles Griffes: "The Pleasure Dome of Kubla Khan," "The White Peacock," "Clouds" and "Bacchanale"; two by Charles Loeffler: "Memories of My Childhood" and "Poem for Orchestra"; Quincy Porter's "Poem and Dance"; Richard Donovan's "New England Chronicle," and Wells Hively's "Three Hymns."

This is the recorded premiere for most of these works, which are as varied in content as the talents and personalities of the composers differ from one another. Griffes, of the "old school" (he died in 1920), shows, perhaps, more "influences" than do the others, but all, down to Hively, the newest "voice," exhibit an originality that delights in working with native ingredients. This is a splendid opportunity, that comes our way all too seldom in the concert hall, to become acquainted with our own music. The reproduction is splendid.

Leave it to Emory Cook; he always comes up with something well off the beaten track musically. The latest in his "Sounds of Our Times" records is the Japanese koto, and a virtuoso to play it. The koto, it should be understood, is a sort of outsize mandolin or zither; this particular one is 5 feet long, has 13 silken strings and is tuned by movable ivory bridges beneath each string. The range is somewhat limited but the koto is capable of astonishing effects by plucking and sliding of the playwrapped fingers. A master such as Shinichi Yuize bewilders with his wizardy in tonal colors and shadings as he plays imperial court music from the seventeenth and eighteenth centuries, based on tales of the Genji, and then turns as easily to modern music of his own composition, a dance suite and three etudes. The reproduction is extraordinarily clean, clear and bright.

The Hollywood String Quartet, which has some roots in St. Louis, plays with peerless perfection for Capitol Records works by Ravel, Dubussy, Schoenberg, Dohnanyi and Dvorak. With Ravel's "Introduction and Allegro," the quartet has the assistance of Ann Mason Stockton, harp; Arthur Gleghorn, flute, and Mitchell Lurie, clarinet. Miss Stockton again joins the strings, with Felix Slatkin, leader of the quartet, conducting, in Dubussy's "Danses Sacree et Profane." The Schoenberg is the familiar "Transfigured Night," but in the original version, and with Alvin Dunkin, viola, and Kurt Reher, cello, reinforcing the strings and giving the ensemble great depth and richness. The Dohnanyi is the Quartet No. 3 in A minor, and the Dvorak is the "American" quartet, No. 6 in F Major. These are chamber music gems to delight any devotee, and the Hollywood does full justice to them.

A notable record-debut is made on an M-G-M disc by the Maurice Levine String Sinfonietta playing an unusual work, Hindemith's "Educational Music for Instrumental Ensembles." Hindemith, serious composer mostly, is practical, too, and provides here a fascinating series of progressively more difficult "studies" for string players. In the process, despite the deceiving simplicity of form and structure, he also manages to make real music of them, and the "Five Pieces in First Position for String Orchestra" could be a movement from a violin concerto.

Alexander Brailowsky, the frail giant of the keyboard, and Charles Munch, master of the baton, team with the Boston Symphony Orchestra to produce for RCA Victor a memorable performance of Chopin's Second Concerto and Saint-Saen's Fourth. Chopin was not entirely at home in the big works; this one was written entirely for a purpose and only in flashes reveals the real Chopin. Nevertheless, Brailowsky and Munch make the most of it. They are at their peak, perhaps, in the Saint-Saens, with its unorthodox two movements and its surface brilliance.

The famed Concertgebow Orchestra of Amsterdam, with Carlo Zecchi conducting, lives up to its world-wide reputation with a glowing performance, for Epic Records, of Brahms' Serenade in A Major. The sonorities are rich and full, the detail clearly etched, the blend and balance rightly adjusted, the cohesion complete. Reproduction is first-rate.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
MAY 29 1955

A joint Pops Night sponsored by alumnae of New Rochelle, Mount St. Vincent and Mount St. Mary Colleges on June 17 is discussed by committee members (left to right) Miss Nancy Carolan, Mrs. Vincent L. Pitts and Mrs. John W. Lawler.

gland Newsclip Agency, Inc.
, Boston 6 ● RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
MAY 29 1955

rograms for Fifth Week of Pops

Harry Ellis Dickson will conue to conduct the Pops conrts at Symphony Hall this week til next Sunday, June 5, when thur Fiedler, who has missed e opening of the season, will re-

ARTHUR FIEDLER will return to The Pops to conduct part of the pension fund concert at Symphony Hall Sunday Evening, June 5.

turn to the conductor's stand for part of the annual pension fund concert.

Piano soloists for the week are Beth Flanagan and Arthur MacKenzie tonight, Leo Litwin on Monday, Bertica Shulman on Tuesday, Salvatore Sullo on Wednesday, and Mineko Sasahara on Sunday. The concert Friday night, June 3, has been taken over entirely by Boston University.

The programs of the week, beginning at 8:30 p.m., follow:

Tonight, Triumphal March from "Aida," Verdi; Overture to "Euryanthe," Weber; Largo al Factotum from "The Barber of Seville" (trumpet solo, Armando Ghitalla), Rossini; Tales from the Vienna Woods, Waltzes, Strauss; "The Animals' Carnival," Grand Zoological Fantasia (soloists: Beth Flanagan and Arthur MacKenzie), Saint-Saens; Irish Suite, Anderson; Selection from "South Pacific," Rodgers; The Glow-worm Turns, Lincke-Bodge; Cheyenne Indian War Dance, Skilton.

Monday, The Stars and Stripes Forever, Sousa; Overture to "William Tell," Rossini; Largo from "Xerxes" (solo violin, Alfred Krips), Handel; Bolero, Ravel; Finlandia, Tone Poem, Sibelius; Suite from "Les Sylphides," Chopin; Rhapsody in Blue (soloist, Leo Litwin), Gershwin; Selection from "Oklahoma!", Rodgers; TViana, Hayman; American Patrol, Meacham.

Tuesday, Prelude to "Carmen," Bizet; Overture to "Raymond," Thomas; Rachem (Mercy), Mana-Zucca; Hungarian Rhapsody No. 2, Liszt; Suite from "Les Sylphides," Chopin; Concerto for Piano and Orchestra, No. 2 in G minor, Op. 22, Saint-Saens, soloist: Bertica Shulman; Selection from "Call Me Madam," Berlin; Chicken Reel, Anderson; Washington Post, March, Sousa.

Wednesday, Wedding March, from "A Midsummer Night's Dream," Mendelssohn; Overture to "La Gazza Ladra," Rossini; Ave Maria, Schubert; Wilhelmj, solo violin; Alfred Krips; Ballet Music from "Aida," Verdi; Concerto for Piano and Orchestra, No. 1 in B minor, Op. 23 (First Movement), Tchaikovsky, soloist: Salvatore Sullo; Intermezzo Sinfonico from "Cavalleria Rusticana," Mascagni; Bolero, Ravel; Richard Rodgers Waltzes, Anderson; Fiddle-Faddle, Anderson; Pomp and Circumstance, Elgar.

Thursday, Overture to "Russian and Ludmilla," Glinka; Suite from "The Water Music," Handel-Harty; Prelude to "The Deluge," Saint-Saens, solo violin: Alfred Krips; Marche Slave, Tchaikovsky; Polovetzian Dances from "Prince Igor," Borodin; Emperor Waltzes, Strauss; Suite from "Gaite Parisienne," Offenbach; Selection from "Call Me Madam," Berlin; The Glow-worm Turns, Lincke-Bodge; Sailor's Dance, Gliere.

Saturday, Wedding March from "Le Coq d'Or," Rimsky-Korsakoff; Overture to "Die Fledermaus," Strauss; Largo al Factotum from "The Barber of Seville," Rossini, trumpet solo: Armando Ghitalla; Romanian Rhapsody No. 1, Enesco; Suite from "Gaite Parisienne," Offenbach; Andante Cantabile from String Quartet, Op. 11, Tchaikovsky; Bolero, Ravel; Selection from "Guys and Dolls," Loesser; Ballet Music, Anderson; The Thunderer, March, Sousa.

Sunday, June 5, Arthur Fiedler conducting: The Princess Elizabeth, March, Coates; Suite from "Les Sylphides," Chopin; Overture to "Russian and Ludmilla," Glinka; Marche Slave, Tchaikovsky; Harry Ellis Dickson conducting: Concerto for Piano and Orchestra No. 2 in C minor, Op. 18, Rachmaninoff, soloist: Mineko Sasahara; Massachusetts First Lady's Waltz, Hon. Vincent Mottola; Popsorama, Arranged by Mason; Let'er Go, Lover, Carson-Hayman; Davy Crockett, Bruns-Hayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 28 1955

Fiedler To Return On June 5

Arthur Fiedler's many friends will welcome his return to the Pops podium in Symphony Hall on Sunday, June 5, when he will conduct the first half of the annual Pension Fund concert. Until Mr. Fiedler's return, Harry Ellis Dickson will continue as guest conductor. Mr. Dickson will also lead the final portion of the Pension Fund concert.

Six piano soloists and one trumpet soloist are scheduled for next week. Beth Flanagan and Arthur Mackenzie, duo-pianists, will play Saint-Saëns' "The Animals' Carnival" on Sunday evening. Leo Litwin will be heard in Gershwin's "Rhapsody in Blue" on Monday evening. Bertica Shulman will perform Saint-Saëns' Concerto for Piano and Orchestra, No. 2, in G minor, Op. 22, on Tuesday evening.

The first movement of Tchaikovsky's Concerto for Piano and Orchestra, No. 1, in B minor, Op. 23, will be played by Salvatore Sullo on Wednesday evening. Armando Ghitalla will be trumpet soloist in the Largo al Factotum from Rossini's "Barber of Seville" on Sunday evening and again on Saturday, June 4.

Mineko Sasahara will be soloist in Rachmaninov's Concerto for Piano and Orchestra No. 2 in C minor, Op. 18, on Sunday evening, June 5.

The programs:

Sunday Evening, May 29

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 28 1955

Lenscraft

Arthur Fiedler will return to the podium for the Pension Fund Concert at the Pops Sunday night, June 5.

NEW ORLEANS, LA.
STATES
Circ. D. 92,316
MAY 28 1955

Ballet Stars Coming Here

Igor Youskevitch and Alicia Alonso, two of the world's greatest ballet dancers, will appear here with the Ballet Russe De Monte Carlo early next year.

The New Orleans Opera Guild announced today the ballet troupe has been scheduled on the New Orleans Community Concert series.

Eight other concerts, spread over a seven-month season, will include:

The Boston Symphony Orchestra under Charles Munch.

Menotti's double-bill operas "The Telephone" and "The Medium" starring Marie Powers.

Jussi Bjoerling.

Artur Rubinstein.

Zino Francescatti.

The Robert Shaw chorale.

Walter Gieseking.

An opera performance of Mozart's Cosi Fan Tutte by the Cincinnati Symphony under Thor Johnson with soloists.

Season subscriptions are now being sold at the N. O. Opera Guild, fourth floor, D. H. Holmes, 819 Canal. The telephone number is RAymond 7672.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 273,711
MAY 29 1955

ALONSO AND YOUSKEVITCH DANCE HERE

Two of the world's greatest ballet stars—Igor Youskevitch and Alicia Alonso — have been added to the roster of the Ballet Russe de Monte Carlo for next season's tour. The group is scheduled for a performance here early next year on the Community Concert Series sponsored by the New Orleans Opera Guild, Inc.

Both dancers have been members of Ballet Theatre for the past several seasons and have become local favorites through these appearances and at other performances locally.

Youskevitch has been termed as "the greatest male dancer before the public today." Few critics will dispute this.

Ballerina Alicia Alonso, Cuban-born and American-trained, was termed last season as "the First Lady of Ballet" in a review of "Giselle" in the N. Y. World Telegram and Sun.

Eight other conectrs, spread over a seven-month season will comprise next year's series: The Boston Symphony Orchestra under Charles Munch, Menotti's double-bill operas "The Telephone" and "The Medium" starring Marie Powers, Jussi Bjoerling, Artur Rubenstein, Zino Francescatti, The Robert Shaw Chorale, a concert opera performance of Mozart's "Cosi Fan Tutte," by the Cincinnati Symphony under Thor Johnson with soloists, and Walter Gieseking.

Though tickets are not sold to individual performances, season subscriptions are now being accepted at the offices of the Guild, 819 Canal. The series is already nearly sold out.

ALICIA ALONSO

IGOR YOUSKEVITCH

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,100

MAY 28 1955

Irish Conductor To Lead Pops Concert On June 10

New Englanders will have an opportunity Friday evening, June 10, to hear the celebrated musicians of the Boston Symphony orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just past his 21st birthday. Bowles' superb talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sizer symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

MILWAUKEE, WIS.
SENTINEL
Circ. D. 184,155 - S. 227,930

MAY 31 1955

Boston Fund's Assets Gain

BOSTON, May 30—(Special)—Total net assets of Boston Fund increased by $8,199,176 in the first quarter of the present fiscal year to reach a new high of $129,657,021 on April 30.

Adjusting for the two-for-one split of the shares effective on that date, net asset value per share was $15.37 compared with $14.67 on Jan. 31, 1955.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 31 1955

...pital Group ...ttend Pops

...the groups selecting as one of their major ...events, the Friends of ...e Boston City Hospital have chosen tomorrow as their Pops evening. Mrs. John F. Higgins of Arlington heads the committee, assisted by Mrs. William E. Holdich of Winchester, Mrs. Russell Sullivan of Melrose, Mrs. Harry P. Cahill of Brookline, Mrs. William P. Mavraides of Jamaica Plain, Miss Margaret Tracey of Boston, Mrs. William E. Hickey, Jr., of Winchester, Mrs. Daniel J. McSweeney of Milton, Mrs. H. Kelvin Magill of Lexington, and Mrs. Stuart C. Rand of Cambridge.

Already many patrons have lent their support to this, the only fund-raising event for the Friends this year. The proceeds will be used to provide extra comforts for the patients and nurses at the Boston City Hospital. In addition to the committee, the patron list includes Mr. and Mrs. Henry Berlin, Dr. and Mrs. John Conlin, Dr. Martin English, Mrs. James Phelan, Mrs. Theresa Ratshesky, Dr. Thomas W. Wickham, Dr. and Mrs. Robert Ingersoll, Dr. and Mrs. Somers Fraser, Dr. and Mrs. Otto Hermann, Dr. E. Everett O'Neil, Dr. and Mrs. Charles C. Lund, and Dr. and Mrs. John A. Foley. Also Dr. and Mrs. Walter Wegner, Dr. Eleanor Pavenstedt, Mr. and Mrs. Joseph Hamlen, Dr. and Mrs. Henry Nigro and Mrs. Harry P. Cahill.

[71]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 28 1955

Fiedler To Return On June 5

Arthur Fiedler's many friends will welcome his return to the Pops podium in Symphony Hall on Sunday, June 5, when he will conduct the first half of the annual Pension Fund concert. Until Mr. Fiedler's return, Harry Ellis Dickson will continue as guest conductor. Mr. Dickson will also lead the final portion of the Pension Fund concert.

Six piano soloists and one trumpet soloist are scheduled for next week. Beth Flanagan and Arthur Mackenzie, duo-pianists, will play Saint-Saëns' "The Animals' Carnival" on Sunday evening. Leo Litwin will be heard in Gershwin's "Rhapsody in Blue" on Monday evening. Bertica Shulman will perform Saint-Saëns' Concerto for Piano and Orchestra, No. 2, in G minor, Op. 22, on Tuesday evening.

The first movement of Tchaikovsky's Concerto for Piano and Orchestra, No. 1, in B minor, Op. 23, will be played by Salvatore Sullo on Wednesday evening. Armando Ghitalla will be trumpet soloist in the Largo al Factotum from Rossini's "Barber of Seville" on Sunday evening and again on Saturday, June 4.

Mineko Sasahara will be soloist in Rachmaninov's Concerto for Piano and Orchestra No. 2 in C minor, Op. 18, on Sunday evening, June 5.

The programs:

Sunday Evening, May 29

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

MAY 28 1955

Fiedler will return to the podium for the Pension Fund ... Pops Sunday night, June 5.

NEW ORLEANS, LA.
STATES
Circ. D. 92,316

MAY 28 1955

Ballet Stars Coming Here

Igor Youskevitch and Alicia Alonso, two of the world's greatest ballet dancers, will appear here with the Ballet Russe De Monte Carlo early next year.

The New Orleans Opera Guild announced today the ballet troupe has been scheduled on the New Orleans Community Concert series.

Eight other concerts, spread over a seven-month season, will include:

The Boston Symphony Orchestra under Charles Munch.

Menotti's double-bill operas "The Telephone" and "The Medium" starring Marie Powers.

Jussi Bjoerling.

Artur Rubinstein.

Zino Francescatti.

The Robert Shaw Chorale.

Walter Gieseking.

An opera performance of Mozart's Cosi Fan-Tutte by the Cincinnati Symphony under Thor Johnson with soloists.

Season subscriptions are now being sold at the N. O. Opera Guild, fourth floor, D. H. Holmes, 819 Canal. The telephone number is RAymond 7672.

NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 273,711

MAY 29 1955

ALONSO AND YOUSKEVITCH DANCE HERE

Two of the world's greatest ballet stars—Igor Youskevitch and Alicia Alonso — have been added to the roster of the Ballet Russe de Monte Carlo for next season's tour. The group is scheduled for a performance here early next year on the Community Concert Series sponsored by the New Orleans Opera Guild, Inc.

Both dancers have been members of Ballet Theatre for the past several seasons and have become local favorites through these appearances and at other performances locally.

Youskevitch has been termed as "the greatest male dancer before the public today." Few critics will dispute this.

Ballerina Alicia Alonso, Cuban-born and American-trained, was termed last season as "the First Lady of Ballet" in a review of "Giselle" in the N. Y. World Telegram and Sun.

Eight other conectrs, spread over a seven-month season will comprise next year's series: The Boston Symphony Orchestra under Charles Munch, Menotti's double-bill operas "The Telephone" and "The Medium" starring Marie Powers, Jussi Bjoerling, Artur Rubenstein, Zino Francescatti, The Robert Shaw Chorale, a concert opera performance of Mozart's "Cosi Fan Tutte," by the Cincinnati Symphony under Thor Johnson with soloists, and Walter Gieseking.

Though tickets are not sold to individual performances, season subscriptions are now being accepfed at the offices of the Guild, 819 Canal. The series is already nearly sold out.

ALICIA ALONSO

IGOR YOUSKEVITCH

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,100

MAY 28 1955

Irish Conductor To Lead Pops Concert On June 10

New Englanders will have an opportunity Friday evening, June 10, to hear the celebrated musicians of the Boston Symphony orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just past his 21st birthday. Bowles' superb talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sizer symphony orchestra since Ireland became a nation.

In 1948, after establishing himself as Ireland's top ranking native symphony conductor, Bowles accepted guest engagements, for various periods, as conductor for the BBC symphony orchestra in London, the Rome University orchestra and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

MILWAUKEE, WIS.
SENTINEL
Circ. D. 184,155 - S. 227,930

MAY 31 1955

Boston Fund's Assets Gain

BOSTON, May 30—(Special)—Total net assets of Boston Fund increased by $8,199,176 in the first quarter of the present fiscal year to reach a new high of $129,657,021 on April 30.

Adjusting for the two-for-one split of the shares effective on that date, net asset value per share was $15.37 compared with $14.67 on Jan. 31, 1955.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

MAY 31 1955

...bital Group ...ttend Pops

... the groups selecting as one of their major ... events, the Friends of ... Boston City Hospital have chosen tomorrow as their Pops evening. Mrs. John F. Higgins of Arlington heads the committee, assisted by Mrs. William E. Holdich of Winchester, Mrs. Russell Sullivan of Melrose, Mrs. Harry P. Cahill of Brookline, Mrs. William P. Mavraides of Jamaica Plain, Miss Margaret Tracey of Boston, Mrs. William E. Hickey, Jr., of Winchester, Mrs. Daniel J. McSweeney of Milton, Mrs. H. Kelvin Magill of Lexington, and Mrs. Stuart C. Rand of Cambridge.

Already many patrons have lent their support to this, the only fund-raising event for the Friends this year. The proceeds will be used to provide extra comforts for the patients and nurses at the Boston City Hospital. In addition to the committee, the patron list includes Mr. and Mrs. Henry Berlin, Dr. and Mrs. John Conlin, Dr. Martin English, Mrs. James Phelan, Mrs. Theresa Ratshesky, Dr. Thomas W. Wickham, Dr. and Mrs. Robert Ingersoll, Dr. and Mrs. Somers Fraser, Dr. and Mrs. Otto Hermann, Dr. E. Everett O'Neil, Dr. and Mrs. Charles C. Lund, and Dr. and Mrs. John A. Foley. Also Dr. and Mrs. Walter Wegner, Dr. Eleanor Pavenstedt, Mr. and Mrs. Joseph Hamlen, Dr. and Mrs. Henry Nigro and Mrs. Harry P. Cahill.

[71]

Post (m)
BOSTON, Mass.
Independent Republican
Circ. 275,850

Music Review

BY TUCKER KEISER

Into the life of most capable but minor league composers there usually falls one masterpiece. The work often held in little regard by the composer, who favors some of his more pretentious pieces, but it captures the imagination of the public and finds an affectionate spot in their hearts.

Such a work is Saint-Saens' "Le Carnival des Animaux," the featured composition at "Pops" last night. For many years it has been a staple in the "Pops" repertory and one of the best selling recordings by our orchestra; yet "The Carnival" seems always fresh and entertaining.

The soloists in this latest performance were Beth Flanagan and Arthur Mackenzie, a very promising duo-piano team. They made light work of the bravura passages, their co-ordination was excellent, and they exhibited a commendable sense of style. What's more, and this is important at a "Pops" concert, they are not above a bit of discreet clowning.

Also featured during the evening was the superlative trumpet playing of Armando Ghitalla in Rossini's "Largo al Factotum" from "The Barber of Seville." Though Mr. Ghitalla enjoys a national reputation as a soloist because of his appearances on the "Band of America" radio program, he rarely has a chance to step into the spotlight during the regular symphony season. The rousing ovation he received was merited, for in addition to impressive musicianship and virtuoso skill, he has the most beautiful tone of any trumpeter I have ever heard.

Harry Ellis Dickson, still substituting for the recuperating Arthur Fiedler, conducted with authority. Other pieces performed were the Triumphal March from "Aida," the "Euryanthe" Overture, "Tales from the Vienna Woods," Anderson's "Irish Suite," a medley of popular tunes and novelties, and the usual abundance of encores.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 1955

Yale Harvard Perry Setting Harvard Reunion Precedent

By WILLIAM F. HOMER, JR.

Harvard's 25-year reunion

POPS NIGHT

For 1930's Pops Night at Symphony Hall, composer Elliott C. Carter will conduct a work of his own, and pianist Edwin J. Biltcliffe of Indianapolis Symphony Orchestra will play Hungarian Fantasy.

The Harvard classes of 1926, 1927, 1928 and 1929, for whom the memory of their "25th" still lingers on, keep the reunion spark alive. Some 3,500 of their members, plus families, have been invited to the first four-class spread in the university's history, at noontime of Commencement Day.

For other reunioning classes, the class of 1930 will supply the chief marshal for the Harvard Alumni Association's speeches and exercises on Commencement Day afternoon. He is Wallace R. Harper of Pittsburgh, one-time varsity fullback.

For the university, alumni secretary Peter Pratt has made changes in the traditional commencement week program. At a baccalaureate Sunday symposium in Sanders Theater, all reunion classes, not merely seniors and 25-year groups, will take part. Professors McGeorge Bundy, Seymour E. Harris, Louis Hartz, Perry G. E. Miller and Samuel A. Stouffer have the topic "The United States in Mid-Century."

On Monday, the second symposium, "The Undergraduate" will supplement rather than compete with the morning's Phi Beta Kappa parade and exercises. Taking part in this New Lecture Hall assembly will be Dean Delmar Leighton and Professors George A. Buttrick, Daniel S. Cheever, and David D. Henry. Distant graduate schools, such as the medical group, this year have a role in the yard's commencement activity.

That is the academic lineup. It still has scholastic miles to travel to match the cultural connotations of Yale Harvard Perry, the greatest ivy combination since two Harvard 1929ers went through the entire Yale 1929 reunion, undetected.

Perry is reconciled and amiable about the whole thing. Yale, he explains, is a family name. Harvard, he doesn't know—certainly his parents had no academic pretensions.

"Believe it or not," Perry says, "Yale Harvard, it is. And it's been written just once—'Believe It or Not,' by Ripley."

[5a]

BLANK PAGE

[73]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
BROOKLINE, Mass.
Weekly Non-Partisan
Circ. 16,000 Free

New England Newsclip Agency, Inc.
Box 2078, Boston • RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston • RIchmond 2-4200
South[illegible] Citizen
[illegible] Mass.

New England Newsclip Agency, Inc.
Box 2078, [illegible] • Richmond 2-0068
itizen
BRIGHTON, Mass.

[illegible] Agency, Inc.
[illegible] • Richmond 2-4200
Allston Citizen
[illegible]

[illegible] Agency, Inc.
[illegible] • Richmond 2-4200
Messenger (e)
NORWOOD, Mass.

[illegible] Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,100

Eire Society Night At Pops

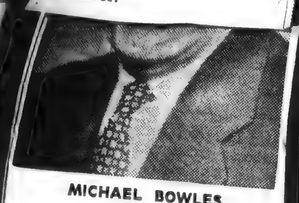
Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of *Radio Eireann*. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific. Valentine is a Victor recording artist.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanagh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee. Mrs. James P. McElwee of Brookline heads the program comtions and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly *Irish flavor.*



MICHAEL BOWLES

of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee, Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program at Pops with a distinctly Irish flavor.

ROCKLAND, Mass.
Box 2078, Boston • RIchmond 2-4200
Duxbury Pilgrim
ROCKLAND, Mass.
Herald
SCITUATE, Mass.
Cohasset Cottager
ROCKLAND, Mass.
Pembroke Colonist
ROCKLAND, Mass.
Weekly
JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Ellis Rome, president of the Plymouth County Board, announced that he is local representative of the Realtor Committee, and he and Mrs. Elizabeth Burns, of Court Street, Plymouth, secretary of the board, will take care of local ticket distribution.

Rome said "We are pleased to support the Pops. It will give realtors an opportunity to enjoy an evening of this cultural attraction with a group of fellow members and associates."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is [illegible]el M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony hall an annual attraction for many Lowellians, was particularly well frequented on nights. In the Lowell part at last week-end's performances were Dr. Massachusetts State Teachers college and St. [illegible]beth's hospital and Mrs. Lavas Peloquin, Mrs. William Flynick and her daughter, Mary; Miss Elaine Gariepy, Miss Germa[illegible] Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Mary [illegible] B. Lyons and Dr. William F. Stanton of New York, Prof. [illegible] Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 2 1955

Pops Concerts Programs Slated For Coming Weekrts

Harry Ellis Dickson is co[illegible]*nage One* tinuing to conduct the Pops[illegible]ne 3, at concerts at Symphony Hall this [illegible] Univerweek until next Sunday, June 5 when Arthur Fiedler, who ha[illegible]une 4, at missed the opening of the sea[illegible]g March son, will return to the conduc[illegible] Rimskytor's stand for the annual Pen[illegible] to "Die sion Fund concert.

Mineko Sasahara will be p[illegible]; Largo ano soloist on Sunday evening Barber The concert tomorrow evening Roma[illegible]y Eneswill be taken ove[illegible] from June 3, has been taken entirely by Boston University. Tchai[illegible]; Bugmainder of the week follow[illegible]n and

Thursday evening, June 2, a[illegible]y Sou-8:30 o'clock—Overture to "Rus[illegible]5, at slan and Ludmilla" by Glinka; Suite from "The Water Music" Eliby Handel-Harty; Prelude to Suite "The Deluge" by Saint-Saens (solo violin by Alfred Krips); Marche Slave by Tschaikowsky; Polovetzian Dances from "Prince Igor" by Borodin; Emperor Waltzes by Strauss; Suite from "Gaite Parisienne" by Offenbach; The Glowworm Turns by Lincke-Bodge, and the Sailor's Dance by Gliere.

from "Les Sylphides" by Chopin; Overture to "Russlan and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

Continued on Page Ten

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933
JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

SITUATIONS WANTED

(OPENING AVAILABLE for experienced office workers and bookkeeping machine operator. The Welch Company, Scituate Harbor.

ALNICO-JONES CONSOL-TONE SPEAKER

New styles! ☆ New colors!

—with a new powerized Zenith Portable Radio. New WaveMagnet® Antenna tunes in more stations where outdoors....5 color selections.

New England Newsclip Agency, Inc. Box 2078, Boston 6 ● RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is Joel M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc Box 2078, Boston 6 ● RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony hall, an annual attraction for many Lowellians, was particularly well frequented on nights. In the Lowell part at last week-end's performances were Dr. Massachusetts State Teachers college and St. Elizabeth's hospital and Mrs. Lavoie Peloquin, Mrs. William Flinnick and her daughter, Mary; Miss Elaine Gariepy, Miss Germaine Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Marie B. Lyons and Dr. William F. Stanton of New York, Prof. [illegible] Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

ROCKLA[illegible]
Weekly
Combined Circ. 2,900

JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Ellis Rome, president of the Plymouth County Board, announced that he is local representative of the Realtor Committee, and he and Mrs. Elizabeth Burns, of Court Street, Plymouth, secretary of the board, will take care of local ticket distribution.

Rome said "We are pleased to support the Pops. It will give realtors an opportunity to enjoy an evening of this cultural attraction with a group of fellow members and associates."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933

JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

Bi-Weekl[illegible]
[illegible]
1955

Eire Society Night At Pops

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific. Valentine is a Victor recording artist.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanagh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee. Mrs. James P. McElwee of Brookline heads the program committee. Mrs. James P. McElwee of Brookline heads the program committee. Mrs. James P. McElwee

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is Joel M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony Hall, an annual attraction for many Lowellians, was particularly well frequented on Massachusetts State Teachers college and St. Elizabeth's hospital nights. In the Lowell part at last week-end's performances were Dr. and Mrs. Leo Peloquin, Mrs. William Fitzpatrick and her daughter, Mary; Miss Elaine Gariepy, Miss Germaine Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Margaret B. Lyons and Dr. William F. Stanton of New York, Prof. Peter Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

Weekly
Comb. Circ. 2,900
JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Ellis Rome, president of the Plymouth County Board, announced that he is local representative of the Realtor Committee, and he and Mrs. Elizabeth Burns, of Court Street, Plymouth, secretary of the board, will take care of local ticket distribution.

Rome said "We are pleased to support the Pops. It will give realtors an opportunity to enjoy an evening of this cultural attraction with a group of fellow members and associates."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933
JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 2 1955

Pops Concerts Programs Slated For Coming Weekends

Harry Ellis Dickson is conage One tinuing to conduct the Pops me 3, at concerts at Symphony Hall this Univerweek until next Sunday, June 5 when Arthur Fiedler, who has une 4, at missed the opening of the sea g March son, will return to the conduc Rimsky- tor's stand for the annual Pen to "Die sion Fund concert. ; Largo

Mineko Sasahara will be p Barber ano soloist on Sunday evening Roma- The concert tomorrow evening Enes- June 3, has been taken ove from entirely by Boston University. Tchai- The programs for the re ; Bug- mainder of the week follow: n and Thursday evening, June 2, a y Sou- 8:30 o'clock—Overture to "Rus 5, at slan and Ludmilla" by Glinka; Suite from "The Water Music" Eli- by Handel-Harty; Prelude to Suite "The Deluge" by Saint-Saens (solo violin by Alfred Krips); Marche Slave by Tschaikowsky; Polovetzian Dances from "Prince Igor" by Borodin; Emperor Waltzes by Strauss; Suite from "Gaite Parisienne" by Offenbach; The Glowworm Turns by Lincke-Bodge, and the Sailor's Dance by Gliere.

Continued on Page Ten

from "Les Sylphides" by Chopin; Overture to "Russian and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

Weekly Non-Partisan
JUN 1959

Noted Irish Tenor Soloist With Pops

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanaugh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley of Quincy is general chairan of the committee. Joseph Gannon of Brookline heads the program committee. Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

MICHAEL BOWLES

of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee, Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

plays 18 local men including carpenters, painters, and paper hangers and has the latest in equipment and staging. He has recently completed the painting of the Wollaston Baptist Church and steeple.

ALNICO-5 "CONSOL-TONE" SPEAKER
New styles! ☆ New colors!
Wavemagnet® Antenna tunes in more stations every-where outdoors...6 color selections.

[74]

EXPERT
108 HARVARD ST., BROOKLINE

Vol. 20 No. 22

and

Weekly Independent
Circ. [illegible]
JUN 2 1955

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

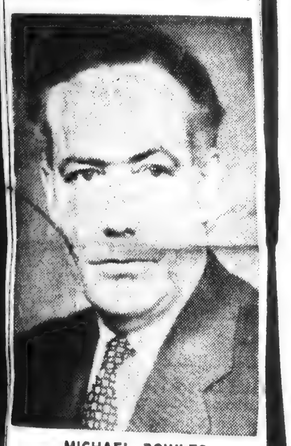
A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanaugh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley of Quincy is general chairan of the committee. Joseph Gannon of Brookline heads the program committee. Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

—0—

P. Cavanagh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley



MICHAEL BOWLES

of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee, Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

Mr. Dorr states that he employs 18 local men including carpenters, painters, and paper hangers and has the latest in equipment and staging. He has recently completed the painting

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is Michael M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony Hall, an annual attraction for many Lowellians, was particularly well frequented on nights in the Lowell part at last week-end's performances were Dr. Massachusetts State Teachers college and St. Elizabeth's hospital and Mrs. Leva Peloquin, Mrs. William Fitzpatrick and her daughter, Mary; Miss Elaine Gariepy, Miss Germaine Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Margaret B. Lyons and Dr. William F. Stanton of New York, Prof. John Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

Weekly
Comb. Circ. 2900
JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.

Ellis Rome, president of the Plymouth County Board, announced that he is local representative of the Realtor Committee, and he and Mrs. Elizabeth Burns, of Court Street, Plymouth, secretary of the board, will take care of local ticket distribution.

Rome said "We are pleased to support the Pops. It will give realtors an opportunity to enjoy an evening of this cultural attraction with a group of fellow members and associates."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933
JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports. 047

Miss Irving will enter Lake Erie College, Ohio, in September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 2 1955

Pops Concerts Programs Slated For Coming Weekends

Harry Ellis Dickson is conage One
tinuing to conduct the Pops ne 3, at
concerts at Symphony Hall this Univer-
week until next Sunday, June 5
when Arthur Fiedler, who ha une 4, at
missed the opening of the sea g March
son, will return to the conduc Rimsky-
tor's stand for the annual Pen to "Die
sion Fund concert.

Mineko Sasahara will be pi ; Largo
ano soloist on Sunday evening Barber
The concert tomorrow evening Roma-
June 3, has been taken ove y Enes-
entirely by Boston University. from
The programs for the re Tchai-
mainder of the week follow: ; Bug-
Thursday evening, June 2, a n and
8:30 o'clock—Overture to "Rus y Sou-
slan and Ludmilla" by Glinka; 5, at
Suite from "The Water Music" Eli-
by Handel-Harty; Prelude to suite
"The Deluge" by Saint-Saens
(solo violin by Alfred Krips);
Marche Slave by Tschaikow-
sky; Polovetzian Dances from
"Prince Igor" by Borodin; Em-
peror Waltzes by Strauss;
Suite from "Gaite Parisienne"
by Offenbach; The Glowworm
Turns by Lincke-Bodge, and the
Sailor's Dance by Gliere.

from "Les Sylphides" by Chopin; Overture to "Russlan and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

Continued on Page Ten

Vol. 20 No. 22

108 HARVARD ST., BROOKLINE

...Mass.
Weekly Independent
Circ. ...,000

Bowles And Valentine At Irish "Pops"

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday June 10 when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society Night.

In the presentation of "Faust" this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born

HUBERT VALENTINE

Irishman in 35 years to sing the leading role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack. Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country in 1942 to serve with our armed forces in the Pacific. Valentine is a Victor recording artist.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanagh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley

MICHAEL BOWLES

of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee, Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from ...wer Greater Boston is active in ... Mair.

...Eire Society will take over ... floor of Symphony Hall ... evening for its members and ... reservations are available ... who would enjoy a pro... a ... with a distinctly ...

...Mass.
...Republican
...

Realtors' Boston Pops Scheduled for June 20

...ing realtors ... have ... night at the Boston Pops ... June 20, it was announced to... Samuel P. Backman, ... of the Massachusetts ... Estate Association. The or... has reserved ... re-half ... of Symphony Hall for ... tors, ... and ... that ... Board, ... cal repre... of the Realtor Commit... and Mrs. Elizabeth ... of Court Street, Plym... secretary of the board, will ... care of local ticket distribu...

...said "We are pleased to ... the Pops. It will give ... an opportunity to enjo... evening ... the ... at... ...tion with ... ...ship of fellow... ...bers of ...

Police To Issue Beach Stickers

...ploys 18 local men including carpenters, painters, and paper hangers and has the latest in equipment and staging. He has recently completed the painting of the Wollaston Baptist Church and steeple.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is ...el M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony Hall, an annual attraction for many Lowellians, was particularly well frequented on Massachusetts State Teachers college and St. ...beth's hospital nights. In the Lowell part at last week-end's performances were Dr. and Mrs. Lav... Peloquin, Mrs. William Finnick and her daughter, Mary; Miss Elaine Gariepy, Miss Germa... Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Mar... B. Lyons and Dr. William F. Stanton of New York, Prof. ... Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933

JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 2 1955

Pops Concerts Programs Slated For Coming Weekrts

Harry Ellis Dickson is con...age One
tinuing to conduct the Pops...ne 3, at
concerts at Symphony Hall this... Univer-
week until next Sunday, June 5
when Arthur Fiedler, who ha... une 4, at
missed the opening of the sea... g March
son, will return to the conduc... Rimsky-
tor's stand for the annual Pen... to "Die
sion Fund concert. ...; Largo
Mineko Sasahara will be pl... Barber
ano soloist on Sunday evening... Roma-
The concert tomorrow evening... Enes-
June 3, has been taken ove... from
entirely by Boston University. Tchai-
The programs for the re... ; Bug-
mainder of the week follow: ...n and
Thursday evening, June 2, a... Sou-
8:30 o'clock—Overture to "Rus... 5, at
slan and Ludmilla" by Glinka; Eli-
Suite from "The Water Music" ...Suite
by Handel-Harty; Prelude to
"The Deluge" by Saint-Saens
(solo violin by Alfred Krips);
Marche Slave by Tschaikow-
sky; Polovetzian Dances from
"Prince Igor" by Borodin; Em-
peror Waltzes by Strauss;
Suite from "Gaite Parisienne"
by Offenbach; The Glowworm
Turns by Lincke-Bodge, and the
Sailor's Dance by Gliere.

Continued on Page Ten

from "Les Sylphides" by Chopin; Overture to "Russlan and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

[74]

Vol. 20 No. 22
108 HARVARD ST., BROOKLINE

Weekly Independent
Circ. 14,000

JUN 2 1955

Bowles And Valentine At Irish "Pops"

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday June 10 when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society Night.

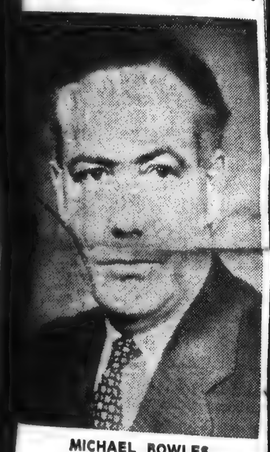
In the presentation of "Faust" this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born

HUBERT VALENTINE

Irishman in 35 years to sing the leading role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country in 1942 to serve with our armed forces in the Pacific. Valentine is a Victor recording artist.

The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanagh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley



MICHAEL BOWLES

of Quincy is general chairman of the committee. Joseph Gannon of Brookline heads the program committee, Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from Greater Greater Boston is active in the affair.

The Eire Society will take over the floor of Symphony Hall evening for its members and reservations are available who would enjoy a program with a distinctly

Police To Issue Beach Stickers

plays 18 local men including carpenters, painters, and paper hangers and has the latest in equipment and staging. He has recently completed the painting of the Wollaston Baptist Church and steeple.

Weekly Republican
Circ. [illegible]

JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the [illegible] of Symphony Hall for [illegible] realtors, their families and friends in that date.

Elmo Rome, [illegible] president of the Plymouth County Board, announced that he is local representative of the Realtor Committee, and he and Mrs. Elizabeth Burns, of Court Street, Plymouth, secretary of the board, will take care of local ticket distribution.

Rome said "We are pleased to support the Pops. It will give realtors an opportunity to enjoy an evening of this cultural attraction with a group of fellow members and associates."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8:30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young Beacon's Republican Club of Worcester. Chairman for the program is [illegible]el M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,796
JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony Hall, an annual attraction for many Lowellians, was particularly well frequented on nights. In the Lowell part at last week-end's performances were Dr. and Mrs. Lavoie Pelequin, Mrs. William [illegible] and her daughter, Mary; Miss Elzire Gariepy, Miss Germaine Pelequin, Mrs. Lottie Rival and her daughter, Joan, Miss Margaret B. Lyons and Dr. William F. Stanton of New York, Prof. [illegible] Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933
JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 2 1955

Pops Concerts Programs Slated For Coming Weekends

Harry Ellis Dickson is continuing to conduct the Pops concerts at Symphony Hall this week until next Sunday, June 5 when Arthur Fiedler, who has missed the opening of the season, will return to the conductor's stand for the annual Pension Fund concert.

Mineko Sasahara will be piano soloist on Sunday evening. The concert tomorrow evening, June 3, has been taken over entirely by Boston University.

The programs for the remainder of the week follow:

Thursday evening, June 2, at 8:30 o'clock—Overture to "Russlan and Ludmilla" by Glinka; Suite from "The Water Music" by Handel-Harty; Prelude to "The Deluge" by Saint-Saens; (solo violin by Alfred Krips); Marche Slave by Tschaikowsky; Polovetzian Dances from "Prince Igor" by Borodin; Emperor Waltzes by Strauss; Suite from "Gaite Parisienne" by Offenbach; The Glowworm Turns by Lincke-Lodge, and the Sailor's Dance by Gliere.

Continued on Page Ten

from "Les Sylphides" by Chopin; Overture to "Russlan and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

297 HIGH STREET
DEDHAM, MASS.

WALTHAM, Mass.
Independent Republican
Circ. 13,413

JUN 2 1955

Irish Pops Night Being Arranged By Eire Society

A Dublin-born tenor, Hubert Valentine, will be featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native-born Irishman in 35 years to sing a lead role in grand opera.

Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He has made several appearances in Boston.

The musical program is being arranged for the Eire Society in consultation with the Pops conductor, Arthur Fiedler. A large committee from all over Greater Boston is active in the affair. The Eire Society will take over the main floor at Symphony Hall that evening for its members and guests.

—o—

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

ROCKLAND, Mass.
Box 2078, Boston 6 • RIchmond 2-4200
Republican
Duxbury Pilgrim
ROCKLAND, Mass.
Herald
SCITUATE, Mass.
Cohasset Cottager
ROCKLAND, Mass.
Pembroke Colonist
ROCKLAND, Mass.
Weekly

JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for house of realtors, their families and friends on th...

Indian Grown Each 10¢
Fresh Beef T
Fresh Lobste
LIVE CHICK
$1.19 Pound
Well Trimmed
RUM
Swift's Pre
STEA
S.

Pops Concerts

Continued from Page One

Friday evening, June 3, at 8:30 o'clock — Boston University Night.

Saturday evening, June 4, at 8:30 o'clock — Wedding March from "Le Coq d'Or" by Rimsky-Korsakoff; Overture to "Die Fledermous" by Strauss; Largo al Factotum from "The Barber of Seville" by Rossini; Romanian Rhapsody no. 1 by Enesco; Andante Cantabile from String Quartet Op. 11 by Tchaikovsky; Bolero by Ravel; Bugler's Holiday by Anderson and The Thunderer, March, by Sousa.

Sunday evening, June 5, at 8:30 o'clock—The Princess Elizabeth March by Coates; Suite from "Les Sylphides" by Chopin; Overture to "Russian and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is Joel M. Mahoney of Boston.

ADVERTISEMENT

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony Hall, an annual attraction for many Lowellians, was particularly well frequented on nights in the Lowell part at last week-end's performances were Dr. and Mrs. Leva Peloquin, Mrs. William Fenwick and her daughter, Mary; Miss Elaine Gariepy, Miss Germaine Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Mary [illegible] B. Lyons and Dr. William F. Stanton of New York, Prof. [illegible] Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933

JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports.

Miss Irving will enter Lake Erie College, Ohio, in September.

Inc.
nd 2-4200
, Mass.
Non-Partisan
Circ. 16,250 free
JUN 2

Noted Irish Tenor Soloist With Pops

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific.

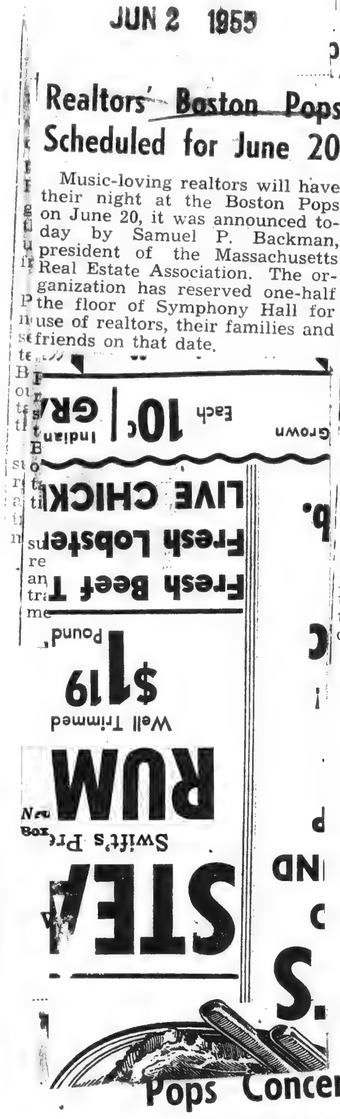
The musical program is being arranged for the Eire Society by John P. McGrail of Clinton, John P. Cavanaugh of Brighton and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler. Martin A. O'Malley of Quincy is general chairan of the committee. Joseph Gannon of Brookline heads the program committee. Mrs. James P. McElwee of Brookline is in charge of reservations and a large committee from all over Greater Boston is active in the affair.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

ROCKLAND, Mass.
Box 2078, Boston 6 ● Richmond
Republican
Duxbury Pilgrim
ROCKLAND, Mass.
Herald
SCITUATE, Mass.
Cohasset Cottager
ROCKLAND, Mass.
Pembroke Colonist
ROCKLAND, Mass.
Weekly
JUN 2 1955

Realtors' Boston Pops Scheduled for June 20

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced today by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved one-half the floor of Symphony Hall for use of realtors, their families and friends on that date.



Pops Concerts

Continued from Page One

Friday evening, June 3, at 8:30 o'clock — Boston University Night.

Saturday evening, June 4, at 8:30 o'clock — Wedding March from "Le Coq d'Or" by Rimsky-Korsakoff; Overture to "Die Fledermous" by Strauss; Largo al Factotum from "The Barber of Seville" by Rossini; Romanian Rhapsody no. 1 by Enesco; Andante Cantabile from String Quartet Op. 11 by Tchaikovsky; Bolero by Ravel; Bugler's Holiday by Anderson and The Thunderer, March, by Sousa.

Sunday evening, June 5, at 8:30 o'clock—The Princess Elizabeth March by Coates; Suite from "Les Sylphides" by Chopin; Overture to "Russlan and Ludmilla" by Glinka; Marche Slave by Tschaikovsky; Concerto for Piano and Orchestra No. 2 in C minor, Op. 18 by Rachmaninoff; Massachusetts First Lady's Waltz by the Honorable Vincent Mottola; Popsorama arranged by Mason; Let 'r Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JUN 1 1955

CO-CHAIRMAN

Miss Doris A. Frye who is co-chairman for the Massachusetts Council of Young Republican Clubs' 19th annual "Republican Night at the Pops" Sunday at 8.30 at Symphony Hall, Boston. Arthur Fiedler will conduct the Boston Pops Orchestra. Miss Frye is president of Young People's Republican Club of Worcester. Chairman for the program is ael M. Mahoney of Boston.

ADVERTISE

New England Newsclip Agency, Inc
Box 2078, Boston 6 ● RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
JUN 2 1955

AND HAVE YOU HEARD

By JOAN L. TURNER

The Boston Pops concerts in Symphony hall, an annual attraction for many Lowellians, was particularly well frequented on Massachusetts State Teachers college and St. Elizabeth's hospital nights. In the Lowell part at last week-end's performances were Dr. and Mrs. Leva Peloquin, Mrs. William Finnick and her daughter, Mary; Miss Elaine Gariepy, Miss Germaine Peloquin, Mrs. Lottie Rival and her daughter, Joan, Miss Marg[illegible] B. Lyons and Dr. William F. Stanton of New York, Prof. [illegible] Hastings of Staten Island, N. Y., Miss Mary Libbey and Edward Garland, Rev. Frederick Connors, SJ, of North Carolina, Dr. and Mrs. Francis Burns, Miss Elizabeth Coyne and Miss Estelle Maguire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Ware River News
WARE, Mass.
Weekly Republican
Circ. 2933
JUN 2 1955

Graduates

Miss Beverly Irving

Miss Beverly Irving, daughter of Mr. and Mrs. Walter Irving of 26 Chestnut street, will be graduated today from Walnut Hill School, Natick. She is a member of the French Club, the Glee Club, and the Footlighters, and is on the staff of the Blue Pencil. She was among those selected to sing with the Boston Symphony Orchestra in the Spring Music Festival Chorus of Preparatory Schools at Symphony Hall, Boston. She has also been active in all school sports. 047

Miss Irving will enter Lake Erie College, Ohio, in September.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Pops" Concert Committee who will make final plans for the annual salute to Israel Night to be held Thursday evening, June 16, at Symphony Hall. All proceeds will again apply to the health program of the Histadrut, Kupat Holim, a medical service which provides free medical attention for all the new immigrants during their first few months in Israel. Left to right: (seated) Frank Casty, Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron Moldow, Abe Hamlin, director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Heisler and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot (e)
BANGOR, Me.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

News (e)
BURLINGTON, Vt.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (e)
BRIDGEPORT, Conn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 3 1955

Et Tu, Pops

BOSTON (UP)—A Symphony Hall audience will hear a world premiere Sunday night. The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy [illegible]."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Pops" Concert Committee who will make final plans for the annual salute to Israel Night to be held Thursday evening, June 16, at Symphony Hall. All proceeds will again apply to the health program of the Histadrut, Kupat Holim, a medical service which provides free medical attention for all the new immigrants during their first few months in Israel. Left to right: (seated) Frank Casty, Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron Moldow, Abe Hamlin, director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Heather and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Patriot (e)

before a big [illegible] audience anyway—and pitched a no-hitter, striking out 11 batters and pacing

BRIDGEPORT, Conn.
Independent
Circ. 76,589

JUN 3 1955

A DAVY SYMPHONY

BOSTON, June 3—(UP) A Symphony hall audience will hear a world premiere Sunday night. The Boston Pops orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Pops" Concert Committee who will make final plans for the annual salute to Israel Night to be held Thursday evening, June 16, at Symphony Hall. All proceeds will again apply to the health program of the Histadrut, Kupat Holim, a medical service which provides free medical attention for all the new immigrants during their first few months in Israel. Left to right: (seated) Frank Casty, Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron Moldow, Abe Hanlin, director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Kessler and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.

Independent
Circ. 6,584

JUN 3 1955

Creeping Crockettism

BOSTON — (UP) — A symphony hall audience will hear a world premier Sunday night.

The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Pops" Concert Committee who will make final plans for the annual salute to Israel Night to be held Thursday evening, June 16, at Symphony Hall. All proceeds will again apply to the health program of the Histadrut, Kupat Holim, a medical service which provides free medical attention for all the new immigrants during their first few months in Israel. Left to right: (seated) Frank Casty, Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron Moldow, Abe Hamlin, director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Zelik Entin, Max Lahdy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Hendler and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

Independent
Circ. 58,894

JUN 3 1955

Pops to Play 'Davy Crockett'

BOSTON, June 3 (UP)—A Symphony Hall audience will hear a world premiere Sunday night. The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Pops" Conce
who will make final plans for the annual salute to Israel Night to be held Thur
June 16, at Symphony Hall. All proceeds will again apply to the health pr
Histadrut, Kupat Holim, a medical service which provides free medical attenti
new immigrants during their first few months in Israel. Left to right: (seated
Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron Moldow
director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Zelik Enti
Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz,
and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday 'night, when she will play Rachmaninov's Piano Concerto No. 2.

New
Box

Ne
Bo

Ne
Box

Ne
Box

N
B

Independent
Circ. 26,246

JUN 3 1955

Symphony To Play Davy Crockett Number

BOSTON (U.P.)—A Symphony Hall audience will hear a world premiere Sunday night.

The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

Potpourri."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Po
who will make final plans for the annual salute to Israel Night to be
June 16, at Symphony Hall. All proceeds will again apply to the
Histadrut, Kupat Holim, a medical service which provides free medic
new immigrants during their first few months in Israel. Left to right:
Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron
director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Ze
Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harol
and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

BANGOR, ME.
Independent
Circ. 20,000

JUN 4 1955

Shorey, chairmen.

Boston Pops to Play Ballad of Davy Crockett

BOSTON (UP)—A Symphony Hall audience will hear a world premiere Sunday night.

The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

FIRESIDE GROUP MEETS

The Lincoln Library Fireside [illegible] at Symphony Hall Sunday evening. The songs are: "Davy Grockett," "Let-er Go, Lover" and "TV Potpourri."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "
who will make final plans for the annual salute to Israel Night to b
June 16, at Symphony Hall. All proceeds will again apply to th
Histadrut, Kupat Holim, a medical service which provides free med
new immigrants during their first few months in Israel. Left to rig
Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aar
director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman,
Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Har
and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

WORCESTER, Mass.
Independent
Circ. 101,022

JUN 3 1955

Pops to Play "Davy"

BOSTON, June 3 (UP) — A Symphony Hall audience will hear a world premiere Sunday night.

The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

should go on tour and meet his many fans. His newest record, "High Tide Boogie," is certain to keep his name before the public.

Winthrop's Dick Hayman is in Boston this week and Richard reports that he has arranged three songs that will be presented by Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall Sunday evening. The songs are: "Davy Crockett," "Let-er Go, Lover" and "TV Potpourri."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1959

POPS COMMITTEE—Shown above are members of the Histadrut "P
who will make final plans for the annual salute to Israel Night to be
June 16, at Symphony Hall. All proceeds will again apply to the
Histadrut, Kupat Holim, a medical service which provides free medi
new immigrants during their first few months in Israel. Left to right
Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaro
director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Z
Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harol
and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

[illegible], Mass.
Independent
Circ. 37,681

JUN 3 1955

Davy Crockett To Get Symphonic Treatment At Pops

BOSTON, June 3 (UP)—A Symphony Hall audience will hear a world premiere Sunday night.

The Boston Pops Orchestra will introduce a symphonic arrangement of "The Ballad of Davy Crockett."

Richard Maltby is a real big gun at Label X records and during the past year his work has become so popular and his records so well known that the outfit decided Richard should go on tour and meet his many fans. His newest record, "High Tide Boogie," is certain to keep his name before the public.

Winthrop's Dick Hayman is in Boston this week and Richard reports that he has arranged three songs that will be presented by Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall Sunday evening. The songs are: "Davy Crockett," "Let-er Go, Lover" and "TV Potpourri."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 2 1955

POPS COMMITTEE—Shown above are members of the Histadrut "Po
who will make final plans for the annual salute to Israel Night to be
June 16, at Symphony Hall. All proceeds will again apply to the
Histadrut, Kupat Holim, a medical service which provides free medica
new immigrants during their first few months in Israel. Left to right:
Alexander Shapiro, secretary-treasurer; Sam Shapiro, chairman; Aaron
director, and Daniel Shapiro; (standing) Abe Shapiro, Max Sterman, Ze
Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harol
and Edward Tumaroff.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Mineko Sasahara rehearses for her appearance at the Pops Sunday night, when she will play Rachmaninov's Piano Concerto No. 2.

Independent Republican
Circ. 130,559

JUN 3 1955

Off Records

By JOHNNY MACK

"Prize of Gold" is a movie that's currently making the rounds at the local theaters and it's also the title of a very pretty song. We've heard Joan Regan's London recording of "Prize of Gold" and think it's a fine record. Other well known artists have recorded the song but if you don't buy records, you'll hear it played in the movie.

Richard Maltby is a real big gun at Label X records and during the past year his work has become so popular and his records so well known that the outfit decided Richard should go on tour and meet his many fans. His newest record, "High Tide Boogie," is certain to keep his name before the public.

Winthrop's Dick Hayman is in Boston this week and Richard reports that he has arranged three songs that will be presented by Arthur Fiedler and the Boston Pops Orchestra at Symphony Hall Sunday evening. The songs are: "Davy Crockett," "Let-er Go, Lover" and "TV Potpourri."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
East Boston Leader
BOSTON, Mass.
Weekly

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Irish Conductor for Pops; Jazz Night for the Festival

Michael Bowles, one of Ireland's foremost conductors, will make a guest appearance at the Boston Eire Society's night at the Pops on Friday evening, June 10.

A native of Sligo, he first gained prominence as a band master for the Irish Army. He had then just passed his 21st birthday. His talent was quickly recognized and he was sent by the Army to the National University of Ireland for further study and training. He shortly became the music director of Radio Eireann and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

In 1948 he accepted guest engagements as conductor for the BBC Symphony Orchestra in London, the Rome University Orchestra, and the national orchestras at Brussels and Stockholm.

From 1950 to 1953 he devoted his time to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Orchestra in Toronto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 3 1955

Willis Page, assistant conductor of the Buffalo Philharmonic, will be guest conductor at the Pops Monday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
JUN 3 1955

Piano Soloist

MINEKO SASAHARA, California Japanese pianist, will appear Sunday night at the Boston Pops for the Pension Fund in Rachmaninoff Second Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,390
JUN 3 1955

Symphonic Triumph

A symphony orchestra with money in the bank is a curiosity. Our own Pioneer Valley Symphony, Inc., not only becomes a rarity in the land of economic plenty, but is envied by organizations far greater in size and scope which would consider $1,111 in the till a bonanza.

Sixteen rough-and-tumble years have left the local group this sum in checking and savings accounts after a season which yielded a profit of $121. Since this followed one with a net loss of $700, the sudden recovery demands a bit of explanation.

Balancing budgets is a matter of business. Unfortunately those generally associated with music and the arts are not materialistic. It is also difficult to wed the two ideals into a union in which both will flourish. This is one reason why the living drama has withdrawn from all except the largest cities and strategic country areas in the form of summer theater.

A profit in music, especially that commonly described as "long hair," is as elusive as a cool breeze on a hot summer day. Survival requires a shrewd business enterprise which even 16 years' experience cannot guarantee. Nevertheless, the organization here has learned through a system of trial and error that it can be done and certainly must be, if the ideal is to live.

The way to make money with music is through cooperation. Everyone associated with the project must work a little harder than he expects. Everyone must give a little more, take a little less, and try a little harder. For instance, a lot of money here has been saved by a group of women donating food and service for the dress rehearsal supper prior to each symphony concert. Another interested woman has contributed doughnuts for each of the weekly rehearsal "break" periods.

Some money has been made by raising the price of admission. Players who have given their time have helped. Holding even essential expenses to the minimum has reduced the debits.

There is, however, a limit to cutting. The future rests on the ability of the organization to increase receipts. There must be more sales of season tickets, more contributions from "friends", business sponsors, and sustaining members. It is through the interest of these latter that the symphony has lived. The generosity of the community has been phenomenal in the light of what has been done in others. Even Springfield, a city many times greater than ours, has been unable to get out of the "red." And Boston's renowned symphony faces each year with doubt in one eye and financial blindness in the other.

It must be the duty of the handful of symphony workers henceforth to interest more people in the value of the organization, in the opportunity of hearing good music as presented by symphony and soloists, and in the need for financial support through ticket sales and gifts. It can be assumed from the record that the community already understands. If we are to have another 16 years of remarkable home-grown concerts, however, no one must be allowed to forget.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free
JUN 3 1955

Histadrut "Pops" Concert Committee planning Annual salute to Israel Night, Thursday evening, June 16 at Symphony Hall, Boston. Sitting left to right: Frank Casty; Alexander Shapiro, Secretary-Treasurer; Sam Shapiro, Chairman; Aaron Moldaw; Abe Hamlin, Director; Daniel Shapiro. Standing left to right: Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Kessler, Edward Tumaroff. In addition to those shown above, the Committee includes Mr. Carl Cohen, Harry Gerber, Hyman Glass, Alfred Goldis, Max Lefkovitz, Morris Lichter, Israel Polansky, Oscar Sterman and Jobi Wigon.

PASTE OVER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Weekly Non-Partisan
Circ. 2,985

JUN 3 1955

Featured Soloist On Eire Soc. Ngiht At Boston Pops

Dublin born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra on Friday, June 10, when Michael Bowles, Ireland's foremost symphony conductor, as guest, takes over the baton on Eire Society night.

In the presentation of Faust this season by the LaScala Opera Company of Philadelphia, Hubert Valentine was the first native born Irishman in 35 years to sing a lead role in Grand Opera.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine was, prior to his coming to this country, the leading tenor of Radio Sireann. He is well known to concert goers in America and has made several appearances

POPS CONCERT

(Continued to Page 4)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 3 1955

Willis Page, assistant conductor of the Buffalo Philharmonic, will be guest conductor at the Pops Monday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,390

JUN 3 1955

Symphonic Triumph

A symphony orchestra with money in the bank is a curiosity. Our own Pioneer Valley Symphony, Inc., not only becomes a rarity in the land of economic plenty, but is envied by organizations far greater in size and scope which would consider $1,111 in the till a bonanza.

Sixteen rough-and-tumble years have left the local group this sum in checking and savings accounts after a season which yielded a profit of $121. Since this followed one with a net loss of $700, the sudden recovery demands a bit of explanation.

Balancing budgets is a matter of business. Unately those generally associated with music arts are not materialistic. It is also diffithe two ideals into a union in which This is one reason why the livrawn from all except the largountry areas in the form

hat commonly de- ive as a cool requires a years' , the or- system of nd certainly

usic is through with the project ne expects. Every- ke a little less, and ance, a lot of money here has been saved by a group of women donating food and service for the dress rehearsal supper prior to each symphony concert. Another interested woman has contributed doughnuts for each of the weekly rehearsal "break" periods.

Some money has been made by raising the price of admission. Players who have given their time have helped. Holding even essential expenses to the minimum has reduced the debits.

There is, however, a limit to cutting. The future rests on the ability of the organization to increase receipts. There must be more sales of season tickets, more contributions from "friends", business sponsors, and sustaining members. It is through the interest of these latter that the symphony has lived. The generosity of the community has been phenomenal in the light of what has been done in others. Even Springfield, a city many times greater than ours, has been unable to get out of the "red." And Boston's renowned symphony faces each year with doubt in one eye and financial blindness in the other.

It must be the duty of the handful of symphony workers henceforth to interest more people in the value of the organization, in the opportunity of hearing good music as presented by symphony and soloists, and in the need for financial support through ticket sales and gifts. It can be assumed from the record that the community already understands. If we are to have another 16 years of remarkable home-grown concerts, however, no one must be allowed to forget.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 3 1955

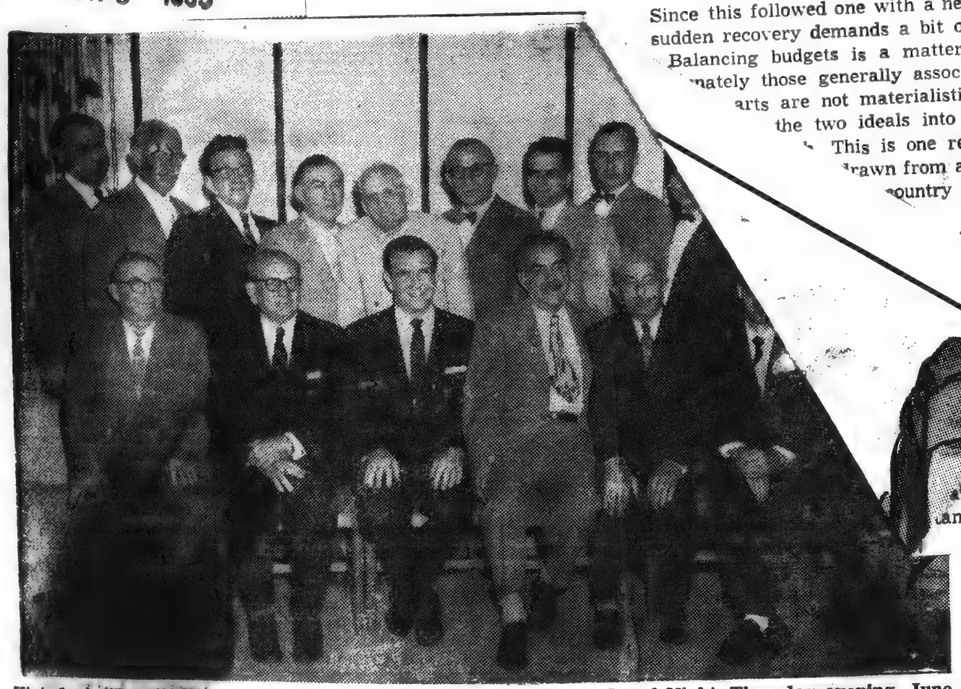
Piano Soloist

MINEKO SASAHARA, California Japanese pianist, will appear Sunday night at the Boston Pops for the Pension Fund in Rachmaninoff Second Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 3 1955



Histadrut "Pops" Concert Committee planning Annual salute to Israel Night, Thursday evening, June 16 at Symphony Hall, Boston. Sitting left to right: Frank Casty; Alexander Shapiro, Secretary-Treasurer; Sam Shapiro, Chairman; Aaron Moldaw; Abe Hamlin, Director; Daniel Shapiro. Standing left to right: Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Kessler, Edward Tumaroff. In addition to those shown above, the Committee includes Mr. Carl Cohen, Harry Gerber, Hyman Glass, Alfred Goldis, Max Lefkovitz, Morris Lichter, Israel Polansky, Oscar Sterman and Joba Wigon.

PASTE OVER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 3 1955

Willis Page, assistant conductor of the Buffalo Philharmonic, will be guest conductor at the Pops Monday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 3 1955

Piano Soloist

MINEKO SASAHARA, California Japanese pianist, will appear Sunday night at the Boston Pops for the Pension Fund in Rachmaninoff Second Concerto.

POPS CONCERT
(Continued from Page One)

in Boston. He interrupted a concert tour in this country at the time of World War II to serve with our armed forces in the Pacific. Valentine is a Victor recording artist.

The Eire Society will take over the main floor of Symphony Hall that evening for its members and guests. Reservations are available to anyone who would enjoy a program of Pops with a distinctly Irish flavor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-~~Gazette~~ (e)
GREENFIELD, Mass.
Independent
Circ. 12,390

JUN 3 1965

Symphonic Triumph

A symphony orchestra with money in the bank is a curiosity. Our own Pioneer Valley Symphony, Inc., not only becomes a rarity in the land of economic plenty, but is envied by organizations far greater in size and scope which would consider $1,111 in the till a bonanza.

Sixteen rough-and-tumble years have left the local group this sum in checking and savings accounts after a season which yielded a profit of $121. Since this followed one with a net loss of $700, the sudden recovery demands a bit of explanation.

Balancing budgets is a matter of business. Unnately those generally associated with music arts are not materialistic. It is also difficthe two ideals into a union in which This is one reason why the livdrawn from all except the largcountry areas in the form

hat commonly de- ive as a cool requires a years' , the or- system of nd certainly

usic is through with the project ne expects. Every- ake a little less, and tance, a lot of money here has been saved by a group of women donating food and service for the dress rehearsal supper prior to each symphony concert. Another interested woman has contributed doughnuts for each of the weekly rehearsal "break" periods.

Some money has been made by raising the price of admission. Players who have given their time have helped. Holding even essential expenses to the minimum has reduced the debits.

There is, however, a limit to cutting. The future rests on the ability of the organization to increase receipts. There must be more sales of season tickets, more contributions from "friends", business sponsors, and sustaining members. It is through the interest of these latter that the symphony has lived. The generosity of the community has been phenomenal in the light of what has been done in others. Even Springfield, a city many times greater than ours, has been unable to get out of the "red." And Boston's renowned symphony faces each year with doubt in one eye and financial blindness in the other.

It must be the duty of the handful of symphony workers henceforth to interest more people in the value of the organization, in the opportunity of hearing good music as presented by symphony and soloists, and in the need for financial support through ticket sales and gifts. It can be assumed from the record that the community already understands. If we are to have another 16 years of remarkable home-grown concerts, however, no one must be allowed to forget.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 3 1965

Histadrut "Pops" Concert Committee planning Annual salute to Israel Night, Thursday evening, June 16 at Symphony Hall, Boston. Sitting left to right: Frank Casty; Alexander Shapiro, Secretary-Treasurer; Sam Shapiro, Chairman; Aaron Moldaw; Abe Hamlin, Director; Daniel Shapiro. Standing left to right: Abe Shapiro, Max Sterman, Zelik Entin, Max Landy, Frank Grossman, Hyman Green, Joshua Guberman, Saul Cohen, Harold Katz, Irving Kessler, Edward Tumaroff. In addition to those shown above, the Committee includes Mr. Carl Cohen, Harry Gerber, Hyman Glass, Alfred Goldis, Max Lefkovitz, Morris Lichter, Israel Polansky, Oscar Sterman and Joba Wigon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 391,167

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

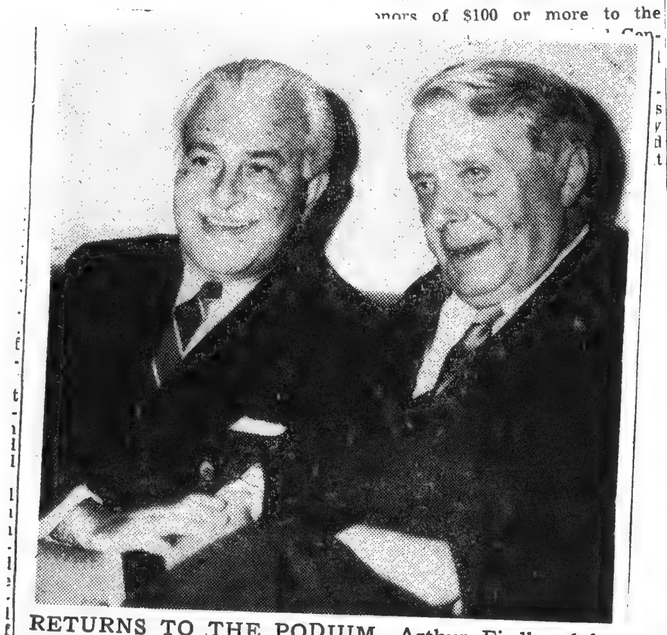
New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUN 4 1955

prise Debut
t at Pops

Pres. and Mrs. Case entertained ...nors of $100 or more to the ...



RETURNS TO THE PODIUM—Arthur Fiedler, left, who conducted Boston Pops for first time this season last night, with Charles Munch, Boston Symphony conductor, who flew here from Europe in time for the concert.

...at Osgood Hill, dinner at Shelton Hall and the Pops.

Speakers at the concert were Dr. Frank E. Barton, retiring alumni president and Harold C. Case, university president. Community singing was led by Dr. James R. Houghton and piano soloist was Eleanor Ho, Hawaiian student who will graduate tomorrow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 4 1955

Marginal Note On Stravinsky

By W. Pierce Sheppard
Frankfurt

"They didn't recognize even the notes," said Igor Stravinsky in a slightly injured tone, but there was a twinkle in his eye. Then he asked mischievously, "What can I think about the writers?"

He and his wife were stopping briefly at Frankfurt's handsome new Rhein-Main airport while on his way home to California from a seven-week visit in Europe. He was speaking about his "Greeting Prelude for the 80th Birthday of Pierre Monteux," first performed in Boston in April by the Boston Symphony Orchestra on the occasion of the eminent conductor's anniversary, and rather enjoying the fact that critics missed the point of his little musical tribute.

"They didn't know I made a piece of 'Happy Birthday to You,'" he explained, singing the tune in his husky bass-baritone.

Stravinsky appeared at concerts in Madrid, Rome, Lugano, Baden-Baden, and Mannheim, and Mrs. Stravinsky had the first European exhibition of her paintings in Rome.

Asked about his composing, Mr. Stravinsky confided that he is already at work on the score of an abstract ballet for the New York City Center, with choreography to be done by his old friend George Balanchine. It will employ only 12 dancers and a chamber orchestra. "It is called 'Agon,' which means contest," he said.

He had in his pocket an unsigned contract for a new work for next year's Biennale in Venice. It will be on a religious subject with a Biblical text in Latin, using soloists, chorus, and orchestra. The composer spent two days in Venice on this trip and tried out the acoustics of churches there as a preliminary to his composing.

KANSAS CITY MO. STAR
JUN 4 1955

CHARLES MUNCH OF THE BOSTON SYMPHONY TO DEFENSE OF ORCHESTRA CONDUCTORS

CONDUCTING A SYMPHONY ORCHESTRA INVOLVES TOIL AND SELF-DISCIPLINE, REFLECTED HERE IN THE WORN AND SOMBER EXPRESSION OF CONDUCTOR CHARLES MUNCH.

I AM A CONDUCTOR, by Charles Munch (104 pages; Oxford University Press, New York; $2.75).

THE maestros at last have a spokesman to put into words, with the eloquence they try to put into symphonic music, a defense of the profession of conducting.

Charles Munch, the French-born conductor of the great Boston orchestra, writing with the authority he bears as a proven man of music, says we shouldn't call conducting a profession. In his recent book, neatly translated from the French by Leonard Burkat, Munch says:

"It is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease, a disease from which the only escape is death."

The attributes necessary, he says, are "an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making."

So it would seem that even the Symphony of the Air, formerly Toscanini's N. B. C. orchestra, cannot hope to continue indefinitely without a permanent conductor up there on the podium. As a matter of fact, on its present tour of Japan and the Far East, there are two or three guest maestros trading turns.

Munch observes: "The public cannot imagine the conductor's ant-like labors, the obligations he accepts and the discipline he imposes on himself . . . This unremitting toil to which I have bound myself has taught me a lesson in compassion."

The book is a personal view of a difficult art, of interest both to music lover and musician. There are many excellent suggestions within its pages for any individual who feels an urge to become a conductor. The chances are, having read the book, he'll seek an easier and more thankful calling.

C. B. N.

SCARSDALE, N. Y.
INQUIRER
Circ. W. 4,681

JUN 3 1955

Class Leader

Miss Charlotte Pomeroy of Fox Meadow Rd., a freshman at Wheelock College, was chosen leader and director of her class in the all-class competitions for the May Day celebration for parents. She also appeared in the special choir presentations and with the Glee Club which performed during the Boston Pops Symphony program.

[77]

JUN 4 1955

Fiedler in Surprise Debut for B. U. Night at Pops

Boston University alumni last night shouted their approval as conducter Arthur Fiedler made a surprise 1955 Boston Pops debut at Symphony Hall.

Fiedler's first public appearance since his illness in March, and the presence of Boston Symphony conductor Charles Munch who flew here from Europe, highlighted B. U. Night at the Pops.

The celebrated Pops conductor, starting his 26th season with the orchestra, was not expected to resume his duties until tomorrow.

Some 1000 B. U. alumni will throng Commonwealth Armory tonight for the Sunset Supper, climactic event of three days of reunions, meetings and receptions.

Arthur Schuck, Chief Scout Executive of the National Council of Boy Scouts; Charles Farrell, motion picture and television star, and Teresa Fallon, executive of the National League for Nursing, will address the gathering.

Elections Tonight

Awards will be made to outstanding alumni and officers of the Alumni Association will be announced.

Among the guests of honor will be Dean-emeritus Everett W. Lord, first dean of the school's College of Business Administration, who is coming here from his Maine home.

Classes of 1930 and 1905 were honored yesterday at a clambake at Osgood Hill, dinner at Shelton Hall and the Pops.

Speakers at the concert were Dr. Frank E. Barton, retiring alumni president and Harold C. Case, university president. Community singing was led by Dr. James R. Houghton and piano soloist was Eleanor Ho, Hawaiian student who will graduate tomorrow.

Pres. and Mrs. Case entertained donors of $100 or more to the university at the traditional Century Club dinner at Shelton Hall before the concert.

Other activities yesterday included the College of Business Administration 25th anniversary dinner at the Hotel Somerset and an informal family reunion at Shelton Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 5 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 4 1955

Marginal Note On Stravinsky

By W. Pierce Sheppard
Frankfurt

"They didn't recognize even the notes," said Igor Stravinsky in a slightly injured tone, but there was a twinkle in his eye. Then he asked mischievously, "What can I think about the writers?"

He and his wife were stopping briefly at Frankfurt's handsome new Rhein-Main airport while on his way home to California from a seven-week visit in Europe. He was speaking about his "Greeting Prelude for the 80th Birthday of Pierre Monteux," first performed in Boston in April by the Boston Symphony Orchestra on the occasion of the eminent conductor's anniversary, and rather enjoying the fact that critics missed the point of his little musical tribute.

"They didn't know I made a piece of 'Happy Birthday to You,'" he explained, singing the tune in his husky bass-baritone.

Stravinsky appeared at concerts in Madrid, Rome, Lugano, Baden-Baden, and Mannheim, and Mrs. Stravinsky had the first European exhibition of her paintings in Rome.

Asked about his composing, Mr. Stravinsky confided that he is already at work on the score of an abstract ballet for the New York City Center, with choreography to be done by his old friend George Balanchine. It will employ only 12 dancers and a chamber orchestra. "It is called 'Agon,' which means contest," he said.

He had in his pocket an unsigned contract for a new work for next year's Biennale in Venice. It will be on a religious subject with a Biblical text in Latin, using soloists, chorus, and orchestra. The composer spent two days in Venice on this trip and tried out the acoustics of churches there as a preliminary to his composing.

KANSAS CITY MO. STAR
JUN 4 1955

CHARLES MUNCH OF THE BOSTON SYMPHONY TO DEFENSE OF ORCHESTRA CONDUCTORS

CONDUCTING A SYMPHONY ORCHESTRA INVOLVES TOIL AND SELF-DISCIPLINE, REFLECTED HERE IN THE WORN AND SOMBER EXPRESSION OF CONDUCTOR CHARLES MUNCH.

I AM A CONDUCTOR, by Charles Munch (104 pages; Oxford University Press, New York; $2.75).

THE maestros at last have a spokesman to put into words, with the eloquence they try to put into symphonic music, a defense of the profession of conducting.

Charles Munch, the French-born conductor of the great Boston orchestra, writing with the authority he bears as a proven man of music, says we shouldn't call conducting a profession. In his recent book, neatly translated from the French by Leonard Burkat, Munch says:

"It is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease, a disease from which the only escape is death."

The attributes necessary, he says, are "an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making."

So it would seem that even the Symphony of the Air, formerly Toscanini's N. B. C. orchestra, cannot hope to continue indefinitely without a permanent conductor up there on the podium. As a matter of fact, on its present tour of Japan and the Far East, there are two or three guest maestros trading turns.

Munch observes: "The public cannot imagine the conductor's ant-like labors, the obligations he accepts and the discipline he imposes on himself . . . This unremitting toil to which I have bound myself has taught me a lesson in compassion."

The book is a personal view of a difficult art, of interest both to music lover and musician. There are many excellent suggestions within its pages for any individual who feels an urge to become a conductor. The chances are, having read the book, he'll seek an easier and more thankful calling.

C. B. N.

SCARSDALE, N. Y.
INQUIRER
Circ. W. 4,681
JUN 3 1955

Class Leader

Miss Charlotte Pomeroy of Fox Meadow Rd., a freshman at Wheelock College, was chosen leader and director of her class in the all-class competitions for the May Day celebration for parents. She also appeared in the special choir presentations and with the Glee Club which performed during the Boston Pops Symphony program.

JUN 4 1955

ARTHUR FIEDLER
Conducts Sunday at Pops

New England Newsclip Agency, Inc.
Box 2078, Boston 5 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 4 1955

Marginal Note On Stravinsky

By W. Pierce Sheppard
Frankfurt

"They didn't recognize even the notes," said Igor Stravinsky in a slightly injured tone, but there was a twinkle in his eye. Then he asked mischievously, "What can I think about the writers?"

He and his wife were stopping briefly at Frankfurt's handsome new Rhein-Main airport while on his way home to California from a seven-week visit in Europe. He was speaking about his "Greeting Prelude for the 80th Birthday of Pierre Monteux," first performed in Boston in April by the Boston Symphony Orchestra on the occasion of the eminent conductor's anniversary, and rather enjoying the fact that critics missed the point of his little musical tribute.

"They didn't know I made a piece of 'Happy Birthday to You,'" he explained, singing the tune in his husky bass-baritone.

Stravinsky appeared at concerts in Madrid, Rome, Lugano, Baden-Baden, and Mannheim, and Mrs. Stravinsky had the first European exhibition of her paintings in Rome.

Asked about his composing, Mr. Stravinsky confided that he is already at work on the score of an abstract ballet for the New York City Center, with choreography to be done by his old friend George Balanchine. It will employ only 12 dancers and a chamber orchestra. "It is called 'Agon,' which means contest," he said.

He had in his pocket an unsigned contract for a new work for next year's Biennale in Venice. It will be on a religious subject with a Biblical text in Latin, using soloists, chorus, and orchestra. The composer spent two days in Venice on this trip and tried out the acoustics of churches there as a preliminary to his composing.

KANSAS CITY MO. STAR
JUN 4 1955

CHARLES MUNCH OF THE BOSTON SYMPHONY TO DEFENSE OF ORCHESTRA CONDUCTORS

CONDUCTING A SYMPHONY ORCHESTRA INVOLVES TOIL AND SELF-DISCIPLINE, REFLECTED HERE IN THE WORN AND SOMBER EXPRESSION OF CONDUCTOR CHARLES MUNCH.

I AM A CONDUCTOR, by Charles Munch (104 pages; Oxford University Press, New York; $2.75).

THE maestros at last have a spokesman to put into words, with the eloquence they try to put into symphonic music, a defense of the profession of conducting.

Charles Munch, the French-born conductor of the great Boston orchestra, writing with the authority he bears as a proven man of music, says we shouldn't call conducting a profession. In his recent book, neatly translated from the French by Leonard Burkat, Munch says:

"It is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease, a disease from which the only escape is death."

The attributes necessary, he says, are "an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making."

So it would seem that even the Symphony of the Air, formerly Toscanini's N. B. C. orchestra, cannot hope to continue indefinitely without a permanent conductor up there on the podium. As a matter of fact, on its present tour of Japan and the Far East, there are two or three guest maestros trading turns.

Munch observes: "The public cannot imagine the conductor's ant-like labors, the obligations he accepts and the discipline he imposes on himself . . . This unremitting toil to which I have bound myself has taught me a lesson in compassion."

The book is a personal view of a difficult art, of interest both to music lover and musician. There are many excellent suggestions within its pages for any individual who feels an urge to become a conductor. The chances are, having read the book, he'll seek an easier and more thankful calling.

C. B. N.

SCARSDALE, N. Y.
INQUIRER
Circ. W. 4,681
JUN 3 1955

Class Leader

Miss Charlotte Pomeroy of Fox Meadow Rd., a freshman at Wheelock College, was chosen leader and director of her class in the all-class competitions for the May Day celebration for parents. She also appeared in the special choir presentations and with the Glee Club which performed during the Boston Pops Symphony program.

[77]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

WILLIS PAGE, former Boston Symphony double-bass player and now conductor of the Buffalo, N. Y., Pops concerts, who will be guest conductor of the Boston Pops at Symphony Hall tomorrow night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

s Programs

to Pops Tonight

to his
d last
t the
will
rt with
three
he first
soloist
the
of the
visit
omor-
s also
guest
rsday
been
each
ublic.

abeth
Syl-
sslan
lave.
con-
Or-
ach-
ra);
ton.
by
day-
h.

ure
hin;
La

Korsakoff; Rhapsody in Blue, Gershwin (soloist: Leo Litwin); George M. Cohan Medley, Arr by Bodge; The Typewriter, Anderson; Fast Track, E. Strauss.

Tuesday, Knights Templars Night—Boston Commandery March, Carter; Overture to "Oberon," Weber; On the Trail from "Grand Canyon Suite," Grofe; Feriana, Rhapsody, Chabrier;

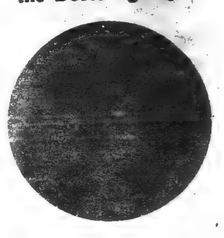
WILLIS PAGE, former Boston Symphony bass player, now conductor of the Buffalo, N. Y., Pops, returns as guest conductor of the Boston Pops tomorrow evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

SOLOIST with the Boston Pops on June 7 [illegible] Arthur MacKenzie, pianist. It is a repeat performance for the concert artist with the Boston group.



New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

JUN 5 1955

Among Those Present

THE BOSTON ALUMNAE of Mt. St. Vincent, Mt. St. Mary and the College of New Rochelle will have a combined Night at Pops, at Symphony Hall, Friday evening, June 17. Committee members who met recently at Ursuline Academy to discuss plans for the affair include, (standing, l. to r.): Mrs. John Evans, Nancy Carolan and Mrs. Vincent Pitts. (Seated, l. to r.): Mrs. John Lawler, Mrs. Paul McCarthy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

Modern Best Forgotten

To the Editor of The Herald:

This year we subscribed to the Sunday Symphony series, hoping that the concerts would more closely adhere to the sort of music we enjoyed . . .

Granted that someone has to give the newcomer to the field of musical composition a trial or he will never become known to the public, why do the patrons and friends of the Boston Symphony Orchestra have to be the "guinea pigs" all the time? I've listened to every broadcast of the orchestra and listened to the modern compositions with an open and sympathetic mind on Fridays. Most of it was distinctly unpleasant to take and if it is a picture of our troubled and chaotic era, it had better be buried and forgotten.

As my young son says, "Any orchestra can play that modern stuff", but it takes a really great orchestra with a really great conductor to play and interpret the Old Masters." Let's keep the Boston Symphony Orchestra a great orchestra.

MRS. LESLIE S. WILKINS.
Marblehead.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

Realtor to Be "Pops" Soloist

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced yesterday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved [illegible] of Symphony Hall [illegible] their families and friends on that date. Tickets are available through secretaries of the [illegible] boards in Massachusetts.

Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert; Monte Nelson of Lynn will have the distinction of being the only realtor ever to be guest soloist with the famous Boston Pops.

NURSES VOLUNTEER WORKERS

Week's Pops Programs

Fiedler Returns to Pops Tonight

Arthur Fiedler will return to his place to conduct the first and last parts of tonight's program at the Pops in Symphony Hall. This will be a Pension Fund concert with special features, the last three numbers to be heard for the first time. The distinguished soloist will be Mineko Sasahara, the Japanese pianist.

Willis Page, conductor of the Buffalo Pops Orchestra, will visit Boston to conduct as guest tomorrow night and Michael Bowles also will make his appearance as guest conductor on Friday. Thursday and Saturday nights have been completely engaged, but each other night is open to the public.

Tonight—The Princess Elizabeth March, Coates; Suite from "Les Sylphides," Chopin; Overture to "Russlan and Ludmilla," Glinka; March Slave, Tchaikovsky. Harry Ellis Dickson conducting. Concerto for Piano and Orchestra No. 2 in C minor, Op. 18, Rachmaninoff (soloist: Mineko Sasahara); Massachusetts First Lady's Waltz, Hon. Vincent Mottola; Popsorama, Arr. by Mason; Let'er Go, Lover, Carson-Hayman; Davy Crockett, Bruns-Hayman.

Monday, Willis Page conducting—Semper Fidelis, March, Sousa; Overture to "La Gazza Ladra," Rossinin; Hungarian Dance No. 6, Brahms; La Valse, Ravel; Pomp and Circumstance, Elgar; Scheherazade (Finale), Rimsky-Korsakoff; Rhapsody in Blue, Gershwin (soloist: Lee Litwin); George M. Cohan Medley, Arr by Bodge; The Typewriter, Anderson; Fast Track, E. Strauss.

Tuesday, Knights Templars Night—Boston Commandery March, Carter; Overture to "Oberon," Weber; On the Trail from "Grand Canyon Suite," Grofe; Escana, Rhapsody, Chabrier;

WILLIS PAGE, former Boston Symphony bass player, now conductor of the Buffalo, N. Y., Pops, returns as guest conductor of the Boston Pops tomorrow evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

SOLOIST with the Boston Pops on June 7 [illegible] Mack[illegible] It is a repeat performance for the concert artist with the Boston group.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

JUN 5 1955

Among Those Present

THE BOSTON ALUMNAE of Mt. St. Vincent, Mt. St. Mary and the College of New Rochelle will have a combined Night at Pops, at Symphony Hall, Friday evening, June 17. Committee members who met recently at Ursuline Academy to discuss plans for the affair include, (standing, l. to r.): Mrs. John Evans, Nancy Carolan and Mrs. Vincent Pitts. (Seated, l. to r.): Mrs. John Lawler, Mrs. Paul McCarthy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

Modern Best Forgotten

To the Editor of The Herald:

This year we subscribed to the Sunday Symphony series, hoping that the concerts would more closely adhere to the sort of music we enjoyed . . .

Granted that someone has to give the newcomer to the field of musical composition a trial or he will never become known to the public, why do the patrons and friends of the Boston Symphony Orchestra have to be the "guinea pigs" all the time? I've listened to every broadcast of the orchestra and listened to the modern compositions with an open and a sympathetic mind on Fridays. Most of it was distinctly unpleasant to take and if it is a picture of our troubled and chaotic era, it had better be buried and forgotten.

As my young son says, "Any orchestra can play that modern stuff", but it takes a really great orchestra with a really great conductor to play and interpret the Old Masters." Let's keep the Boston Symphony Orchestra a great orchestra.

MRS. LESLIE S. WILKINS.
Marblehead.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

Realtor to Be "Pops" Soloist

Music-loving realtors will have their night at the Boston Pops on June 20, it was announced yesterday by Samuel P. Backman, president of the Massachusetts Real Estate Association. The organization has reserved [illegible] of Symphony Hall [illegible] Realtors, their families and friends on that date. Tickets are available through secretaries of the [illegible] real estate boards in Massachusetts.

Realtors' Pops Night will have added significance for members of the real estate fraternity because one of its members will be guest piano soloist at the concert; Monte Nelson of Lynn will have the distinction of being the only realtor ever to be guest soloist with the famous Boston Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.

TULSA, OKLA. WORLD
JUN 5 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

...n the Air

...all-
...will
...for
The
...In
...ver
...ith
...ng
...in
...ent
...the
...ie;
...tan
...uo-
...and
...ea-
The
the

Hour of Music heard at 7 p.m. daily over KOME.

The voice of Roberta Peters is featured Monday, as she sings famous arias. Tuesday Rodzinsky conducts the Philharmonic Symphony orchestra of New York in Brahms' Symphony No. 1 in C. Wednesday Alice Ehlers will be the featured artist in music for the Harpsichord.

Thursday the Suite in F, opus 33, by Roussel is featured with George Tzipine conducting the Lamoureux orchestra of Paris. Friday Virgil Fox will play organ Chorale preludes by Brahms.

Saturday Sir Thomas Beecham conducts the Royal Philharmonic orchestra, with William Primrose, in Berlioz' "Harold in Italy."

Music Hall of Fame

At 11 p.m. Sunday on KVOO, Music Hall of Fame will present Purcell's opera "Dido and ...neas," with Kirsten Flagstad ...le of Queen Dido, ...arthage. ...ings the ...n's lady- ...Helmsley ...and or- ...Theater, ...ucted by

...Mozart's ...layed by ..., with the ...hestra un- ...Malcolm ...heard is ...the NBC ...nterpreting ...nd William ...of Liszt's "11th Hun- ...minor.

RESTORED TO HEALTH, Arthur Fiedler, left, conducted the Boston Pops B. U. Night for his first public appearance since his illness last March. He was congratulated by Charles Munch, Boston Symphony conductor.

...ks, presented ... Sunday fea- ...lounod, Schu-

...am conducts ...honic orches- ...ymphony No. ...ria de Los An- ...da and Boris ...atured singers ...t."

... is soloist with ...orchestra, Her- ...n conducting, ...ic Variations.

Szigeti and Myra Hess.

Friday's "piano night" program will bring Artur Rubinstein as soloist in Beethoven's Piano Concerto No. 4 in G, and Vladimir Horowitz as soloist in Schubert's Sonata in B flat.

Hour of Music

Sunday evening the Hollywood String Quartet will play Dohnanyi's Quartet No. 3 in A minor, also the Pittsburgh Symphony orchestra under the direction of William Steinberg, will play Beethoven's 5th Symphony, on the

..., distinguished ... Boston Pops or- ...o the podium at 7:15 p.m. Monday, on KVOO and NBC. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grant Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

JUN 5 1955

A Look At the Arts

By E. J. D.

Edmond H. DesRosiers, one of our community's busiest and most prominent-teacher-musicians, reports on June 13 at New England's newest theater-in-the-round, the North Shore Music Theater, which is located on Route 128, Exit 9, in Beverly.

E. J. Dias

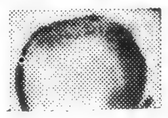
Mr. DesRosiers will serve as organist and assistant director. He brings to his new position a wealth of experience as church and theater organist, choral director, and, of course, as musical director for the past two seasons of the annual productions offered by The Standard-Times Charities, Inc.

The North Shore Music Theater has a seating capacity of 1,300, and its 10-week season will open on June 24. Managing director of the enterprise is Stephen Slane. The attractions will be the following: June 24, "Kiss Me Kate;" July 4, "New Moon;" July 11, "Call Me Madam;" July 18, "Carousel" (two weeks); Aug. 1, "Desert Song;" Aug. 8, "Wonderful Town;" Aug. 15, "Song of Norway," and Aug. 22, "Show Boat" (two weeks).

Results of Down Beat's Annual Classics Poll

The magazine Down Beat is generally regarded as the outstanding trade periodical in the field of popular music. However, Down Beat also conducts an annual Classics Poll among the nation's music critics, and the results of this poll are now at hand.

Voted top conductor of the year by the critics is Eugene Ormandy, of the Philadelphia Orchestra, with Dimitri Mitropoulos, of the New York Philharmonic, a close second. The critics also named Mr. Ormandy's Philadelphia Orchestra as "the world's greatest" for the third successive year, with the Boston Symphony finishing second and the New York Philharmonic



New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 542,972

JUN 5 1955

Friday Is Eire Night at Pops

It will be "Eire Society Night" at the Pops concert in Symphony Hall Friday night, with Michael Bowles of Dublin, foremost symphony leader of Ireland, as guest conductor, and Dublin-born tenor Hubert Valentine as featured soloist.

Sponsors include Joseph F. Shields, Irish consul in Boston; Joseph Gannon of Brookline, president of the Eire Society; Rt. Rev. James Doyle of Roxbury; Cong. Philip JJ. Philbin of Clinton and Daniel J. Lynch of Brookline.

...den of Jamaica Plain, Congressman Philip J. Philbin of Clinton, and Daniel J. Lyne of Brookline.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

JUN 5 1955

Italians To Return

13 Virtuosos Compose Group

After an absence of two years, the "Virtuosi di Roma," 13 of Italy's most distinguished virtuosi-instrumentalists, will return for their fourth American tour. This brings them to Portland for a concert on the 1955-56 series, presented by the Ellison-White bureau.

The ensemble's playing is distinguished by musical and artistic excellence. Featured soloist in the group are Ornella Santoliquido, Italy's foremost woman pianist, and Massimo Amfitheatrof, cellist, who now heads the ensemble.

IRVING KOLODIN, one of America's foremost musical authorities, referring to the "Virtuosi di Roma," wrote: "A rich experience is awaiting those who take advantage of their forthcoming nation-wide tour."

Next season's 7-number series includes three groups: The Virtuosi di Roma, Arthur Fiedler with the Boston Pops tour orchestra and the Azuma Kabuki dancers and musicians; and four soloists: Marian Anderson, contralto, Jennie Tourel, soprano, Jussi Bjoerling, tenor, and Ruggiero Ricci, violinist. Artur Rubinstein, pianist, may be added as an optional attraction, making an 8-number series.

Season tickets for the series may be reserved at the Ellison-White bureau, 410 Central building.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

JUN 5 1955

A Look At the Arts

By E. J. D.

Edmond H. DesRosiers, one of our community's busiest and most prominent-teacher-musicians, reports on June 13 at New England's newest theater-in-the-round, the North Shore Music Theater, which is located on Route 128, Exit 9, in Beverly.

E. J. Dias

Mr. DesRosiers will serve as organist and assistant director. He brings to his new position a wealth of experience as church and theater organist, choral director, and, of course, as musical director for the past two seasons of the annual productions offered by The Standard-Times Charities, Inc.

The North Shore Music Theater has a seating capacity of 1,300, and its 10-week season will open on June 24. Managing director of the enterprise is Stephen Slane. The attractions will be the following: June 24, "Kiss Me Kate;" July 4, "New Moon;" July 11, "Call Me Madam;" July 18, "Carousel" (two weeks); Aug. 1, "Desert Song;" Aug. 8, "Wonderful Town;" Aug. 15, "Song of Norway," and Aug. 22, "Show Boat" (two weeks).

Results of Down Beat's Annual Classics Poll

The magazine Down Beat is generally regarded as the outstanding trade periodical in the field of popular music. However, Down Beat also conducts an annual Classics Poll among the nation's music critics, and the results of this poll are now a[illegible]

[illegible]nductor of the year by the critics is Eugene [illegible] Orchestra, with Dimitri Mitro-

[illegible]onic, a [illegible]ed Mr. [illegible]as "the [illegible]ccessive [illegible]inishing [illegible]armonic

[illegible] Reviewers Bob Considine, Quentin Reynolds and John Chamberlain considered it the [illegible] of tricks—keeping the head down while at the same time keeping the chin up."

[illegible] tonical marvel at that neatest pants, each of them an ana- volving 23 sightless partici- Championship for the Blind in- For this was the U. S. Golf [illegible] None of the competitors did. [illegible] was souvenir to see.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

JUN 5 1955

Italians To Return

13 Virtuosos Compose Group

After an absence of two years, the "Virtuosi di Roma," 13 of Italy's most distinguished virtuosi-instrumentalists, will return for their fourth American tour. This brings them to Portland for a concert on the 1955-56 series, presented by the Ellison-White bureau.

The ensemble's playing is distinguished by musical and artistic excellence. Featured soloist in the group are Ornella Santoliquido, Italy's foremost woman pianist, and Massimo Amfitheatrof, cellist, who now heads the ensemble.

IRVING KOLODIN, one of America's foremost musical authorities, referring to the "Virtuosi di Roma," wrote: "A rich experience is awaiting those who take advantage of their forthcoming nation-wide tour."

Next season's 7-number series includes three groups. The Virtuosi di Roma, Arthur Fiedler with the Boston Pops tour orchestra and the Azuma Kabuki dancers and musicians; and four soloists: Marian Anderson, contralto, Jennie Tourel, soprano, Jussi Bjoerling, tenor, and Ruggiero Ricci, violinist. Artur Rubinstein, pianist, may be added as an optional attraction, making an 8-number series.

Season tickets for the series may be reserved at the Ellison-White bureau, 410 Central building.

n the Air

Hour of Music heard at 7 p.m. daily over KOME.

The voice of Roberta Peters is featured Monday, as she sings famous arias. Tuesday Rodzinsky conducts the Philharmonic Symphony orchestra of New York in Brahms' Symphony No. 1 in C. Wednesday Alice Ehlers will be the featured artist in music for the Harpsichord.

Thursday the Suite in F, opus 33, by Roussel is featured with George Tzipine conducting the Lamoureux orchestra of Paris. Friday Virgil Fox will play organ Chorale preludes by Brahms.

Saturday Sir Thomas Beecham conducts the Royal Philharmonic orchestra, with William Primrose, in Berlioz' "Harold in Italy."

Music Hall of Fame

At 11 p.m. Sunday on KVOO, Music Hall of Fame will present Purcell's opera "Dido and Aeneas," with Kirsten Flagstad singing the role of Queen Dido, the ill-fated ruler of Carthage. Elizabeth Schwarzkopf sings the role of Belinda, the queen's lady-in-waiting, and Thomas Helmsley as Aeneas. The chorus and orchestra of the Mermaid Theater, London, will be conducted by Geraint Jones.

Tuesday will feature Mozart's "Turkish Concerto" played by violinist Jascha Heifetz, with the London Symphony orchestra under the baton of Sir Malcolm Sargent. Also to be heard is Arturo Toscanini and the NBC Symphony orchestra interpreting Verdi's "Te Deum," and William Kapell's recording of Liszt's "Mephisto Waltz" and "11th Hungarian Rhapsody, in A minor.

Masterworks

Sunday Masterworks, presented over KOME at 3 p.m. Sunday features the music of Gounod, Schubert and Franck.

Sir Thomas Beecham conducts the Royal Philharmonic orchestra in Schubert's Symphony No. 1 in D major. Victoria de Los Angeles, Nicolai Gedda and Boris Christoff are the featured singers in Gounod's "Faust."

Walter Gieseking is soloist with the Philharmonic orchestra, Herbert von Karajan conducting, Franck's Symphonic Variations.

Boston Pops

Arthur Fiedler, distinguished conductor of the Boston Pops orchestra returns to the podium at 7:15 p.m. Monday, on KVOO and NBC. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grant Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

Arthur Fiedler Returns to Conduct Pops

Arthur Fiedler will return to his place to conduct the first and last parts of tonight's program at the "Pops" in Symphony Hall. This will be a Pension Fund concert featuring the Japanese pianist, Mineko Sasahara, and Symphonic three Fiedlerian novelties, "Pops-sorama," a medley of hit parade tunes, "Let 'er Go, Lover," and "Davy Crockett." These novelties will receive their first performance.

Willis Page, conductor of the Buffalo "Pops" Orchestra, will be guest conductor tomorrow night, and Michael Bowles, the Irish conductor, will conduct Friday night.

Hour of Music

Sunday evening the Hollywood String Quartet will play Dohnanyi's Quartet No. 3 in A minor, also the Pittsburgh Symphony orchestra under the direction of William Steinberg, will play Beethoven's 5th Symphony, on the concert, Bach's Suite [illegible] in B minor, Fritz Reiner conducting the Victor Symphony orchestra, and Mozart's Symphony No. 40 in G minor, Arturo Toscanini conducting the NBC orchestra.

Tuesday's "violin night" presentation will include Heifetz, as soloist, in Tchaikowsky's Violin Concerto in D. Wednesday, Eugene Ormandy will conduct the Philadelphia orchestra in Rachmaninoff's Symphony No. 2 in E minor. Thursday's concert will include Bach's Cello Sonata No. 3 in G minor, featuring Pablo Casals and Brahms' Quartet No. 3 in C minor featuring Joseph Szigeti and Myra Hess.

Friday's "piano night" program will bring Artur Rubinstein as soloist in Beethoven's Piano Concerto No. 4 in G, and Vladimir Horowitz as soloist in Schubert's Sonata in B flat.

BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 5 [illegible]

Eire Society Night at Pops

Michael Bowles, foremost Irish symphony leader, will be guest conductor and Dublin-born tenor Hubert Valentine will be featured soloist at the Eire Society night Friday at the Pops at Symphony Hall.

Included on the list of more than 100 sponsors are Joseph F. Shields, Irish consul in Boston; the Right Rev. James H. Doyle, pastor of St. Patrick's Church, Roxbury; Joseph Cannon of Brookline, president of the Eire Society; Gerald E. Hayes, assistant vice president of the National Shawmut Bank; Dr. Regina Madden of Jamaica Plain, Congressman Philip J. Philbin of Clinton, and Daniel J. Lyne of Brookline.

[79]

Circ. 61,159

JUN 5 1955

...n the Air

Fiedler Returns

Arthur Fiedler, distinguished conductor of the Boston Pops orchestra returns to the podium for the broadcast concert of Monday night over NBC radio at 8:15 o'clock. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall in Boston, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grand Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

Hour of Music heard at 7 p.m. daily over KOME.

The voice of Roberta Peters is featured Monday, as she sings famous arias. Tuesday Rodzinsky conducts the Philharmonic Symphony orchestra of New York in Brahms' Symphony No. 1 in C. Wednesday Alice Ehlers will be the featured artist in music for the Harpsichord.

Thursday the Suite in F, opus 33, by Roussel is featured with George Tzipine conducting the Lamoureux orchestra of Paris. Friday Virgil Fox will play organ Chorale preludes by Brahms.

Saturday Sir Thomas Beecham conducts the Royal Philharmonic orchestra, with William Primrose, in Berlioz' "Harold in Italy."

Music Hall of Fame

At 11 p.m. Sunday on KVOO, Music Hall of Fame will present Purcell's opera "Dido and Aeneas," with Kirsten Flagstad singing the role of Queen Dido, the ill-fated ruler of Carthage. Elizabeth Schwarzkopf sings the role of Belinda, the queen's lady-in-waiting, and Thomas Helmsley as Aeneas. The chorus and orchestra of the Mermaid Theater, London, will be conducted by Geraint Jones.

Tuesday will feature Mozart's "Turkish Concerto" played by violinist Jascha Heifetz, with the London Symphony orchestra under the baton of Sir Malcolm Sargent. Also to be heard is Arturo Toscanini and the NBC Symphony orchestra interpreting Verdi's "Te Deum," and William Kapell's recording of Liszt's "Mephisto Waltz" and "11th Hungarian Rhapsody, in A minor.

Masterworks

Sunday Masterworks, presented over KOME at 3 p.m. Sunday features the music of Gounod, Schubert and Franck.

Sir Thomas Beecham conducts the Royal Philharmonic orchestra in Schubert's Symphony No. 1 in D major. Victoria de Los Angeles, Nicolai Gedda and Boris Christoff are the featured singers in Gounod's "Faust."

Walter Gieseking is soloist with the Philharmonic orchestra, Herbert von Karajan conducting, Franck's Symphonic Variations.

Boston Pops

Arthur Fiedler, distinguished conductor of the Boston Pops orchestra returns to the podium at 7:15 p.m. Monday, on KVOO and NBC. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grand Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

Hour of Refreshment

George London will be featured in "Songs and Dances of Death" by Moussorsky on Sunday's Hour of Refreshment program, a presentation over KTUL from 10:15 to 11:30 p.m. daily. Two major works highlight Monday's concert, Bach's Suite No. 2 in B minor, Fritz Reiner conducting the Victor Symphony orchestra, and Mozart's Symphony No. 40 in G minor, Arturo Toscanini conducting the NBC orchestra.

Tuesday's "violin night" presentation will include Heifetz, as soloist, in Tchaikowsky's Violin Concerto in D. Wednesday, Eugene Ormandy will conduct the Philadelphia orchestra in Rachmaninoff's Symphony No. 2 in E minor. Thursday's concert will include Bach's Cello Sonata No. 3 in G minor, featuring Pablo Casals and Brahms' Quartet No. 3 in C minor featuring Joseph Szigeti and Myra Hess.

Friday's "piano night" program will bring Artur Rubinstein as soloist in Beethoven's Piano Concerto No. 4 in G, and Vladimir Horowitz as soloist in Schubert's Sonata in B flat.

Hour of Music

Sunday evening the Hollywood String Quartet will play Dohnanyi's Quartet No. 3 in A minor, also the Pittsburgh Symphony orchestra under the direction of William Steinberg, will play Beethoven's 5th Symphony, on the

JUN 5 1955

Fiedler Returns

Arthur Fiedler, distinguished conductor of the Boston Pops orchestra returns to the podium for the broadcast concert of Monday night over NBC radio at 8:15 o'clock. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall in Boston, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grand Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

Sunday.

The program will include Symphony No. 2 in B flat, by Franz Schubert, and Richard Strauss' tone poem "Don Juan," a work which has given color to concert programs for more than half a century.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

JUN 5 1955

A Look At the Arts

By E. J. D.

Edmond H. DesRosiers, one of our community's busiest and most prominent-teacher-musicians, reports on June 13 at New England's newest theater-in-the-round, the North Shore Music Theater, which is located on Route 128, Exit 9, in Beverly.

Mr. DesRosiers will serve as organist and assistant director. He brings to his new position a wealth of experience as church and theater organist, choral director, and, of course, as musical director for the past two seasons of the annual productions of The Standard-Times Charities, Inc.

usic Theater has a and its 10-week 4. Managing di- s Stephen Slane. e following: June 4, "New Moon;" ;" July 18, "Carou- 1, "Desert Song;" g of Norway," and

Aug.
Aug.

sics Poll

regarded as the out- popular music. How- l Classics Poll among s of this poll are now

the critics is Eugene a, with Dimitri Mitro- c, a Mr. "the assive shing onic

New
Box

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

JUN 5 1955

BOS...
Independent
Circ. 357,463

JUN 5 1955

Bowles to Conduct Pops on Eire Society Night

Many prominent Bostonians are listed among the sponsors of the Eire Society night at Pops Friday, at which Michael Bowles, Irish symphony leader, will be the guest conductor and Dublin-born tenor Jubert Valentine will be featured soloist.

On the list of about 100 sponsors are Joseph F. Shields, Irish consul; John J. Burns of Belmont, Rt. Rev. James Doyle of Roxbury, Joseph Gannon of Brookline, president of the Eire Society; and Gerard E. Hayes of Boston, Dr. Regina Madden of Jamaica Plain, Martin A. O'Malley of Quincy, John P. McGrail of Berlin, Philip J. Philbin of Clinton, Paul E. Tierney of Somerville, Joseph P. Graham of Brighton and Daniel J. Lyne of Brookline.

Italians To Return

13 Virtuosos Compose Group

After an absence of two years, the "Virtuosi di Roma," 13 of Italy's most distinguished virtuosi-instrumentalists, will return for their fourth American tour. This brings them to Portland for a concert on the 1955-56 series, presented by the Ellison-White bureau.

The ensemble's playing is distinguished by musical and artistic excellence. Featured soloist in the group are Ornella Santoliquido, Italy's foremost woman pianist, and Massimo Amfitheatrof, cellist, who now heads the ensemble.

IRVING KOLODIN, one of America's foremost musical authorities, referring to the "Virtuosi di Roma," wrote: "A rich experience is awaiting those who take advantage of their forthcoming nation-wide tour."

Next season's 7-number series includes three groups: The Virtuosi di Roma, Arthur Fiedler with the Boston Pops tour orchestra and the Azuma Kabuki dancers and musicians; and four soloists: Marian Anderson, contralto, Jennie Tourel, soprano, Jussi Bjoerling, tenor, and Ruggiero Ricci, violinist. Artur Rubinstein, pianist, may be added as an optional attraction, making an 8-number series.

Season tickets for the series may be reserved at the Ellison-White bureau, 410 Central building.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

JUN 5 1955

A Look at the Arts

By E. J. D.

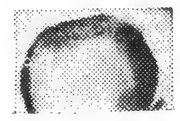
one of our community's busiest musicians, reports on June 13 at ter-in-the-round, the North Shore ed on Route 128, Exit 9, in Beverly. DesRosiers will serve as organist tant director. He brings to his new wealth of experience as church ter organist, choral director, and, , as musical director for the past ons of the annual productions of The Standard-Times Charities, Inc.

North Shore Music Theater has a pacity of 1,300, and its 10-week open on June 24. Managing di- the enterprise is Stephen Slane. tions will be the following: June Me Kate;" July 4, "New Moon;" all Me Madam;" July 18, "Carou- weeks); Aug. 1, "Desert Song;" Aug. 15, "Song of Norway," and eeks).

nnual Classics Poll

s generally regarded as the out- e field of popular music. How- s an annual Classics Poll among the results of this poll are now

year by the critics is Eugene rchestra, with Dimitri Mitro- armonic, a named Mr. ra as "the successive y finishing nharmonic



Independent Republican
Circ. 248,071

JUN 5 1955

Eire Society Night At Pops Friday

Michael Bowles, symphony orchestra leader from Ireland, will be guest conductor at Eire Society night at the Boston Pops next Friday. Dublin-born Hubert Valentine will be featured soloist.

On the list of more than 100 sponsors are Joseph F. Shields, Irish Consul in Boston; John J. Burns of Belmont; the Rt. Rev. James Doyle of Roxbury, Joseph Gannon of Brookline, president of the Eire Society; Gerard E. Hayes of Boston, Dr. Regina Madden of Jamaica Plain, Martin A. O'Malley of Quincy, John P. McGrail of Berlin, Rep. Philip J. Philbin of Clinton, Paul E. Tierney of Somerville, State Rep. Joseph P. Graham of Boston and Daniel J. Lyne of Brookline.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459

JUN 5 1955

Italians To Return

13 Virtuosos Compose Group

After an absence of two years, the "Virtuosi di Roma," 13 of Italy's most distinguished virtuosi-instrumentalists, will return for their fourth American tour. This brings them to Portland for a concert on the 1955-56 series, presented by the Ellison-White bureau.

The ensemble's playing is distinguished by musical and artistic excellence. Featured soloist in the group are Ornella Santoliquido, Italy's foremost woman pianist, and Massimo Amfitheatrof, cellist, who now heads the ensemble.

IRVING KOLODIN, one of America's foremost musical authorities, referring to the "Virtuosi di Roma," wrote: "A rich experience is awaiting those who take advantage of their forthcoming nation-wide tour."

Next season's 7-number series includes three groups: The Virtuosi di Roma, Arthur Fiedler with the Boston Pops tour orchestra and the Azuma Kabuki dancers and musicians; and four soloists: Marian Anderson, contralto, Jennie Tourel, soprano, Jussi Bjoerling, tenor, and Ruggiero Ricci, violinist. Artur Rubinstein, pianist, may be added as an optional attraction, making an 8-number series.

Season tickets for the series may be reserved at the Ellison-White bureau, 410 Central building.

Music on the Air

Woolworth Hour

A dazzling array of personalities in the world of music will make up the roster of stars for the premiere broadcast of The Woolworth Hour "What's New In Music" at 12 noon Sunday, over KTUL.

Each week the program, with Donald Woods as host, will bring news before the microphone, in the form of previews into current musical attractions all over the nation.

Songstress Gisele MacKenzie; leading tenor in the Metropolitan Opera, Jan Peerce, and the duo-piano team of Ferrante and Teicher will be among the featured guests in the debut of The Woolworth Hour.

Percy Faith will conduct the orchestra and chorus.

Holland Symphony

The second of four programs by Holland's Concertgebouw orchestra will be conducted by its musical director, Eduard van Beinum at 1:30 p.m. on KTUL, Sunday.

The program will include Symphony No. 2 in B flat, by Franz Schubert, and Richard Strauss' tone poem "Don Juan," a work which has given color to concert programs for more than half a century.

Hour of Refreshment

George London will be featured in "Songs and Dances of Death" by Moussorsky on Sunday's Hour of Refreshment program, a presentation over KTUL from 10:15 to 11:30 p.m. daily. Two major works highlight Monday's concert, Bach's Suite No. 2 in B minor, Fritz Reiner conducting the Victor Symphony orchestra, and Mozart's Symphony No. 40 in G minor, Arturo Toscanini conducting the NBC orchestra.

Tuesday's "violin night" presentation will include Heifetz, as soloist, in Tchaikowsky's Violin Concerto in D. Wednesday, Eugene Ormandy will conduct the Philadelphia orchestra in Rachmaninoff's Symphony No. 2 in E minor. Thursday's concert will include Bach's Cello Sonata No. 3 in G minor, featuring Pablo Casals and Brahms' Quartet No. 3 in C minor featuring Joseph Szigeti and Myra Hess.

Friday's "piano night" program will bring Artur Rubinstein as soloist in Beethoven's Piano Concerto No. 4 in G, and Vladimir Horowitz as soloist in Schubert's Sonata in B flat.

Hour of Music

Sunday evening the Hollywood String Quartet will play Dohnanyi's Quartet No. 3 in A minor, also the Pittsburgh Symphony orchestra under the direction of William Steinberg, will play Beethoven's 5th Symphony, on the Hour of Music heard at 7 p.m. daily over KOME.

The voice of Roberta Peters is featured Monday, as she sings famous arias. Tuesday Rodzinsky conducts the Philharmonic Symphony orchestra of New York in Brahms' Symphony No. 1 in C. Wednesday Alice Ehlers will be the featured artist in music for the Harpsichord.

Thursday the Suite in F, opus 33, by Roussel is featured with George Tzipine conducting the Lamoureux orchestra of Paris. Friday Virgil Fox will play organ Chorale preludes by Brahms.

Saturday Sir Thomas Beecham conducts the Royal Philharmonic orchestra, with William Primrose, in Berlioz' "Harold in Italy."

Music Hall of Fame

At 11 p.m. Sunday on KVOO, Music Hall of Fame will present Purcell's opera "Dido and Aeneas," with Kirsten Flagstad singing the role of Queen Dido, the ill-fated ruler of Carthage. Elizabeth Schwarzkopf sings the role of Belinda, the queen's lady-in-waiting, and Thomas Helmsley as Aeneas. The chorus and orchestra of the Mermaid Theater, London, will be conducted by Geraint Jones.

Tuesday will feature Mozart's "Turkish Concerto" played by violinist Jascha Heifetz, with the London Symphony orchestra under the baton of Sir Malcolm Sargent. Also to be heard is Arturo Toscanini and the NBC Symphony orchestra interpreting Verdi's "Te Deum," and William Kapell's recording of Liszt's "Mephisto Waltz" and "11th Hungarian Rhapsody, in A minor.

Masterworks

Sunday Masterworks, presented over KOME at 3 p.m. Sunday features the music of Gounod, Schubert and Franck.

Sir Thomas Beecham conducts the Royal Philharmonic orchestra in Schubert's Symphony No. 1 in D major. Victoria de Los Angeles, Nicolai Gedda and Boris Christoff are the featured singers in Gounod's "Faust."

Walter Gieseking is soloist with the Philharmonic orchestra, Herbert von Karajan conducting, Franck's Symphonic Variations.

Boston Pops

Arthur Fiedler, distinguished conductor of the Boston Pops orchestra returns to the podium at 7:15 p.m. Monday, on KVOO and NBC. Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall, Fiedler has planned a variety program of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the "Grant Canyon Suite" and a suite of selections from Offenbach's ballet "Gaiete Parisienne."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,451

JUN 5 1955

A Look at the Arts

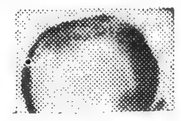
By E. J. D.

... one of our community's busiest ...-musicians, reports on June 13 at ...ter-in-the-round, the North Shore ...ted on Route 128, Exit 9, in Beverly. ...DesRosiers will serve as organist ...tant director. He brings to his new ...a wealth of experience as church ...ter organist, choral director, and, ..., as musical director for the past ...ons of the annual productions of- ... The Standard-Times Charities, Inc. ... North Shore Music Theater has a ...pacity of 1,300, and its 10-week ...ll open on June 24. Managing di- ... the enterprise is Stephen Slane. ...tions will be the following: June ...Me Kate;" July 4, "New Moon;" ...all Me Madam;" July 18, "Carou- ...weeks); Aug. 1, "Desert Song;" ... Aug. 15, "Song of Norway," and ...eeks).

...nual Classics Poll

... is generally regarded as the out- ...he field of popular music. How- ...s an annual Classics Poll among ... the results of this poll are now ...

... year by the critics is Eugene ...rchestra, with Dimitri Mitro- ...armonic, a ...named Mr. ...ra as "the ... successive ...y finishing ...ilharmonic



'52 PONTIAC
nylon upholstery. R&H.
CHIEFTAIN Deluxe 2-Dr. Sedan. ... green. Beautiful 2-tone gray
$1415
'53 PONTIAC
CHIEFTAIN Deluxe Sedan. Brook- ... green: Beautiful 2-tone green ... nylon upholstery; heater; immaculate.
$1895
'54 PONTIAC

Independent
Circ. 106,753

JUN 5 1955

FIEDLER RETURNS FOR POPS PROGRAM

Arthur Fiedler, distinguished conductor of the Boston Pops Orchestra, returns to the podium for the broadcast concert tomorrow (NBC Radio, 8.15 p. m., EDT). Fiedler was absent from the first two concerts of the broadcast series because of illness.

For this broadcast, from Symphony Hall, Fiedler has planned a variety progra of orchestral showpieces. Selections will include Berlioz' "Rakoczy March," Beethoven's "Egmont Overture," Grofe's "On the Trail" from the Grand Canyon Suite" and a suite of sections from Offenbach's ballet "Gaiete Parisienne."

Independent Republican
Circ. 248,071

JUN 5 1955

Eire Society Night At Pops Friday

Michael Bowles, symphony orchestra leader from Ireland, will be guest conductor at Eire Society night at the Boston Pops next Friday. Dublin-born Hubert Valentine will be featured soloist.

On the list of more than 100 sponsors are Joseph F. Shields, Irish Consul in Boston; John J. Burns of Belmont; the Rt. Rev. James Doyle of Roxbury, Joseph Gannon of Brookline, president of the Eire Society; Gerard E. Hayes of Boston, Dr. Regina Madden of Jamaica Plain, Martin A. O'Malley of Quincy, John P. McGrail of Berlin, Rep. Philip J. Philbin of Clinton, Paul E. Tierney of Somerville, State Rep. Joseph P. Graham of Boston and Daniel J. Lyne of Brookline.

PORTLAND, ORE.
OREGON JOURNAL
Circ. D. 186,902 - S. 207,459
JUN 5 1955

Italians To Return

13 Virtuosos Compose Group

After an absence of two years, the "Virtuosi di Roma," 13 of Italy's most distinguished virtuosi-instrumentalists, will return for their fourth American tour. This brings them to Portland for a concert on the 1955-56 series, presented by the Ellison-White bureau.

The ensemble's playing is distinguished by musical and artistic excellence. Featured soloist in the group are Ornella Santoliquido, Italy's foremost woman pianist, and Massimo Amfitheatrof, cellist, who now heads the ensemble.

IRVING KOLODIN, one of America's foremost musical authorities, referring to the "Virtuosi di Roma," wrote: "A rich experience is awaiting those who take advantage of their forthcoming nation-wide tour."

Next season's 7-number series includes three groups: The Virtuosi di Roma, Arthur Fiedler with the Boston Pops tour orchestra and the Azuma Kabuki dancers and musicians; and four soloists: Marian Anderson, contralto, Jennie Tourel, soprano, Jussi Bjoerling, tenor, and Ruggiero Ricci, violinist. Artur Rubinstein, pianist, may be added as an optional attraction, making an 8-number series.

Season tickets for the series may be reserved at the Ellison-White bureau, 410 Central building.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning
BOSTON, Mass.
Indepe.

NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 799

DES MOINES, IOWA
REGISTER

CINCINNATI, OHIO
POST

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NAUGATUCK, Conn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democ.
Circ. 100

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.

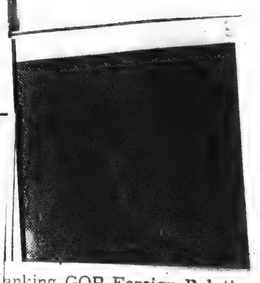
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

JUN 6 1955

GETS 'COON-SKIN CAP

Boston—(UP)—Arthur Fiedler was presented a 'coon-skin cap and a toy "shootin' arn" last night after conducting the Boston Pops Orchestra in the world premiere of a symphonic arrangement of "The Ballad of Davy Crockett."



anking GOP Foreign Relations
ement, Ill., audience the U. S.
ny cost short of appeasement
and disaster" of another war.

*

ved a coonskin cap and a toy
Boston Pops Orchestra in a
phonic arrangement of "The

*

RT WAGNER . . . reached
beginning of a European tour.
lantic forced his plane crew
el.

*

o by Laurence T. Welsh, Globe Staff)
Suitably attired, Arthur Fiedler
phonic arrangement of a certain

pped Fiedler Pops Concert

N WM. RILEY

en cent Mottola in honor of Mrs.
the Kerter, "The Massachusetts'
a First Lady's Waltz."
all Altogether a slam-bang affair.
of
the

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

urn from
during the
Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony, Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vin-

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,598

JUN 6 1955

2,462 Receive B. U. Deg

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present genertion should teach us that the main chance for us to know abundanee rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Met
W. Cl
Raym
Ore.

Also
tor of
of Me
R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To U Of M Educator

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden.

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr. of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate in science; Charles Munch, conductor of the Boston Symphony Orchestra, a doctorate in music; Arthur A. Schuck of Short Hills, N. J., Chief Scout Executive, Boy Scouts of America, a doctorate in humanities, and Dean Mark R. Shibles of the University of Maine School of Education, a doctorate of science in education.

Degrees in course were given to 2,462 graduates.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 6 1955

(Herald Staff Photo by Harry Trask)

HELPING MOM GRADUATE, Richard Paul Hazlum, four months old, accompanied his mother, Mrs. Dorothy Maloney Hazlum, 21, of 50 Harrison St., Quincy, as she received a degree yesterday at the Boston University commencement.

Degrees Awarded 2462 at BU Rites

10 Cited, 15,000 Hear Abba Eban

(Other pictures on Page 22)

By WAYNE HANLEY

Ambassador Abba S. Eban of Israel yesterday urged that educators "cease rushing blindly forward in physical science and catch up in social science."

"Our triumph is in danger of turning into ashes in our mouths," the former lecturer at Cambridge University told the 2462 graduating students and their 15,000 friends and relatives at the Boston University commencement in Boston Garden.

Combined Exercises

Departing from tradition, the university combined its Baccalaureate service and commencement exercise into a single ceremony when inclement weather yesterday morning made an outdoor sermon at University Field inadvisable. The university also dispensed with the ceremony of handing diplomas from the platform to any graduate receiving less than a doctorate.

The university conferred hon-

(Continued on Page Five)

Case, B.U. president, warned graduates against "avoiding life's risks."

"If you feel that life always should be kind to you, you are bound to be disappointed," Dr. Case said. "But if you expect difficulty, you are bound to find many joyful surprises along the way.

"Choose goals worthy of your efforts and do not mind the risks."

HONORARY DEGREES

Dr. Case presented honorary degrees to:

Ambassador Eban, for service to freedom and understanding of critical world problems, doctor of laws.

Bishop Matthew W. Clair, Jr., St. Louis, Mo., Methodist

INFORMATION OBSCURED

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning
BOSTON, Mass.
Indepe.

NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 799

DES MOINES, IO
REGISTER

CINCINNATI, OHIO
POST

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

ience has centered upon public

nking GOP Foreign Relations
ment. Lil., audience the U. S.
y cost short of appeasement
a disaster" of another war.

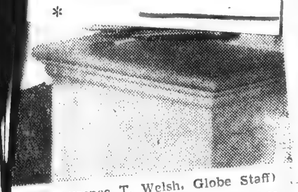
*

ed a coonskin cap and a toy
oston Pops Orchestra in a
onic arrangement of "The

*

WAGNER . . . reached
ginning of a European tour.
ntic forced his plane crew

*



by Laurence T. Welsh, Globe Staff)

Suitably attired, Arthur Fiedler
phonic arrangement of a certain

Independent
Circ. 27,538

JUN

Fiedler Joins the Club

BOSTON (UP)— Arthur Fiedler was presented a 'coon-skin cap and a toy "shootin' arn" Sunday night after conducting the Boston Pops Orchestra in the world premiere of a symphonic arrangement of "The Ballad of Davy Crockett."

...pped Fiedler ...Pops Concert

WM. RILEY

...cent Mottola in honor of Mrs. ...e Herter, "The Massachusetts' ...First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

...stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vin-

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (•)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Deg...

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present genertion should teach us that the main chance for us to know abundanee rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Met... W. Cl... Rayme... Ore.

Also... tor of... of Me... R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outst... contributions to medic... and to medical edit... and science, doctor of scie...

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained him national reputation as jurist, doctor of laws.

U. S. Sen. John F. Kennedy, for civic service and service to the country in war and peace, doctor of laws.

Charles Munch, conductor of the Boston Symphony Orchestra, for courageous leadership through music in years of crisis and of calm, doctor of music.

Dr. Nathan Marsh Pusey, president of Harvard, for his unique place of leadership in higher education, doctor of laws.

Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

047

B. U. Awards Degree To...

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden.

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

...Supe...

AT LES... 1/2 ...

Chandle...

Tremont and West Street, B...

BOSTON DEGREE DAY DATA

Degree days	8
Total degree days this month to date	33
Total degree days since July 1	6439
Total at corresponding date last yr.	5154
15-year normal, corresponding date	5764

BAROMETER AT SEA LEVEL

	Millibars	Inches
At 2:30 P. M.	1008.8	29.79
At 8:30 P. M.	1008.5	28.78

...oldest this year to date ... 1
...Warmest this year to date ... 89
...oldest this month to date ... 51
...Warmest this month to date ... 74
...ow **RECORD FOR THIS MONTH**
...ligh ... 100 in 1929 ... 46 in 1945

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.

...ranges upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our "...of all-pervading tension," and said that never in history has mankind held "such power, and less certainty and maturity in its control."

"We have penetrated deepest and unfolded the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

"If you feel that life always should be kind to you, you are bound to be disappointed," Dr. Case said. "But if you expect difficulty, you are bound to find many joyful surprises along the way.

"Choose goals worthy of your efforts and do not mind the risks."

HONORARY DEGREES

Dr. Case presented honorary degrees to:

Ambassador Eban, for service to freedom and understanding of critical world problems, doctor of laws.

Bishop Matthew W. Clair, Jr., St. Louis, Mo., Methodist

...ed to get into the ...ack seat, that he was going t... me," she related. "He said h... was an escape from Chino (Cal...ifornia Institution for men) and ...that he was out to revenge ...man who had double-crosse... him."

Mrs. Lapworth opened the ca... door, slammed the movable ca... seat on his hand and ran to the ...home of Mr. and Mrs. Carlos ...Berry. Shortly afterwards the ...gunman punctured tires on five ...cars parked near the George ...Kelly home and robbed Kelly ...and a guest of $30.

Fifteen minutes later he ...sprang at Mr. and Mrs. George ...Bettinger as they were bidding ...good night to another couple at ...their home. Bettinger drew back ...to swing and the bandit fled.

Later Mrs. Malla Gordon, 35, ...saw him trying to steal into her ...house by a rear door. She slammed the door and he ran.

INFORMATION OBSCURED

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning [illegible]
[illegible], Mass.

fence has centered upon public

GOP Foreign Relations
Ill., audience the U. S.
st short of appeasement
saster" of another war.

coonskin cap and a toy
on Pops Orchestra in a
arrangement of "The

WAGNER . . . reached
ginning of a European tour.
ntic forced his plane crew

by Laurence T. Welsh, Globe Staff)

uitably attired, Arthur Fiedler
honic arrangement of a certain

Independent D[illegible]
Circ. 109,080
JUN 6 [illegible]

Fiedler Leads Pops In 'Davy Crockett'

Boston—(UP)—Arthur Fiedler was presented a 'coon-skin cap and a toy "shooting' arn" last night after conducting the Boston Pops Orchestra in the world premier of a symphonic arrangement of "The Ballad of Davy Crockett."

pped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, 'as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden. 047

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

Supe
AT LES 1/2
Chandle
Tremont and West Street, B

BOSTON DEGREE DAY DATA

Degree days this month to date	53
Total degree days since July 1	6438
Total at corresponding date last yr.	5136
5-year normal, corresponding date	5766

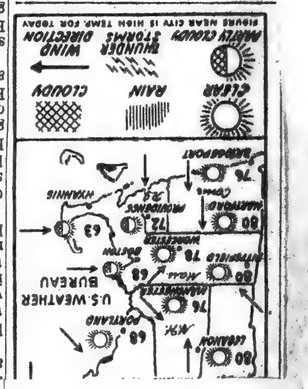
BAROMETER AT SEA LEVEL

	Millibars	Inches
At 2:30 P. M.	1006.8	29.73
At 8:30 P. M.	1008.8	29.79

Coldest this year to date	—1
Coldest this month to date	51
Warmest this year to date	89
Warmest this month to date	74
LOW RECORD FOR THIS MONTH	
46 in 1949	
HIGH	100 in 1923

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.



Tremont and West Street, Boston

Chandler's Restaurant

Good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

Fifteen minutes later he sprang at Mr. and Mrs. George Bettinger as they were bidding good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

Fifteen minutes later he sprang at Mr. and Mrs. George Bettinger as they were bidding Kelly home and robbed Kelly and a guest of $30.

Mrs. Lapworth opened the car door, slammed the movable car seat on his hand and ran to the home of Mr. and Mrs. Carlos Berry. Shortly afterwards the Gunman punctured tires on five cars parked near the George

"He told me to get into the back seat, that he was going to [illegible] me," she related. "He said he was an escapee from Chino (California institution for men) and that he was out to revenge a man who had double-crossed him."

orary degrees upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our times as "an era of all-pervading tension," and said that never in history has mankind held "more power, and less certainty and maturity in its control [illegible]

"We have penetrated deepest and unlocked the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

[illegible] that life always [illegible] are

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pedistrician and editor of the New England Journal of Medicine, for outstanding contributions to medicine [illegible] and, to medical [illegible] and sciences, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained [illegible] national reputation [illegible] laws.

[illegible]en. John F. Kennedy, [illegible] service and service to [illegible]ntry in war and peace, [illegible] of laws.

[illegible]les Munch, conductor of [illegible]ston Symphony Orches[illegible]r courageous leadership [illegible]h music in years of crisis [illegible] calm, doctor of music.

[illegible] Nathan Marsh Pusey, [illegible]dent of Harvard, for his [illegible]ue place of leadership in [illegible]er education, doctor of [illegible]

[illegible]rthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" [illegible]on with a definitely worldly air!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden.

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

Chandle
Tremont and West Street, B

BOSTON DEGREE DAY DATA

Degree days
Total degree days this month to date 33
Total degree days since July 1 8438
Total at corresponding date last yr. 8134
Total degree days since July 1 8438
(5-year normal, corresponding date 5764

BAROMETER AT SEA LEVEL.

	Millibars	Inches
At 8:30 P. M.	1008.8	29.78
At 5:30 P. M.	1008.8	29.78

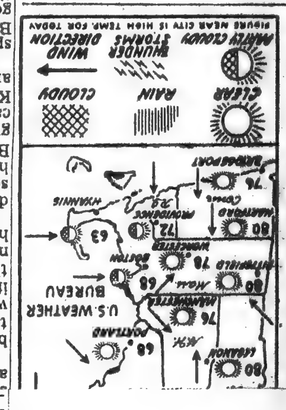
Highest this year to date ..... —1
Highest this month to date 89
Warmest this month to date 51
Warmest this month to date 74

RECORD FOR THIS MONTH

Low ..... 46 in 1945
High ..... 100 in 1925

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.



...rates upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our times as an era of all-pervading tension, and said that never in history has mankind held "more power, and less certainty and maturity in its control of it to assure

"We have penetrated deepest and unlocked the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

...at life always ...arc

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pedistrician and editor of the New England Journal of Medicine, for outst... contributions to medic... and to medical edit... and science, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained ... national reputation ... laws.

...en. John F. Kennedy, ... service and service to ...ntry in war and peace, ... of laws.

...les Munch, conductor of ...ston Symphony Orches... ...r courageous leadership ...h music in years of crisis ...f calm, doctor of music.

... Nathan Marsh Pusey, ...dent of Harvard, for his ...he place of leadership in ...er education, doctor of ...

Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" lotion with a definitely worldly air!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were somewhat shortened with the baccalaureate, which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present genertion should teach us that the main chance for us to know abundanee rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

...lence has centered upon public

...anking GOP Foreign Relations ...ment. Ill., audience the U. S. ...any cost short of appeasement ...and disaster" of another war.

*

...ved a coonskin cap and a toy ... Boston Pops Orchestra in a ...phonic arrangement of "The

*

RT WAGNER . . . reached ...beginning of a European tour. ...lantic forced his plane crew ...el.

*

A Boston Symphony Hall audience heard a world premiere last night...The Boston Pops Orchestra introduced a symphonic arrangement of "The Ballad of Davy Crockett."

...tola. ...ncent Mot-

(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden. 047

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

Chandle
Tremont and West Street, B
AT LE
1/2

BOSTON DEGREE DAY DATA

Degree days	8
Total degree days this month to date	33
Total degree days since July 1	8439
Total at corresponding date last yr.	8134
18-year normal, corresponding date	8764

BAROMETER AT SEA LEVEL.

	Millibars	Inches
At 1:30 P. M.	1006.8	29.73
At 8:30 P. M.	1008.5	29.79

Highest this year to date	—1
Warmest this year to date	89
Coldest this month to date	51
Warmest this month to date	74

RECORD FOR THIS MONTH

Low	46 in 1945
High	100 in 1925

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.

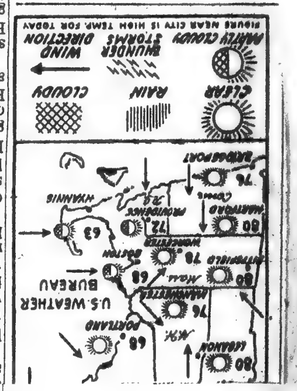
Good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

Sprang at Mr. and Mrs. George Bettinger as they were bidding Fifteen minutes later he and a guest of $30.

Kelly home and robbed Kelly cars parked near the George gunman punctured tires on five Berry. Shortly afterwards the home of Mr. and Mrs. Carlo seat on his hand and ran to the door, slammed the movable ca Mrs. Lapworth opened the ca

"He told me to get into th back seat, that he was going t me," she related. "He said h was an escapee from Chino (Cal ifornia institution for men) an that he was out to revenge himself on the man who had double-crosse him."

a knife.



HIGHER NEAR CITY IS HIGH TEMP. FOR TODAY

orary degrees upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our [illegible] of all-pervading tension, and said that never in history has mankind held "more power, and less certainty and maturity in its control."

"We have penetrated deepest and unlocked the truth that the smallest particle contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

[illegible] that life always [illegible] arc

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outstanding contributions to medicine [illegible] and, to medical [illegible] and science, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained [illegible] national reputation [illegible] laws.

[illegible]en. John F. Kennedy, [illegible] service and service to [illegible]ntry in war and peace, [illegible] of laws.

[illegible]les Munch, conductor of [illegible]ston Symphony Orches[illegible]r courageous leadership [illegible]h music in years of crisis [illegible]f calm, doctor of music.

[illegible] Nathan Marsh Pusey, [illegible]dent of Harvard, for his [illegible]ue place of leadership in [illegible]r education, doctor of [illegible]

Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" [illegible]ion with a definitely worldly air!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,598

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were completed with the baccalaureate which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Independent
Circ. 101,022

JUN

Premier for "Davey"

BOSTON, June 6 (UP)—Arthur Fiedler was presented a 'coon-skin cap and toy "shootin' arn" Sunday night after conducting the Boston Pops Orchestra in the world premier of a symphonic arrangement of "The Ballad of Davey Crockett."

Mrs. Chritian A. Herter was dedicated a number by the orchestra.

The governor's wife was honored with the first playing of "Massachusetts First Lady's Waltz," by Judge Vincent Mottola.

anking GOP Foreign Relations ement. Ill., audience the U. S. ny cost short of appeasement nd disaster" of another war.

*

ved a coonskin cap and a toy Boston Pops Orchestra in a honic arrangement of "The

*

RT WAGNER . . . reached beginning of a European tour. lantic forced his plane crew d.

*

(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New
Box

CINCINNA[illegible]
POST
Circ. D. 155,426

JUN 6 1955

SEN. ALEXANDER WILEY, ranking GOP Foreign Relations Committee member . . . told a Bement, Ill., audience the U. S. must "endure" Russia at almost any cost short of appeasement in an effort to avoid the "chaos and disaster" of another war.

* * *

ARTHUR FIEDLER . . . received a coonskin cap and a toy "shootin' 'arn" after leading his Boston Pops Orchestra in a premier performance of a symphonic arrangement of "The Ballad of Davy Crockett."

* * *

NEW YORK MAYOR ROBERT WAGNER . . . reached London several hours late for the beginning of a European tour because heavy winds over the Atlantic forced his plane crew to land in Labrador for extra fuel.

* * *

(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate service which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden. 047

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

[illegible] Supe[illegible]

AT LE[illegible] 1/2

Chandle
Tremont and West Street, B[illegible]

BOSTON DEGREE DAY DATA

Degree days	8
Total degree days this month to date	33
Total degree days since July 1	6439
Total at corresponding date last yr.	5164
5-year normal, corresponding date	5766

BAROMETER AT SEA LEVEL

	Millibars Inches
At 2:30 P. M.	1008.8 29.79
At 8:30 P. M.	1008.5 29.78

Coldest this year to date	—1
Warmest this year to date	89
Coldest this month to date	51
Warmest this month to date	74

RECORD FOR THIS MONTH

Low	46 in 1945
High	100 in 1925

RUSSIA—INDIA PHONE

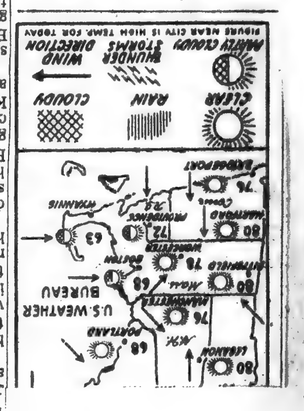
NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.

Good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

Fifteen minutes later he sprang at Mr. and Mrs. George Bettinger as they were bidding good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

Mrs. Lapworth opened the car door, slammed the movable car seat on his hand and ran to the home of Mr. and Mrs. Carlos Berry. Shortly afterwards the gunman punctured tires on five cars parked near the George Kelly home and robbed Kelly and a guest of $30.

"He told me to get into the back seat, that he was going to take me," she related. "He said he was an escape from Chino (California institution for men) and that he was out to revenge a man who had double-crossed him."



orary degrees upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our [illegible] era of all-pervading tension, and said that never in history has mankind held "more power, and less certainty and maturity in its control.

"We have penetrated deepest and unlocked the truth that the smallest particle contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

[illegible] that life always [illegible] are

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outstanding contributions to medicine [illegible] and, to medical education and science, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained him national reputation [illegible] laws.

Sen. John F. Kennedy, [illegible] service and service to country in war and peace, doctor of laws.

Charles Munch, conductor of the Boston Symphony Orchestra, for courageous leadership through music in years of crisis and of calm, doctor of music.

Dr. Nathan Marsh Pusey, president of Harvard, for his [illegible] place of leadership in higher education, doctor of [illegible]

Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" lotion with a definitely worldly air!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 18,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden.

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

Chandle
Tremont and West Street, B

BOSTON DEGREE DAY DATA

Degree days	33
Total degree days this month to date	33
Total degree days since July 1	8439
Total at corresponding date last yr.	8134
5-year normal, corresponding date	8764

BAROMETER AT SEA LEVEL.

	Millibars	Inches
At 2:30 P. M.	1008.8	29.79
At 5:30 P. M.	1008.8	29.79

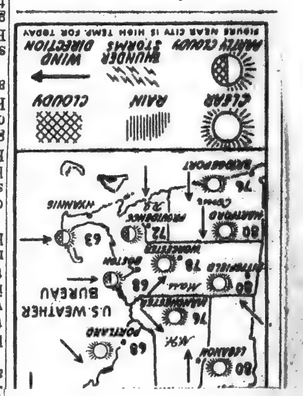
Coldest this year to date ..... —1
Warmest this year to date 89
Coldest this month to date 51
Warmest this month to date 74

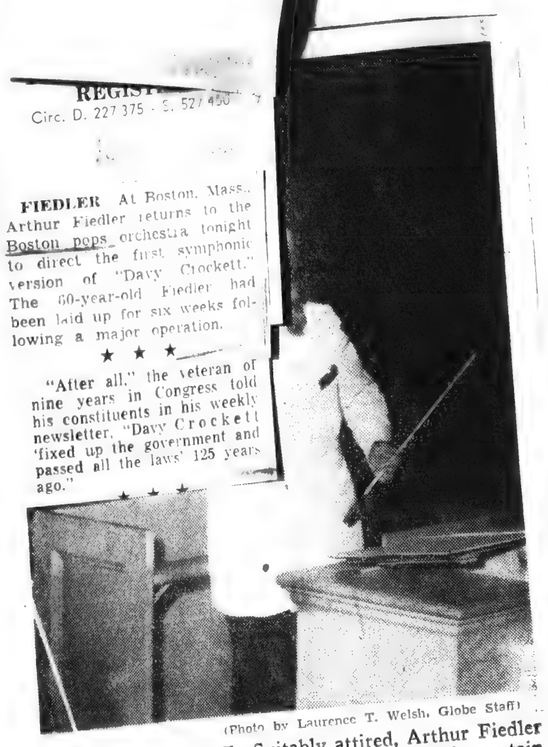
RECORD FOR THIS MONTH

High	100 in 1923	
Low	40 in 1925	

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.





(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, 'as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate, which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

ambassador Eban referred to our [illegible] as an era of all-pervading tension," and said that never in history has mankind held "more power, and less certainty and maturity in its control."

"We have penetrated deepest and unlocked the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

[illegible] that life always [illegible] are

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outstanding contributions to medicine [illegible] and, to medical [illegible] and sciences, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained [illegible] national reputation as a jurist, laws.

[illegible]en. John F. Kennedy, service and service to [illegible]ntry in war and peace, of laws.

[illegible]es Munch, conductor of [illegible]ston Symphony Orches- [illegible]r courageous leadership [illegible]h music in years of crisis [illegible]f calm, doctor of music.

[illegible] Nathan Marsh Pusey, [illegible]dent of Harvard, for his [illegible]ue place of leadership in [illegible]er education, doctor of

[illegible]rthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" [illegible]on with a definitely woodsy air!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

ARTHUR FIEDLER conducted the Boston Pops Orchestra last night in the world premier of a symphonic arrangement of "The Ballad of Davy Crockett."

Fiedler was then presented with a 'coon-skin cap and a toy "shootin' 'arn."

★ ★ ★

Rep. GLENN DAVIS, (R-Wis) complains that he's no longer a hero in his children's eyes because he can't match DAVY CROCKETT."

"After all," the veteran of nine years in Congress told his constituents in his weekly newsletter, "Davy Crockett 'fixed up the government and passed all the laws' 125 years ago."

(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony, Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, 'as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER
Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present genertion should teach us that the main chance for us to know abundanee rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden. 047

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate in s... duc... Ord... sic... Hil... tiv... dod... Des... Uni... Edi... in ... to ...

Chandle
Tremont and West Streets, B...

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.

BAROMETER AT SEA LEVEL.

	Millibars	Inches
At 8:30 P. M.	1008.5	29.78
At 2:30 P. M.	1008.8	29.79

Warmest this month to date	74
Coldest this month to date	51
Warmest this year to date	89
Coldest this year to date	—1

RECORD FOR THIS MONTH

High	100 in 1925
Low	46 in 1945

BOSTON DEGREE DAY DATA

Degree days	8
Total degree days this month to date	33
Total degree days since July 1	6538
Total at corresponding date last yr.	5134
5-year normal, corresponding date	5164

orary ... trates upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our ... an era of all-pervading tension, and said that never ... history has mankind held "more power, and less certainty and maturity in its control."

"We have penetrated deepest and unlocked the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks.' ... that life always ... are

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outst... contributions to medic... and to medical edit... and science, doctor of sci... e.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained ... national reputation as ... jurist, ... laws.

...en. John F. Kennedy, ... service and service to ...ntry in war and peace, ... of laws.

...les Munch, conductor of ...ston Symphony Orches... for courageous leadership ...h music in years of crisis ... calm, doctor of music.

... Nathan Marsh Pusey, ...dent of Harvard, for his ...e place of leadership in ...er education, doctor of ...

...Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" ion with a definitely worldly air!

Circ. 122,000

JUN

(Photo by Laurence T. Welsh, Globe Staff)

NAME THAT TUNE—Suitably attired, Arthur Fiedler directs with gusto a symphonic arrangement of a certain popular tune at the Pops.

Coonskin-Capped Fiedler 'Breaks Up' Pops Concert

By JOHN WM. RILEY

Small explosions are an everynight occurence at the Boston Pops. But there was a big bustup in Symphony Hall last night with the return of maestro Arthur Fiedler to the stand.

Ailing since his return from a long Pops Tour during the Winter, Mr. Fiedler had recovered in fine style and made a surprise appearance in Symphony Hall at B. U. Night at the Pops, Friday evening. But last night's concert was his first full dress program since the beginning of the season.

All around the clock it was a celebrative occasion. Mr. Fiedler's wife and daughters were in the audience. So were Gov. and Mrs. Herter. Davy Crockett "fit the B'ar" musically; some young ladies from Everett displayed a sign, "Welcome Back, Arthur"; and Mr. Fiedler and the Pops Orchestra played a waltz by Judge Vincent Mottola in honor of Mrs. Herter, "The Massachusetts' First Lady's Waltz."

Altogether a slam-bang affair.

During Mr. Fiedler's enforced vacation Harry Ellis Dickson, a violinist in the Boston Symphony, bore the brunt of the conducting chores. Last evening he took the middle half of the program, leading both Rachmaninoff's Second Concerto, with the young Japanese pianist, Mineko Sasahara, as soloist, and Judge Mottola's engaging waltz.

Mr. Fiedler took the opening and closing sections of the bill ranging from pieces of Coates, Chopin, Glinka and others, including "Popsorama", a low-down arrangement of some popular tunes, a mish-mash of "Let Me Go Lover" with tears and sighs, and the aforementioned "Davy Crockett."

FIEDLER

Page Five

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were combined with the baccalaureate, which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present genertion should teach us that the main chance for us to know abundanee rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden. 047

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr. of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate in s
duc
Ord
sic
Hil
tiv
doc
Dea
Uni
Edu
in
to

Chandle
Tremont and West Street, Bo

BOSTON DEGREE DAY DATA

Degree days	33
Total degree days this month to date	33
Total degree days since July 1	6438
Total at corresponding date last yr.	5134
5-year normal, corresponding date	5764

BAROMETER AT SEA LEVEL.

	Millibars	Inches
At 2:30 P. M.	1008.8	29.79
At 8:30 P. M.	1008.5	29.78
Coldest this year to date		—1
Warmest this year to date		89
Coldest this month to date		51
Warmest this month to date		74

RECORD FOR THIS MONTH

Low	46 in 1946
High	100 in 1925

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.

Mrs. Lapworth opened the ca door, slammed the movable ca seat on his hand and ran to the home of Mr. and Mrs. Carlo Berry. Shortly afterwards the Gunman punctured tires on five cars parked near the George Kelly home and robbed Kelly and a guest of $30.

Fifteen minutes later he sprang at Mr. and Mrs. George Bettinger as they were bidding good night to another couple at their home. Bettinger drew back to swing and the bandit fled. Later Mrs. Malla Gordon, 35, saw him trying to steal into her house by a rear door. She slammed the door and he ran.

"He told me to get into th back seat, that he was going t tie me," she related. "He said h was an escapee from Chino (Cal ifornia institution for men) an that he was out to revenge man who had double-crosse him."

a knife.

orary [illegible] rates upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our [illegible] an era of all-pervading tension, and said that never in history has mankind held "such power, and less certainty and maturity in its control."

"We have penetrated deepest and unlocked the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

[illegible] that life always [illegible] are

A bracing "outdoor-scented" lotion with a definitely worldly air!

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outstanding contributions to medicine [illegible] and to medical [illegible] and science, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained [illegible] national reputation for [illegible] laws.

[illegible]en. John F. Kennedy, [illegible] service and service to [illegible]ntry in war and peace, [illegible] of laws.

[illegible]les Munch, conductor of [illegible]ston Symphony Orchestra, [illegible]r courageous leadership [illegible]gh music in years of crisis [illegible]f calm, doctor of music.

[illegible], Nathan Marsh Pusey, [illegible]dent of Harvard, for his [illegible]ne place of leadership in [illegible]er education, doctor of [illegible].

Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

INFORMATION OBSCURED

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

B. U. Awards Degree To

BOSTON, June 5 (AP)—Ten honorary degrees were awarded today at commencement exercises of Boston University held at Boston Garden.

Doctorates in law were conferred on Abba Eban, Israel ambassador to the United States; Pres. Nathan M. Pusey of Harvard University; U. S. Sen. John F. Kennedy (D-Mass.) and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Methodist Bishops Matthew W. Clair Jr., of St. Louis, Mo., and A. Raymond Grant of Portland, Ore., were awarded doctorates in divinity.

Dr. Joseph Garland, editor of the New England Journal of Medicine, received a doctorate

Chandle
Tremont and West Street, B

BOSTON DECREE DAY DATA

Degree days	8
Total degree days this month to date	33
Total degree days since July 1	5439
Total at corresponding date last yr.	5184
5-year normal, corresponding date	5764

BAROMETER AT SEA LEVEL

	Millibars	Inches
At 2:30 P. M.	1008.5	29.78
At 8:30 P. M.	1008.8	29.79

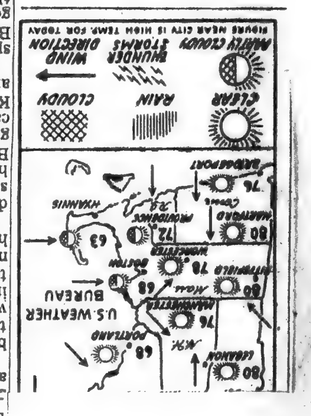
Warmest this year to date	89
Coldest this year to date	1
Coldest this month to date	51
Warmest this month to date	74

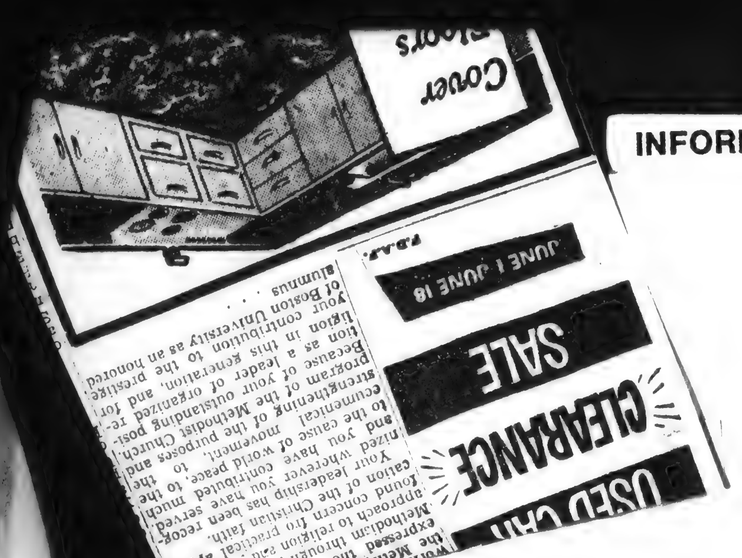
RECORD FOR THIS MONTH

Low	46 in 1945
High	100 in 1925

RUSSIA—INDIA PHONE

NEW DELHI, India, June 5 (AP) — Direct radio-telephone service between Russia and India was inaugurated today.





Mr. Fiedler is trim, tanned and spare after his "vacation." And the old Fiedler beat is always in evidence in his command of the orchestra.

Mottola's Waltz Hit Parade Calibre

Judge Mottola's waltz, shining with beneficient and sunny Italian warmth, is a Hit Parade candidate. It is a friendly, tuneful piece.

Mineko Sasahara gave a very good account of the Rachmaninoff Concerto. Among concertos, this is a real tear jerker. Yet Mr. Dickson and Miss Sasahara read it musically, with due regard for its sentiment, yet without indulging themselves.

The audience rose, standing in honor to Mr. Fiedler, on the conductor's entrance. The concert benefited the Pension Fund of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 6 1955

2,462 Receive B. U. Degrees

Eban, Pusey, Kennedy and Munch Among 10 Cited in Garden Exercises

Israel's ambassador to the United States, the president of Harvard, a senator and the conductor of the Boston Symphony are among Boston University's new degree recipients.

They were honored in Boston Garden last night at the annual commencement. Degrees in course were conferred on 2,462 graduating students.

RAIN FORCES PROGRAM INDOORS

Rain forced the exercises indoors and they were preceded with the baccalaureate, which was to have been given at University Field.

Among 10 honorary degree recipients were Israeli Ambassador Abba S. Eban, President Nathan M. Pusey of Harvard, Sen. John F. Kennedy and Symphony conductor Charles Munch.

Eban delivered the commencement address and urged educators to "cease rushing blindly forward in physical science and catch up on social science."

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

METHODIST BISHOPS RECEIVE DEGREES

Other honorary degrees went to:

Methodist Bishops Matthew W. Clair Jr. of St. Louis and A. Raymond Grant of Portland, Ore.

Also, Dr. Joseph Garland, editor of the New England Journal of Medicine, Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Also, Arthur A. Schuck, chief scout executive, Boy Scouts of America, and Dean Mark R. Shibles of the University of Maine School of Education.

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

"... that life always ... are

oral ... orates upon Ambassador Eban and nine distinguished Americans, including Dr. Nathan Pusey, Harvard president.

Ambassador Eban referred to our ... as an era of all-pervading tension, and said that never in history has mankind held "more power, and less certainty and maturity in its control ... to control ..."

"We have penetrated deepest and uncovered the truth that the smallest matter contains the greatest source of power," he said. "Yet that power confronts us with an excessive sense of fear.

"The lesson of the present generation should teach us that the main chance for us to know abundance rather than disaster lies in the development of ethical principles of social and international contacts."

HOPE IN SCIENCE

Our recent philosophy has envisioned that physical science would produce the prosperity that would ease world tensions, he said.

"We have been told that abundance would solve problems of social and international pressures," he said. "We know now that we must find the spiritual brotherhood in which to share abundance."

Earlier, in a three-minute version of the 30-minute sermon he would have delivered at University Field, Dr. Harold C. Case, B.U. president, warned graduates against "avoiding life's risks."

"... that life always ... are

leader, for contributions to world peace and service to Methodism, doctor of divinity.

Dr. Joseph Garland, distinguished pediatrician and editor of the New England Journal of Medicine, for outstanding contributions to ... and to medical ... and science, doctor of science.

Bishop A. Raymond Grant of the Portland, Ore., Methodist Church area, for distinguished service as administrator, area leader, preacher and churchman, doctor of divinity.

Chief Justice Frank R. Kenison of the New Hampshire Supreme Court, for services which have gained ... national reputation ... laws.

... en. John F. Kennedy, ... service and service to ... country in war and peace, ... of laws.

... es Munch, conductor of ... ston Symphony Orches... ... r courageous leadership ... h music in years of crisis ... f calm, doctor of music.

... Nathan Marsh Pusey, ... dent of Harvard, for his ... ue place of leadership in ... er education, doctor of ...

... Arthur A. Schuck, chief Scout executive, Boy Scouts of America, for contributions to character development of boys and young men, doctor of humanities.

Dean Mark Richard Shibles of the University of Maine School of Education, for career devoted to training and efficient leadership of teachers, doctor of science in education.

A bracing "outdoor-scented" ... with a definitely worldly air!

[80]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628

JUN 6 1955

Boston Univ. Confers 10 Honorary Degrees

BOSTON (AP) — Boston University yesterday conferred degrees on 2,462 graduates and awarded honorary degrees to 10 distinguished men.

Honorary degrees:

Doctor of laws — Ambassador Abba Eban of Israel, President Nathan M. Pusey of Harvard University, U.S. Sen. John F. Kennedy and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Doctorate in divinity—Methodist Bishops Matthew W. Clair Jr. of St. Louis, Mo., and A. Raymond Grant of Portland, Ore.

Doctor of science — Dr. Joseph Garland, editor of the New England Journal of Medicine.

Doctor of music—Charles Munch, conductor of the Boston Symphony Orchestra.

Doctor in humanities—Arthur A. Schuck of Short Hills, N.J.; chief executive, Boy Scouts of America.

Doctor of science in education—Dean Mark R. Shibles of the University of Maine school of education.

Ambassador Abba Eban told the graduates education needs to deemphasize the study of physical science and concentrate on the study of improving man himself if the world is to maintain peace.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 6 1955

Symphony Violinist Invited by Belgium

Herman Silberman, violinist of the Boston Symphony Orchestra, has received a second invitation to visit Liege, Belgium, to serve as a member of the jury in the international competition for performance by string quartets. The competition will be held in late September under the patronage of Her Majesty, Queen Elisabeth of Belgium, and the city of Liege. Mr. Silberman served in a similar capacity two years ago.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

JUN 6 1955

HONOR MRS. HERTER

BOSTON. — (UP) — Mrs. Christian A. Herter was dedicated a number last night by the Boston Pops Orchestra. The governor's wife was honored with the first playing of "Massachusetts First Lady's Waltz" by Judge Vincent Mottola.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 6 1955

Fiedler's Return at the Pops -

Four Novelties at Pension Fund Concert

By Harold Rogers

Arthur Fiedler officially returned to the podium at the Pops last night, but actually his first appearance was Friday evening, when Symphony Hall was taken by Boston University. There were several special things about last night's program, presented for the Boston Symphony Orchestra's pension fund. There were four novelties, and Mineko Sasahara, a diminutive Japanese pianist, played the Rachmaninov Piano Concerto No. 2.

Mr. Fiedler was greeted by a storm of applause and a rising ovation. He conducted the first group with his usual zip, but not always with that certain starch for which he is most noted. This will surely return as he gets into his stride. He gave us Coates's "The Princess Elizabeth" March, Chopin's "Les Sylphides," Johann Strauss's "On the Double Quick," Glinka's Overture to "Russlan and Ludmilla," Gade's "Jalousie," and Tchaikovsky's "Marche Slave."

* * *

After the first selection Mr. Fiedler played a bit of a march while Governor and Mrs. Christian A. Herter and their party entered and went to their table. They were accompanied by Judge Vincent Mottola, who had composed a trifle called the "Massachusetts' First Lady's Waltz," dedicated to Mrs. Herter.

The second portion of the concert, which included Miss Sasahara's performance, was conducted by Harry Ellis Dickson. Mr. Dickson, a member of the first violin section of the orchestra, is the man who has so capably guided the Pops during most of Mr. Fiedler's absence.

The Orientals, of course, are noted for schooling their emotions and for burying them so deep that they seldom come to the surface. Miss Sasahara will no become an authentic interprete of Western music until she learns to allow her emotions to flow freely through the music. One cannot be reticent with Rachmaninov.

It may be that at present she is too concerned with getting the notes (for some of them were not correct). Thus her traversal was somewhat labored. It wanted buoyancy, sweep, and a singing spirit. Her audience, however, was instant in showing enthusiastic approval and recalled her several times to acknowledge the applause.

* * *

Mr. Fiedler returned for the last portion which included three novelties. The first was "Popsorama," a medley made up of current hits — "Mister Sandman," "Melody of Love," "The Naughty Lady of Shady Lane," "Three Coins in the Fountain," and "Tweedle-Dee."

"Let'er Go, Lover," is one of those Fiedler satires which abundantly quote from songs amplifying a basic idea. Some of these were "Goin' Home," "The Prisoner's Song," "You Made Me Love You," "Aloha Oe," "Auld Lang Syne," "Dance of the Hours," "Goodbye Forever," and the signature of Paramount News.

The last was "Davy Crockett," a medley presenting the career of the latest hero to capture the fancy of the younger generation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 6 1955

Music in Review

By TUCKER KEISER

Arthur Fiedler returned to his accustomed place on the Symphony Hall podium last night for the Pension Fund concert at "Pops" and added that Fiedlerian sparkle which has been missing so far this season. Not only did he look extremely well but he also conducted with that special verve which has been his trademark.

For this concert we heard three "Pops" premieres. "Popsorama' is a very slick arrangement of several current 'Hit-Parade' tunes which sound unusually "schmaltzy" decked out in such rich orchestral texture.

The big hit was the take-off of "Let Me Go, Lover." Called 'Let'er Go, Lover" for "Pops" purposes, the piece tells an hilarious love story, replete with a conglomeration of sound effects, through about 1 other familiar titles. Sandwiched between phrases of the original tune are such tunes as "Going Home," "Thinking Tonight of My Blue Eyes," "You Made Me Love You," "Auld Lang Syne," "Dance of the Hours," "Goodbye," and ending triumpantly with the Paramount Newsreel tagline.

"Davy Crockett,' the third of the new novelties, is a fairly straight-forward setting of the ballad. "His Career in Congress" has a kind of "America the Beautiful" majesty about it, and "His War with the Indians" relies rather heavily on pseudo-Indian effects.

Also on the same program was a pleasant little walz dedicated to Mrs. Christian A. Herter entitled "Massachusetts' First Lady's Waltz" composed by the Hon. Vincent Mottola. Spelling Mr. Fiedler for one group on the program was Harry Ellis Dickson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JUN 6 1955

WILLIS PAGE
Conducting Pops Tonight

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Caledonian Record (e)
ST. JOHNSBURY, Vt.
Independent Republican
Circ. 5,132

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 7 1955

Mrs. Herter Honored

BOSTON (UP)— Mrs. Christian A. Herter was dedicated a number Sunday night by the Boston Pops Orchestra.

The governor's wife was honored with the first playing of "Massachusetts First Lady's Waltz" by Judge Vincent Mottola.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628

JUN 6 1955

Boston Univ. Confers 10 Honorary Degrees

BOSTON (AP) — Boston University yesterday conferred degrees on 2,462 graduates and awarded honorary degrees to 10 distinguished men.

Honorary degrees:

Doctor of laws — Ambassador Abba Eban of Israel, President Nathan M. Pusey of Harvard University, U.S. Sen. John F. Kennedy and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Doctorate in divinity—Methodist Bishops Matthew W. Clair Jr. of St. Louis, Mo., and A. Raymond Grant of Portland, Ore.

Doctor of science — Dr. Joseph Garland, editor of the New England Journal of Medicine.

Doctor of music—Charles Munch, conductor of the Boston Symphony Orchestra.

Doctor in humanities—Arthur A. Schuck of Short Hills, N.J.; chief executive, Boy Scouts of America.

Doctor of science in education—Dean Mark R. Shibles of the University of Maine school of education.

Ambassador Abba Eban told the graduates education needs to deemphasize the study of physical science and concentrate on the study of improving man himself if the world is to maintain peace.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 6 1955

Symphony Violinist Invited by Belgium

Herman Silberman, violinist of the Boston Symphony Orchestra,

Independent
Circ. 27,538

JUN 6 1955

Pops Orchestra Honors Mrs. Herter

BOSTON (UP) —Mrs. Christian A. Herter was dedicated a number Sunday night by the Boston Pops Orchestra.

The governor's wife was honored with the first playing of "Massachusetts First Lady's Waltz" by Judge Vincent Mottola.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 6 1955

Fiedler's Return at the Pops -

Four Novelties at Pension Fund Concert

By Harold Rogers

Arthur Fiedler officially returned to the podium at the Pops last night, but actually his first appearance was Friday evening, when Symphony Hall was taken by Boston University. There were several special things about last night's program, presented for the Boston Symphony Orchestra's pension fund. There were four novelties, and Mineke Sasahara, a diminutive Japanese pianist, played the Rachmaninov Piano Concerto No. 2.

Mr. Fiedler was greeted by a storm of applause and a rising ovation. He conducted the first group with his usual zip, but not always with that certain starch for which he is most noted. This will surely return as he gets into his stride. He gave us Coates's "The Princess Elizabeth" March, Chopin's "Les Sylphides," Johann Strauss's "On the Double Quick," Glinka's Overture to "Russlan and Ludmilla," Gade's "Jalousie," and Tchaikovsky's "Marche Slave."

* * *

After the first selection Mr. Fiedler played a bit of a march while Governor and Mrs. Christian A. Herter and their party entered and went to their table. They were accompanied by Judge Vincent Mottola, who had composed a trifle called the "Massachusetts' First Lady's Waltz," dedicated to Mrs. Herter.

The second portion of the concert, which included Miss Sasahara's performance, was conducted by Harry Ellis Dickson. Mr. Dickson, a member of the first violin section of the orchestra, is the man who has so capably guided the Pops during most of Mr. Fiedler's absence.

The Orientals, of course, are noted for schooling their emotions and for burying them so deep that they seldom come to the surface. Miss Sasahara will no become an authentic interprete of Western music until she learns to allow her emotions to flow freely throug the music. One cannot be reticent with Rachmaninov.

It may be that at present she is too concerned with getting the notes (for some of them were not correct). Thus her traversal was somewhat labored. It wanted buoyancy, sweep, and a singing spirit. Her audience, however, was instant in showing enthusiastic approval and recalled her several times to acknowledge the applause.

* * *

Mr. Fiedler returned for the last portion which included three novelties. The first was "Popsorama," a medley made up of current hits — "Mister Sandman," "Melody of Love," "The Naughty Lady of Shady Lane, "Three Coins in the Fountain," and "Tweedle-Dee."

"Let'er Go, Lover," is one of those Fiedler satires which abundantly quote from songs amplifying a basic idea. Some of these were "Goin' Home," "The Prisoner's Song," "You Made Me Love You," "Aloha Oe," "Auld Lang Syne," "Dance of the Hours," "Goodbye Forever," and the signature of Paramount News.

The last was "Davy Crockett," a medley presenting the career of the latest hero to capture the fancy of the

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 6 1955

Music in Review

By TUCKER KEISER

Arthur Fiedler returned to his accustomed place on the Symphony Hall podium last night for the Pension Fund concert at "Pops" and added that Fiedlerian sparkle which has been missing so far this season. Not only did he look extremely well but he also conducted with that special verve which has been his trademark.

For this concert we heard three "Pops" premieres. "Popsorama' is a very slick arrangement of several current 'Hit-Parade' tunes which sound unusually "schmaltzy" decked out in such rich orchestral texture.

The big hit was the take-off of "Let Me Go, Lover." Called 'Let'er Go, Lover" for "Pops" purposes, the piece tells an hilarious love story, replete with a conglomeration of sound effects, through about 1 other familiar titles. Sandwiched between phrases of the original tune are such tunes as "Going Home," "Thinking Tonight of My Blue Eyes," "You Made Me Love You," "Auld Lang Syne," "Dance of the Hours," "Goodbye," and ending triumpantly with the Paramount Newsreel tagline.

"Davy Crockett,' the third of the new novelties, is a fairly straight-forward setting of the ballad. "His Career in Congress" has a kind of "America the Beautiful" majesty about it, and "His War with the Indians" relies rather heavily on pseudo-Indian effects.

Also on the same program was a pleasant little walz dedicated to Mrs. Christian A. Herter entitled "Massachusetts' First Lady's Waltz" composed by the Hon. Vincent Mottola. Spelling Mr. Fiedler for one group on the program was Harry Ellis Dickson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JUN 6 1955

WILLIS PAGE
Conducting Pops Tonight

Circ. 26,246

JUN 7 1955

Davy In Symphonic Form

BOSTON (UP)—Arthur Fiedler was presented a 'coon-skin cap and toy "shootin' arn" last night after conducting the Boston Pops Orchestra in the world premier of a symphonic arrangement of "the Ballad of Davey Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWPORT, R. I.
Independent
Circ. 11,628

JUN 6 1955

Boston Univ. Confers 10 Honorary Degrees

BOSTON (AP) — Boston University yesterday conferred degrees on 2,462 graduates and awarded honorary degrees to 10 distinguished men.

Honorary degrees:

Doctor of laws — Ambassador Abba Eban of Israel, President Nathan M. Pusey of Harvard University, U.S. Sen. John F. Kennedy and Chief Justice Frank R. Kenison of the New Hampshire Supreme Court.

Doctorate in divinity—Methodist Bishops Matthew W. Clair Jr. of St. Louis, Mo., and A. Raymond Grant of Portland, Ore.

Doctor of science — Dr. Joseph Garland, editor of the New England Journal of Medicine.

Doctor of music—Charles Munch, conductor of the Boston Symphony Orchestra.

Doctor in humanities—Arthur A. Schuck of Short Hills, N.J.; chief executive, Boy Scouts of America.

Doctor of science in education—Dean Mark R. Shibles of the University of Maine school of education.

Ambassador Abba Eban told the graduates education needs to deemphasize the study of physical science and concentrate on the study of improving man himself if the world is to maintain peace.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 6 1955

Symphony Violinist Invited by Belgium

Herman Silberman, violinist of the Boston Symphony Orchestra,

Independent
Circ. 27,538

JUN 6 1955

Pops Orchestra Honors Mrs. Herter

BOSTON (UP) —Mrs. Christian A. Herter was dedicated a number Sunday night by the Boston Pops Orchestra.

The governor's wife was honored with the first playing of "Massachusetts First Lady's Waltz" by Judge Vincent Mottola.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 6 1955

Fiedler's Return at the Pops -

Four Novelties at Pension Fund Concert

By Harold Rogers

Arthur Fiedler officially returned to the podium at the Pops last night, but actually his first appearance was Friday evening, when Symphony Hall was taken by Boston University. There were several special things about last night's program, presented for the Boston Symphony Orchestra's pension fund. There were four novelties, and Mineko Sasahara, a diminutive Japanese pianist, played the Rachmaninov Piano Concerto No. 2.

Mr. Fiedler was greeted by a storm of applause and a rising ovation. He conducted the first group with his usual zip, but not always with that certain starch for which he is most noted. This will surely return as he gets into his stride. He gave us Coates's "The Princess Elizabeth" March, Chopin's "Les Sylphides," Johann Strauss's "On the Double Quick," Glinka's Overture to "Russlan and Ludmilla," Gade's "Jalousie," and Tchaikovsky's "Marche Slave."

* * *

After the first selection Mr. Fiedler played a bit of a march while Governor and Mrs. Christian A. Herter and their party entered and went to their table. They were accompanied by Judge Vincent Mottola, who had composed a trifle called the "Massachusetts' First Lady's Waltz," dedicated to Mrs. Herter.

The second portion of the concert, which included Miss Sasahara's performance, was conducted by Harry Ellis Dickson. Mr. Dickson, a member of the first violin section of the orchestra, is the man who has so capably guided the Pops during most of Mr. Fiedler's absence.

The Orientals, of course, are noted for schooling their emotions and for burying them so deep that they seldom come to the surface. Miss Sasahara will no become an authentic interprete of Western music until she learns to allow her emotions to flow freely throug the music. One cannot be reticent with Rachmaninov.

It may be that at present she is too concerned with getting the notes (for some of them were not correct). Thus her traversal was somewhat labored. It wanted buoyancy, sweep, and a singing spirit. Her audience, however, was instant in showing enthusiastic approval and recalled her several times to acknowledge the applause.

* * *

Mr. Fiedler returned for the last portion which included three novelties. The first was "Popsorama," a medley made up of current hits — "Mister Sandman," "Melody of Love," "The Na... Lady of Shady Lane, "... Fountain ... "Let's ... those ... abundan... amplifyi... of these ... "The P... Made ... Oe," "A... of the ... ever," ... Paramo... The l... a medl... of the l... fancy o...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 6 1955

Music in Review

By TUCKER KEISER

Arthur Fiedler returned to his accustomed place on the Symphony Hall podium last night for the Pension Fund concert at "Pops" and added that Fiedlerian sparkle which has been missing so far this season. Not only did he look extremely well but he also conducted with that special verve which has been his trademark.

For this concert we heard three "Pops" premieres. 'Popsorama' is a very slick arrangement of several current 'Hit-Parade' tunes which sound unusually "schmaltzy" decked out in such rich orchestral texture.

The big hit was the take-off of "Let Me Go, Lover." Called 'Let'er Go, Lover" for "Pops" purposes, the piece tells an hilarious love story, replete with a conglomeration of sound effects, through about 1 other familiar titles. Sandwiched between phrases of the original tune are such tunes as "Going Home," "Thinking Tonight of My Blue Eyes," "You Made Me Love You," "Auld Lang Syne," "Dance of the Hours," "Goodbye," and ending triumpantly with the Paramount Newsreel tagline.

"Davy Crockett,' the third of the new novelties, is a fairly straight-forward setting of the ballad. "His Career in Congress" has a kind of "America the Beautiful" majesty about it, and "His War with the Indians" relies rather heavily on pseudo-Indian effects.

Also on the same program was a pleasant little walz dedicated to Mrs. Christian A. Herter entitled "Massachusetts' First Lady's Waltz" composed by the Hon. Vincent Mottola. Spelling Mr. Fiedler for one group on the program was Harry Ellis Dickson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JUN 6 1955

WILLIS PAGE
Conducting Pops Tonight

JUN 7 1955

Mr. and Mrs. John Corbett of Spring street left Friday for Boston to attend the graduation and commencement exercises of Boston University held on Sunday in Boston Gardens, in which their daughter, Elaine, received her Bachelor of Science Degree from the School of Education. They also attended Boston University night at the Pops Concert. They returned home yesterday.

New England News ...
Box 2078, Boston 6 ● RI...
Herald (m)
BOSTON, Mass.
Independent Republi...
Circ. 179,559

THE OPERA

The Pops

By RUDOLPH LUHE

Arthur Fiedler, as sun tanned and as lucky-looking as handsome as ever, came back to the state of Symphony Hall a month late last night due to a recent operation and found one of the greatest tributes a conductor can ever hope to expect: a standing ovation on the part of his capacity audience.

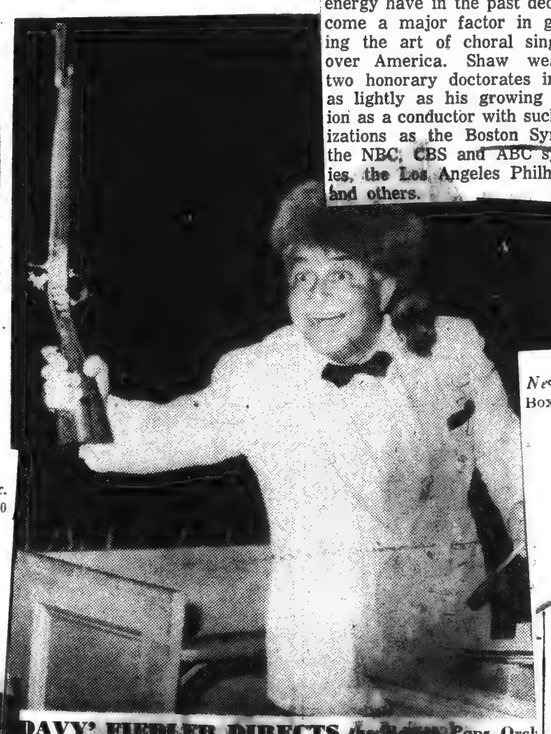
It is no slight to the man who has filled in for him this last month to say that Mr. Fiedler's reappearance gave the occasion a special significance; after all the tradition and personal identification of 26 years of a man's life in so intimate an affair as the Pops is a gripping thing indeed. For no matter how well and how suitably a substitute does, the previous association is the strongest tie. And there is nothing to do but own up to it: Arthur Fiedler, for a generation, has been The Pops—and he still is.

Last night's occasion, which found Governor and Mrs. Herter in the audience along with the Massachusetts Council of Young Republican Clubs, was especially notable for Mr. Fiedler's introduction of three of his unique musical concoctions known far and wide as Fiedler's Follies. These things, which are derived by the conductor and such of his arrangers as Anderson, Bodge, Mason and Hayman, are symphonic commentaries on the popular musical foibles of the day, though they also include such original novelties as well.

The three debutantes were a medley of the year's most endurable hits, ("Mister Sandman," "The Naughty Lady," "Melody of Love," "Tweedle-Dee," etc.), a marvelous parody of "Let Me Go, Lover" and a highly ingenious and very musical development of "Davy Crockett." Called "Let 'Er Go, Lover," the Hayman travesty of the popular tune made it very clear that it was about time the lover was dismissed with a kick in the pants—which he most certainly got. "Davy" on the other hand, found that king of the wild frontier battling the injuns and knocking off the b'ar with both hands tied behind his back to the vast enjoyment of the audience.

Another debutante was a lilting little waltz by Hon. Vincent Mottola, judge of the Boston Municipal Court, called "Massachusetts' First Lady's Waltz." It was dedicated to Mrs. Christian Herter and, as orchestrated by Peter Bodge, went off very well indeed. In the most serious part of the evening, conducted admirably by Harry Ellis Dickson, Mineko Sasahara, an attractive young Japanese pianist, did Rachmaninoff's minor Concerto. She was a little over her depth in it, but disclosed a good deal of talent nonetheless. Willis Paige conducts tonight, Mr. Fiedler appearing intermittently until his convalescence is complete.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
JUN 7 1955



DAVY' FIEDLER DIRECTS the ... Pops Orch... in a spirited performance of you-know-what song, while weari... Crockett coonskin cap and brandishing a 18? "shootin' arn." ... olorful maestro (whose real name is Arthur—honest), was pre... ed with the regalia at Symphony Hall Sunday. He promptly do... he get-up to direct "The Ballad of Davy Crockett." (UP Teleph...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894
JUN 8 1955

10 in Area Attend Young GOP Concert

Ten members of the Greater New Bedford Young Republican Club attended the annual Republican Night concert of the Boston Pops Orchestra in Boston.

Miss Elinor Vander Pol of Fairhaven and William White of Worcester, co-chairman and chairman, respectively, of the Young Republican Club of Massachusetts, escorted Governor and Mrs. Herter into Symphony Hall.

Members of the local club attending were the Misses Denise Harbeck, ... S. Grace, Harriet Solotist, Maynard and Mrs. Edwin Terperry, Clarence Shaw, Hampton Duxbury, Attorney Malcolm Jones and Roy Farnsworth.

DOYLESTOWN, PA.
INTELLIGENCER
Circ. D. 6,066
JUN 8 1955

Robert Shaw Song Group Set to Appear

One of the awaited events in the musical history of Central New Jersey and the Delaware Valley will be the appearance next season of the Robert Shaw Chorale and Orchestra at the Trenton, N.J. War Memorial Building.

The concert will be one of five presented by the Trenton Community Concerts Assn. Mrs. Alex Budson, president of the local concert group, announced that the famous group featuring a company of 42 would appear in Trenton late in January, 1956.

The Trenton Community Concerts series will open in the first of November with another top flight star attraction to be announced soon.

The Robert Shaw Chorale and Orchestra is familiar to thousands via previous concert tours throughout the country. This will mark their first appearance in Trenton and the Delaware Valley area, repeated appearances with such top-flight symphony orchestras as the NBC Symphony under Arturo Toscanini, as well as the long list of recordings they have made for RCA Victor. Their recordings include everything from sacred works like Bach's "St. John Passion" and the "Mass in B Minor" to Christmas carols, art songs, operatic recordings, hymns and standard "pops" like four volumes of "Gems from Sigmund Romberg" and the newly released "With Love From a Chorus", an anthology of popular favorites.

Director of the singing ensemble and the orchestra which accompanies it is one of the brightest stars in America's musical firmament: 38 year old Robert Shaw, a California born dynamo whose widely recognized talent and unflagging energy have in the past decade become a major factor in galvanizing the art of choral singing all over America. Shaw wears his two honorary doctorates in music as lightly as his growing reputation as a conductor with such organizations as the Boston Symphony, the NBC, CBS and ABC symphonies, the Los Angeles Philharmonic and others.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022
JUN 8 1955

KANSAS CITY MO. STAR
JUN 8 1955

By The Way

Time Turns Backward At College Reunions

By JANE MOORE HOWE

Returning to a college reunion is a sentimental journey. The years bring many changes but, during the reunion, time turns backward to carefree undergraduate days.

Mr. and Mrs. Edwin Biltcliffe are driving to Cambridge, Mass., for Ed's 25th Harvard University reunion Sunday, June 16.

Jane Moore Howe

As recognition of Ed's achievements in the world of music (he now is pianist with the Indianapolis Symphony Orchestra) the University has asked him to perform with the Boston Pops Orchestra and Arthur Fiedler when the class takes over Symphony Hall Monday night for Harvard Night at the Boston Pops.

Ed has played with the Pops before and it is, of course, a great satisfaction to make a return engagement with such a reputable organization.

On the Biltcliffes' recent vacation to St. Petersburg, Fla., and Nassau, Ed's beach sunning was interrupted by hours of practice in preparation for his performance.

Dr. William Niles Wishard already has returned from his 30th reunion at the Harvard Medical School. It was May 27 and 28. His daughter, Susan, accompanied him and later they visited women's colleges in the East.

GEORGE L. DENNY leaves Friday for his 55th reunion at Princeton University. Last week end the Dennys' son, George H. Denny of Pasadena, Cal., visited them.

George H. said that his son, Midshipman George L. Denny II, who is attending United States Naval Academy at Annapolis, Md., is off on his summer cruise aboard a converted aircraft carrier. The boys will stop in France, Spain and other European ports.

Young George's ukulele and guitar are aboard too, for the ship's commander is head of entertainment in the Academy and George is on his staff.

Mr. and Mrs. Fisk Landers leave Saturday for the graduation on Tuesday of their son, William Fisk Landers Jr. from Priceton University.

Dick Lugar, who is completing his first year in Oxford University in England, on a Rhoades scholarship in economics, philosophy and political science, will be meeting a trans-Atlantic plane that arrives June 20.

The plane's passengers will include his mother, Mrs. Marvin L. Lugar, his sister, Anne, and his fiancee, Miss Charlene Smeltzer of Detroit.

CHARLENE AND Dick met in Denison University, Granville, O., during undergraduate days when the two were co-presidents of student government.

After a visit at Oxford, the four will motor in a rented British Ford to Scotland, return to London for 10 days, then cross the channel for a motor trip on the continent.

Dick will return to Oxford for his last year and the others will sail for home August 20 aboard the Mauretania.

Vacation will begin for Mrs. Willis C. Adams, her children Wendy, Janie and Pete, and Nick Sinclair, June 13 when they drive off in their station wagon for a month's trip to Mexico.

They will stop at Little Rock and San Antonio before crossing the border for a thorough sightseeing tour. Mr. Adams may join them for part of the trip.

Married 42 Years

Pink peonies and red roses made a picture pretty centerpiece at the 42d wedding anniversary reception Saturday afternoon for Mr. and Mrs. Walter Myers in the home of Mr. and Mrs. Walter Myers Jr.

The Myers' old friends were invited to the party which was given by their children, Judge and Mrs. Joseph N. Myers, Mr. and Mrs. James K. Northam and Mr. and Mrs. Myers Jr.

Ready Girls Arrive

Josephine and Helen Read arrived from Wickenburg, Ariz., last night in their pink station wagon for a visit with their parents, Mr. and Mrs. W. E. Ready.

From today through June 30 the Indianapolis branch of their attractive shop at Wickenburg, the Bustle, will be open in the Marott Hotel. It will be filled with the clothes and accessories

YOUNG REPUBLICANS HONOR GOVERNOR'S LADY

BOSTON — Governor Herter and William W. White (left) of Worcester, chairman of the Massachusetts Council of Young Republican Clubs, look on while Miss Elinor Vanderpol of Fairhaven (second from right) presents Mrs. Christian A. Herter a corsage at Republican Night at the Boston Pops.

[82]

New England News... Box 2078, Boston 6 • Rich...
Herald (m)
BOSTON Mass.
Independent Republic...
Circ. ...59

THE OPERA

The Pops

By RUDOLPH ELIE

Arthur Fiedler, as sun tanned and as lucky as he has ever come of Symphony ... last night gave ... tion and found one of the great... fest tributes a conductor can ever hope to expect: a standing ova... tion on the part of his ... audience.

It is no slight to the man who has filled in for him the ... month to say that Mr. Fiedler's reappearance gave the occasion a special significance; after all the tradition and personal identification of 26 years of a man's life in so intimate an affair as the Pops is a gripping thing indeed. For no matter how well and how suitably, a substitute does, the previous association is the strongest tie. And there is nothing to do but own up to it: Arthur Fiedler, for a generation, has been The Pops—and he still is.

Last night's occasion, which found Governor and Mrs. Herter in the audience along with the Massachusetts Council of Young Republican Clubs, was especially notable for Mr. Fiedler's introduction of three of his unique musical concoctions known far and wide as Fiedler's Follies. These things, which are derived by the conductor and such of his arrangers as Anderson, Bodge, Mason and Hayman, are symphonic commentaries on the popular musical foibles of the day, though they also include such original novelties as well.

The three debutantes were a medley of the year's most endurable hits, ("Mister Sandman," "The Naughty Lady," "Melody of Love," "Tweedle-Dee," etc.), a marvelous parody of "Let Me Go, Lover" and a highly ingenious and very musical development of "Davy Crockett." Called "Let 'Er Go, Lover," the Hayman travesty of the popular tune made it very clear that it was about time the lover was dismissed with a kick in the pants—which he most certainly got. "Davy" on the other hand, found that king of the wild frontier battling the injuns and knocking off the b'ar with both hands tied behind his back to the vast enjoyment of the audience.

Another debutante was a lilting little waltz by Hon. Vincent Mottola, judge of the Boston Municipal Court, called "Massachusetts' First Lady's Waltz." It was dedicated to Mrs. Christian Herter and, as orchestrated by Peter Bodge, went off very well indeed. In the most serious part of the evening, conducted admirably by Harry Ellis Dickson, Mineko Sasahara, an attractive young Japanese pianist, did Rachmaninoff's minor Concerto. She was a little over her depth in it, but disclosed a good deal of talent nonetheless. Willis Paige conducts tonight, Mr. Fiedler appearing intermittently until his convalescence is complete.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 58,894
JUN 8 1955

10 in Area Attend Young GOP Concert

Ten members of the Greater New Bedford Young Republican Club attended the annual Republican Night concert of the Boston Pops Orchestra in Boston.

Miss Elinor Vander Pol of Fairhaven and William White of Worcester, co-chairman and chairman, respectively, of the Young Republican Club of Massachusetts, escorted Governor and Mrs. Herter into Symphony Hall.

Members of the local club attending were the Misses Denise Harbeck, Joan S. Chace, Harriet Solotist, Maxine and Mrs. Edwin Terperry, Ch... Shaw, Hampton Duxbury, ... Attorney Malcolm Jones and Roy Farnsworth.

DOYLESTOWN, PA.
INTELLIGENCER
Circ. D. 6,066
JUN 8 1955

Robert Shaw Song Group Set to Appear

One of the awaited events in the musical history of Central New Jersey and the Delaware Valley will be the appearance next season of the Robert Shaw Chorale and Orchestra at the Trenton, N.J. War Memorial Building.

The concert will be one of five presented by the Trenton Community Concerts Assn. Mrs. Alex Budson, president of the local concert group, announced that the famous group featuring a company of 42 would appear in Trenton late in January, 1956.

The Trenton Community Concerts series will open in the first of November with another top flight star attraction to be announced soon.

The Robert Shaw Chorale and Orchestra is familiar to thousands via previous concert tours throughout the country. This will mark their first appearance in Trenton and the Delaware Valley area, repeated appearances with such top-flight symphony orchestras as the NBC Symphony under Arturo Toscanini, as well as the long list of recordings they have made for RCA Victor. Their recordings include everything from sacred works like Bach's "St. John Passion" and the "Mass in B Minor" to Christmas carols, art songs, operatic recordings, hymns and standard "pops" like four volumes of [illegible] from Sigmund Rom[illegible]

The return of the four[illegible]
civilian prisoners as well ar[illegible]
us 11 other fliers and a si[illegible]
munists owed us these m[illegible]
of gratitude to Red China[illegible]
But we as a nation cannot r[illegible]
...how free and reunited wit[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
JUN 7 1955

DAVY' FIEDLER DIRECTS the Boston Pops Orchestra in a spirited performance of you-know-what song, while wearing a Crockett coonskin cap and brandishing a 1[illegible] "shootin' arn." The colorful maestro (whose real name is Arthur—honest), was presented with the regalia at Symphony Hall Sunday. He promptly donned the get-up to direct "The Ballad of Davy Crockett." *(UP Telephoto)*

By The Way

Time Turns Backward At College Reunions

By JANE MOORE HOWE

Returning for a college reunion is a sentimental journey. The years bring many changes but, during the reunion, time turns backward to carefree undergraduate days.

Mr. and Mrs. Edwin Biltcliffe are driving to Cambridge, Mass., for Ed's 25th Harvard University reunion Sunday, June 16.

Jane Moore Howe

As recognition of Ed's achievements in the world of music (he now is pianist with the Indianapolis Symphony Orchestra) the University has asked him to perform with the Boston Pops Orchestra and Arthur Fiedler when the class takes over Symphony Hall Monday night for Harvard Night at the Boston Pops.

Ed has played with the Pops before and it is, of course, a great satisfaction to make a return engagement with such a reputable organization.

On the Biltcliffes' recent vacation to St. Petersburg, Fla., and Nassau, Ed's beach sunning was interrupted by hours of practice in preparation for his performance.

Dr. William Niles Wishard already has returned from his 30th reunion at the Harvard Medical School. It was May 27 and 28. His daughter, Susan, accompanied him and later they visited women's colleges in the East.

GEORGE L. DENNY leaves Friday for his 55th reunion at Princeton University. Last week end the Dennys' son, George H. Denny of Pasadena, Cal., visited them.

George H. said that his son, Midshipman George L. Denny II, who is attending United States Naval Academy at Annapolis, Md., is off on his summer cruise aboard a converted aircraft carrier. The boys will stop in France, Spain and other European ports.

Young George's ukulele and guitar are aboard too, for the ship's commander is head of entertainment in the Academy and George is on his staff.

Mr. and Mrs. Fisk Landers leave Saturday for the graduation on Tuesday of their son, William Fisk Landers Jr. from Priceton University.

Dick Lugar, who is completing his first year in Oxford University in England, on a Rhoades scholarship in economics, philosophy and political science, will be meeting a trans-Atlantic plane that arrives June 20.

The plane's passengers will include his mother, Mrs. Marvin L. Lugar, his sister, Anne, and his fiancee, Miss Charlene Smeltzer of Detroit.

CHARLENE AND Dick met in Denison University, Granville, O., during undergraduate days when the two were co-presidents of student government.

After a visit at Oxford, the four will motor in a rented British Ford to Scotland, return to London for 10 days, then cross the channel for a motor trip on the continent.

Dick will return to Oxford for his last year and the others will sail for home August 20 aboard the Mauretania.

Vacation will begin for Mrs. Willis C. Adams, her children Wendy, Janie and Pete, and Nick Sinclair, June 13 when they drive off in their station wagon for a month's trip to Mexico.

They will stop at Little Rock and San Antonio before crossing the border for a thorough sightseeing tour. Mr. Adams may join them for part of the trip.

Married 42 Years

Pink peonies and red roses made a picture pretty centerpiece at the 42d wedding anniversary reception Saturday afternoon for Mr. and Mrs. Walter Myers in the home of Mr. and Mrs. Walter Myers Jr.

The Myers' old friends were invited to the party which was given by their children, Judge and Mrs. Joseph N. Myers, Mr. and Mrs. James K. Northam and Mr. and Mrs. Myers Jr.

Ready Girls Arrive

Josephine and Helen Read arrived from Wickenburg, Ariz., last night in their pink station wagon for a visit with their parents, Mr. and Mrs. W. E. Ready.

From today through June 30 the Indianapolis branch of their attractive shop at Wickenburg, the Bustle, will be open in the Marott Hotel. It will be filled with the clothes and accessories

KANSAS CITY, MO. STAR
JUN 8 1955

...ncy, Inc.
...900

YOUNG REPUBLICANS HONOR GOVERNOR'S LADY

BOSTON — Governor Herter and William W. White (left) of Worcester, chairman of the Massachusetts Council of Young Republican Clubs, look on while Miss Elinor Vanderpol of Fairhaven (second from right) presents Mrs. Christian A. Herter a corsage at Republican Night at the Boston Pops.

[82]

INDIANAPOLIS, IND.
TIMES
Circ. D. 97,994 - S. 94,745
JUN 8 1955

Henry Butler

Mr. Butler

PARTIES always are fascinating. And when you see a smooth, professional shindy in a hotel or club, you may wonder how it's put together so efficiently.

Standing aside and watching it is almost as much fun as savoring the fancy food or guzzling the free drinks.

After a handsome cocktail party at the Marott recently, I thought I'd ask Charles Watson, the hotel's calm, unflurried director, just what went into the event.

How does a party like that happen? What's involved, and how much does it cost the party-giver?

Mention of names might prove embarrassing, since I'm introducing statistics.

THIS WAS something real smooth. The gal with me and I went into the Mirror Room still wearing our raincoats. A very courteous waiter said, "Can't I hang those up for you?" and took them to a hatrack across the hall.

We went through the usual greetings, and then were invited to case the bar and chow table. This latter was a 20-foot long deal, handsomely set with linen, chafing dishes, flowers, silver.

In the oldtime sense of a tired word, the food was elegant. Hot hors d'oeuvres consisted of meat balls simmering in tomato sauce, chicken livers wrapped in bacon, and fried shrimp.

Cold "horse doovers" consisted of sardines buckled with strips of pimiento to rectangles of bread, looking like pocket-size versions of the stuffed bass over a country club mantel. Also canapes of liver paste and other delectable goo.

Not to mention cold shrimp in a big punch bowl made of ice with elaborate ornamental clusters of carrot strips and whatnot frozen into the thick rim. This handsome gimmick comes from Polar Ice Co. and costs around $13.50.

I saw that detail on the work sheet Mr. Watson showed me. As soon as the party is booked and all arrangements decided (Miss Mildred Surber and Miss Emma Garwood help Mr. W. with such arrangements), a work sheet is made out in eight copies.

IT GOES to the chef, cook, pantry, purchasing, accounting and other departments concerned. No hurry, no fuss. This party was to be for 30 to 40, though actually I think a lot more turned up.

So the work sheet, which, Charley told me, normally allows about 10 per cent leeway for unexpected arrivals, specified 10 dozen cold hors d'oeuvres at $2.50 a dozen and ditto hot, at $3.50.

The World's a Stage

There's 60 bucks. Plus another $60 for "miscellaneous." Plus $65 for music (very attractive gal trio of fiddle, accordion and bass) and $20 for flowers. Plus $161 for bar.

As I figure, with a couple of other items on that work sheet, the total cost to the hosts ran close to $400.

For this particular party, Charley told me, they didn't charge rent for the Mirror Room. Usually that runs around $75, he said. For weddings and such.

You can build your own wedding party from then on up, with punch starting at $2.50 a gallon. "We can also mix a punch at $20 a gallon," Charley said. "That's the champagne type."

After talking with Charley last Friday, I had an appointment with Michael Bowles, the Indiana University band director I wrote about here May 24.

MR. BOWLES is conducting a benefit performance of the Boston Pops Orchestra Friday evening in Boston's Symphony Hall for an Irish fraternal organization.

"I managed to talk them out of 'Mother Machree' and 'Victor Herbert favorites," he said.

"But they still wanted variations on 'The Irish Washerwoman.' I looked it up in the books, and would you believe it, it's not an Irish tune originally. It's English.

"That fixed it, but good," he concluded.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JUN 8 1955

SOCIETY: Friday Night Pops Bought Out by Eire Society

By MARJORIE W. SHERMAN

Sold out is Friday's Pops at Symphony Hall, annual Night at Pops of the Eire Society, whose president is Paul E. Tierney. The society has the entire house of more than 1100 seats, and a special program of Irish music is in store, with Michael Bowles, former director of the New Zealand Symphony Orchestra, as guest conductor.

Irish Consul in Boston, Joseph Shields and Mayor Hynes are among the guests of honor, and the large committee working with Mr. Tierney includes Mrs. Tierney, Mrs. James McElwee, John McGrail, Martin O'Malley, Mrs. William A. Graham, Peter O'Flaherty, Joseph Gannon, Charles Lynch, Miss Frances Fox, Miss Rose Acton, Miss Catherine O'Dea, Miss Catherine Madden, Miss Ruth Paine, Miss Mary Hickey, Miss Mary Sullivan, Linehan O'Connell and John J. Devlin.

Other Pops nights on this season's calendar include the New England Conservatory of Music on Saturday, for which F. Otis Drayton is chairman, the Harvard Class of 1930, on Monday, for their 25th reunion, with Richard H. Barbour chairman, and the Harvard class of 1925, for its 30th reunion, on Tuesday.

A 4 O'CLOCK wedding in the Little Church of the First Parish in Milton is planned by Miss Helen Rodgers Burgin and David Charles Drummond Rogers for this Saturday. A reception will follow at the Milton home of the bride's parents, Mr. and Mrs. C. Rodgers Burgin. After a wedding trip to Canada, Mr. Rogers, who is the son of Prof. and Mrs. Eric M. Rogers of Princeton, N. J., and his bride will live in Cambridge while he completes his studies at the Harvard School of Business Administration. A member of the Vincent Club, the bride-to-be is a graduate of Milton Academy and Bennington College. Mr. Rogers

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Free Press
PEPPERELL, Mass.
Weekly Republican
Circ. 1000
JUN 9 1955

Realtors Will Attend Boston Pop Concert

Pepperell — The Northern Worcester County Board of Realtors met on Monday evening at the Old Mill Tea Room, Westminster for its final meeting of the season.

After a social hour and dinner, a panel discussion was conducted by Roger Foster of Fitchburg, this being education month.

The Boston Pops concert June 20 will be Realtor's Pops night, with one half of the floor being reserved for realtors, their families and friends. Mrs. Sophie Tierney of Townsend street, secretary of the board, will take care of local ticket distribution.

The Realtor's convention is to be held at the Equinox House, Manchester, Vt., from June 22 to 25.

Friday Night Pops Bought Out by Eire Society

ARJORIE W. SHERMAN

Pops at Irish Consul in Boston, Joseph Night at Shields and Mayor Hynes are y, whose among the guests of honor, and the large committee working with

Eleanora Sears, mounted on her horses.

Capt T. Fred Marsman, director of riding at Dana Hall Schools will give an exhibition of dressage riding in Ring 1 at 2:30 p. m.

hibitors are l T. Clark, " won the at the Ded- May 30, and Smith Jr., erlark" won 1954. Other Mrs. Stephen . H. R. Frue- fall Jr., Mrs. . and Mrs. Mr. and Mrs. rfield Acad- Miss Harriet rill be their Miss Elenora Gardner F. ie Winthrop, m Potter Jr., as, Miss Betty Cote, Mr. and iske, Mr. and aw, Mrs. Rus- ry S. Midden- R. H. Read, ll, Mrs. Fran- Joseph Welch Storey, Mr. Miss Honora er Felton and and Millwood

(Bachrach)

A JULY WEDDING is planned by Miss Dorothy G. Fraser, daughter of Mr. and Mrs. F. Lester Fraser of Wellesley, to Victor G. Pesek of New York, son of the late Mr. and Mrs. Frank Pesek of Prague. She graduated from Mt. Trinity Academy and Regis College, and her fiance is a graduate of M. I. T.

dants. Ushers mphotheatrof of Africa, who is Monica, Calif., Francis Cahouet Lee of Wood- and McClintock Robert T. Paine

Ann Haywood, and Mrs. Donald ice Vose) of De- Grandparents are Charles Marsden Arthur Vose of

450 entries have ed for Milwood's Saturday at mingham, when how will bring all the New Eng-

he afternoon will contest to demon- or Program ride Foltenyi and Capt riders for Miss

[83]

INDIANAPOLIS, IND.
TIMES
Circ. D. 97,994 - S. 94,745
JUN 8 1955

Henry Butler

Mr. Butler

PARTIES always are fascinating. And when you see a smooth, professional shindy in a hotel or club, you may wonder how it's put together so efficiently.

Standing aside and watching it is almost as much fun as savoring the fancy food or guzzling the free drinks.

After a handsome cocktail party at the Marott recently, I thought I'd ask Charles Watson, the hotel's calm, unflurried director, just what went into the event.

How does a party like that happen? What's involved, and how much does it cost the party-giver?

Mention of names might prove embarrassing, since I'm introducing statistics.

THIS WAS something real smooth. The gal with me and I went into the Mirror Room still wearing our raincoats. A very courteous waiter said, "Can't I hang those up for you?" and took them to a hatrack across the hall.

We went through the usual greetings, and then were invited to case the bar and chow table. This latter was a 20-foot long deal, handsomely set with linen, chafing dishes, flowers, silver.

In the oldtime sense of a tired word, the food was elegant. Hot hors d'oeuvres consisted of meat balls simmering in tomato sauce, chicken livers wrapped in bacon, and fried shrimp.

Cold "horse doovers" consisted of sardines buckled with strips of pimiento to rectangles of bread, looking like pocket-size versions of the stuffed bass over a country club mantel. Also canapes of liver paste and other delectable goo.

Not to mention cold shrimp in a big punch bowl made of ice with elaborate ornamental clusters of carrot strips and whatnot frozen into the thick rim. This handsome gimmick comes from Polar Ice Co. and costs around $13.50.

I saw that detail on the work sheet Mr. Watson showed me. As soon as the party is booked and all arrangements decided (Miss Mildred Surber and Miss Emma Garwood help Mr. W. with such arrangements), a work sheet is made out in eight copies.

IT GOES to the chef, cook, pantry, purchasing, accounting and other departments oncerned. No hurry, no fuss. This party as to be for 30 to 40, though actually I ink a lot more turned up.

So the work sheet, which, Charley told me, normally allows about 10 per cent leeway for unexpected arrivals, specified 10 dozen cold hors d'oeuvres at $2.50 a dozen and ditto hot, at $3.50.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Free Press
PEPPERELL, Mass.
Weekly Republican
Circ. 1000
JUN 9 1955

Realtors Will Attend Boston Pop Concert

Pepperell — The Northern Worcester County Board of Realtors met on Monday evening at the Old Mill Tea Room, Westminster for its final meeting of the season.

After a social hour and dinner, a panel discussion was conducted by Roger Foster of Fitchburg, this being education month.

The Boston Pops concert June 20 will be Realtor's Pops night, with one half of the floor being reserved for realtors, their families and friends. Mrs. Sophie Tierney of Townsend street, secretary of the board, will take care of local ticket distribution.

The Realtor's convention is to be held at the Equinox House, Manchester, Vt., from June 22 to 25.

Bond Market

NEW YORK, June 7 (AP)—Following is a complete list of bond transactions on the New York Stock Exchange today:

CORPORATION BONDS

Sales In $1,000 | High | Low | Last | Chg.

...on The
...p in the
...s not an

...oncluded.

Circ. 154,241
JUN 8 1955

SOCIETY: Friday Night Pops Bought Out by Eire Society

By MARJORIE W. SHERMAN

Sold out is Friday's Pops at Symphony Hall, annual Night at Pops of the Eire Society, whose president is Paul E. Tierney. The society has the entire house of more than 1100 seats, and a special program of Irish music is in store, with Michael Bowles, former director of the New Zealand Symphony Orchestra, as guest conductor.

Irish Consul in Boston, Joseph Shields and Mayor Hynes are among the guests of honor, and the large committee working with Mr. Tierney includes Mrs. Tierney, Mrs. James McElwee, John McGrail, Martin O'Malley, Mrs. William A. Graham, Peter O'Flaherty, Joseph Gannon, Charles Lynch, Miss Frances Fox, Miss Rose Acton, Miss Catherine O'Dea, Miss Catherine Madden, Miss Ruth Paine, Miss Mary Hickey, Miss Mary Sullivan, Linehan O'Connell and John J. Devlin.

Other Pops nights on this season's calendar include the New England Conservatory of Music on Saturday, for which F. Otis Drayton is chairman, the Harvard Class of 1930, on Monday, for their 25th reunion, with Richard H. Barbour chairman, and the Harvard class of 1925, for its 30th reunion, on Tuesday.

A 4 O'CLOCK wedding in the Little Church of the First Parish in Milton is planned by Miss Helen Rodgers Burgin and David Charles Drummond Rogers for this Saturday. A reception will follow at the Milton home of the bride's parents, Mr. and Mrs. C. Rodgers Burgin. After a wedding trip to Canada, Mr. Rogers, who is the son of Prof. and Mrs. Eric M. Rogers of Princeton, N. J., and his bride will live in Cambridge while he completes his studies at the Harvard School of Business Administration. A member of the Vincent Club, the bride-to-be is a graduate of Milton Academy and Bennington College. Mr. Rogers sister's only attendants. Ushers will be Lt Erik Amphotheatrof of the Union of South Africa, who is here from Santa Monica, Calif., for the wedding; Francis Cahouet of Milton, Elisha Lee of Woodstock, Vt., Copeland McClintock of Princeton and Robert T. Paine 3d of Cambridge.

A DAUGHTER, Ann Haywood, was born to Mr. and Mrs. Donald Marsden (Constance Vose) of Detroit on May 28. Grandparents are Mr. and Mrs. Charles Marsden and Mr. and Mrs. Arthur Vose of Milton.

MORE THAN 450 entries have already been listed for Milwood's annual Horse Show Saturday at Raceland in Framingham, when the big all-day show will bring competition from all the New England hunts.

A feature of the afternoon will be an exhibition contest to demonstrate the Senior Program ride between Gabor Foltenyi and Capt B de Nenethy, riders for Miss Eleanora Sears, mounted on her horses.

Capt T. Fred Marsman, director of riding at Dana Hall Schools will give an exhibition of dressage riding in Ring 1 at 2:30 p. m.

Among the many exhibitors are Mr. and Mrs. Nathaniel T. Clark, whose horse "Hickory" won the Hunter Championship at the Dedham Horse Show on May 30, and Mr. and Mrs. E. O. Smith Jr., whose horse "Thunderlark" won the championship in 1954. Other senior exhibitors are: Mrs. Stephen R. Casey, Mr. and Mrs. H. R. Fruehauf, Mrs. Henry S. Hall Jr., Mrs. Kenneth Howes, Mr. and Mrs. Winthrop Pyemont, Mr. and Mrs. graduated from Deerfield Academy and Harvard. Miss Harriet and Jane Burgin will be their Charles G. Rice, Miss Elenora Sears, Mr. and Mrs. Gardner F. Stone, Mrs. Frederic Winthrop. Mr. and Mrs. William Potter Jr., Mrs. E. Emerson Evans, Miss Betty Dumaine, Ralph E. Cote, Mr. and Mrs. Gardiner H. Fiske, Mr. and Mrs. Gordon Greenlaw, Mrs. Russell Howell, Mr. Harry S. Middendorf, Mrs. Kenneth R. H. Read, Miss Susan Saltonstall, Mrs. Francis P. Sears, Mrs. Joseph Welch Jr., Mrs. Richard C. Storey, Mr. David J. Delaney Jr., Miss Honora Haynes, Miss Jennifer Felton and the Myopia, Norfolk and Millwood Hunt Teams.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise
MAYNARD, Mass.
Weekly
Comb. Circ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Beacon
MAYNARD
Weekly
Circ. 1,887

JUN 9 1955

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

mittee, superintendent of schools, high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

raduates
vities On
s Week

With Graduation 12th, In George um At 3 O'clock

ates of award were made to a Armbur in metalwork for die-stock, and in woodwork his cobbler's bench, and one Thomas Duggan in woodwork his TV chair. Since this an- competition is entered by ustrial arts classes from the re state, the Maynard boys deserving of praise for their accomplishment in crafts- nship.

aseball letters were present- o Donald Torppa, James Dug- , Peter Wilson, Lawrence oks, Raymond Melanson, Rob Kane, Philip Williams, David tty, Richard Martino, John levich, Richard Carleton, nes Luker, Richard Jones and ymond Weaving.

The members of the Girls' ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Telegram-News (e)
LYNN, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
News (e)
SALEM, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Herald (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Traveler (e)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
American (e)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 9 1955

Symphony Seat Given To Friend

His seat at the seasonal concerts of the Boston Symphony Orchestra is given to Helen Field Parker of Brookline, by the will of Fred M. Woodard of 17 Sachem Street, Lynn, which was recorded in the Registry of Probate in Salem yesterday. The value of the estate was not estimated.

The testament, signed Oct. 21, 1954, bequeathed $1000 to the First Universalist Church of Lynn, Household furniture and other tangible person property are bequeathed to Kenneth Robertson, Sr., and Mrs. Irene Robertson of Towson, Md.

Gifts of $5000 each are directed to Pearl Starbird of Boston, Virginia Whitney of Fort Lauderdale, Fla., Kenneth Robertson, Jr., and Helen Field Parker. Knights Templar regalia is given to Olivet Commandary of Lynn.

Residue of the estate is divided among Marlene Robertson, Linda Robertson, Kenenth Robertson, Sr., Kenneth Robertson, Jr., and Irene Robertson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

N. E. Conservatory Commencement Week

Saturday night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th Commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto. The New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

Everyone is welcome to join in and tickets may be purchased in the Treasurer's Office at the Town Hall. Barbara Corbett and Shelia Curtin of the Assessor's Dept. are co-chairmen of the event.

Crocke... virtuoso trumpeter of the ...ston Pops, will be featured at Old Timers' Night Saturday, June 8.

...Davy Crockett" shoes. Coonskin hats have touched off the biggest run on raccoons since the giddy 1920's; coon tails once selling for 25 cents a pound have sky-rocketed to 5 bucks a pound. In some stores, Davy Crockett accounts for 10% of all children's wear (even little girls' underclothes are as worn by Crockett). In Beverly Hills, startled Furrier Al Teitelbaum told Time correspondent Ezra Goodman that a movie matron had handed him a mink stole and ordered it cut into "coonskin" caps for her two sons. Yessir, it looks like Davy Crockett is even bigger than Mickey Mouse.

Well, this is the big weekend for the kiddies and also for the grownups. Tomorrow night at Morton Field will be unveiled the greatest, the most stupendous, the most lavish carnival ever set up to fascinate and entertain the public. And on Saturday the festivities will be in full blast all afternoon and until close to midnight. There will be the usual midway with its opportunities for fun and frolic. There will be pony rides, ferris wheel, merry-go-round, games of fortune and hundreds of other exciting things to make the affair merry. It's the annual Legion Carnival so Hurry, Hurry, Hurry. Step down and see JoJo, the dog-faced boy. He walks, he talks, he rides a bicycle. He crawls upon his belly like a reptile. At the tender age of seven he devoured both his mother and his father, thereby rendering himself an orphan. Yessir, you can't afford to miss the great annual jamboree at Morton Field tomorrow night and Saturday afternoon and evening. A brand new Plymouth Sedan will be given away at the close of the shindig on Saturday.

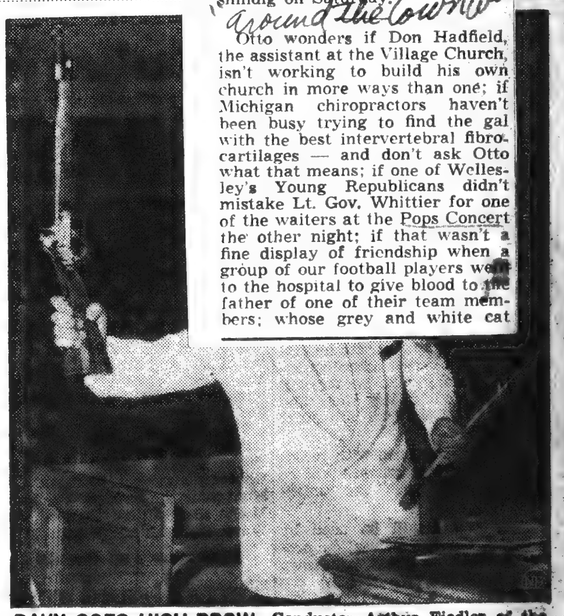
Around the Town

Otto wonders if Don Hadfield, the assistant at the Village Church, isn't working to build his own church in more ways than one; if Michigan chiropractors haven't been busy trying to find the gal with the best intervertebral fibrocartilages — and don't ask Otto what that means; if one of Wellesley's Young Republicans didn't mistake Lt. Gov. Whittier for one of the waiters at the Pops Concert the other night; if that wasn't a fine display of friendship when a group of our football players went to the hospital to give blood to the father of one of their team members; whose grey and white cat

New England Newsclip Ag...
Box 2078, Boston 6 ● RIchm...
Sun (e)
ATTLEBORO, M...

New England Newsclip A...
Box 2078, Boston 6 ● RIchm...
News-Times (...
DANBURY, Co...
Independent
Circ. 15,916

JUN 9 1955



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

[84]

Maynard Graduates Hold Festivities On Senior Class Week

Activities Conclude With Graduation Exercises On June 12th, In George Washington Auditorium At 3 O'clock

Maynard — This is Senior Week at Maynard high school. On Monday, the entire Senior class, accompanied by Miss O'Brien, Miss Farina, Mr. Mattioli and Mr. DeRosa of the high school faculty, enjoyed a day's outing at Nantasket Beach. The weather man cooperated in making this bus-boat trio a memorable event in the lives of the Seniors.

On Wednesday evening, the Senior banquet and Class Night festivities were held in the George Washington Auditorium, under the supervision of Albert Lerer, principal and Miss Elizabeth O'Brien, Senior class advisor. The Senior class president, Peter Wilson, gave the address of welcome to the students and invited guests—the school committee, superintendent of schools high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two certificates of award were made to Dana Armbur in metalwork for his die-stock, and in woodwork for his cobbler's bench, and one to Thomas Duggan in woodwork for his TV chair. Since this annual competition is entered by industrial arts classes from the entire state, the Maynard boys are deserving of praise for their fine accomplishment in craftsmanship.

Baseball letters were presented to Donald Torppa, James Duggan, Peter Wilson, Lawrence Brooks, Raymond Melanson, Robert Kane, Philip Williams, David Crotty, Richard Martino, John Kulevich, Richard Carleton, James Luker, Richard Jones and Raymond Weaving.

The members of the Girls' Field Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

Weekly Independent
Circ. 4,665

JUN 9 1955

Town Hall Associates Will Sponsor Night At Boston "Pops"

047

The Town Hall Associates will sponsor the first Watertown night at the Boston "Pops" in Symphony Hall on Thursday evening, June 23 at 8:30 p.m.

Many of the town's personnel are interested in this affair and it looks as though the official town families will be well represented. With Arthur Fiedler back, a fine musical evening is promised.

Everyone is welcome to join in and tickets may be purchased in the Treasurer's Office at the Town Hall. Barbara Corbett and Shelia Curtin of the Assessor's Dept. are co-chairmen of the event.

ARMA... virtuoso trumpeter of the ...ton Pops, will be featured at Old Timers' Night Saturday, June 8.

Crocke... prover... of unwa... years, t... by calli...

Davy Crockett" shoes. Coonskin hats have touched off the biggest run on raccoons since the giddy 1920's; coon tails once selling for 25 cents a pound have sky-rocketed to 5 bucks a pound. In some stores, Davy Crockett accounts for 10% of all children's wear (even little girls' underclothes are as worn by Crockett). In Beverly Hills, startled Furrier Al Teitelbaum told Time correspondent Ezra Goodman that a movie matron had handed him a mink stole and ordered it cut into "coonskin" caps for her two sons. Yessir, it looks like Davy Crockett is even bigger than Mickey Mouse.

Well, this is the big weekend for the kiddies and also for the grown-ups. Tomorrow night at Morton Field will be unveiled the greatest, the most stupendous, the most lavish carnival ever set up to fascinate and entertain the public. And on Saturday the festivities will be in full blast all afternoon and until close to midnight. There will be the usual midway with its opportunities for fun and frolic. There will be pony rides, ferris wheel, merry-go-round, games of fortune and hundreds of other exciting things to make the affair merry. It's the annual Legion Carnival so Hurry, Hurry, Hurry. Step down and see JoJo, the dog-faced boy. He walks, he talks, he rides a bicycle. He crawls upon his belly like a reptile. At the tender age of seven he devoured both his mother and his father, thereby rendering himself an orphan. Yessir, you can't afford to miss the great annual jamboree at Morton Field tomorrow night and Saturday afternoon and evening. A brand new Plymouth Sedan will be given away at the close of the shindig on Saturday.

Woman Willed Symphony Seat

A Brookline widow is assured a seat at the seasonal concerts of the Boston Symphony Orchestra through the thoughtfulness of a Lynn shoe machinery expert who provided in his will that she be given the use of his chair on Saturday evenings, C-31, first balcony, right.

Mrs. Helen Field Parker was the beneficiary of the unusual bequest under terms of the will of Fred M. Woodward, 74, formerly of Sachem ter.

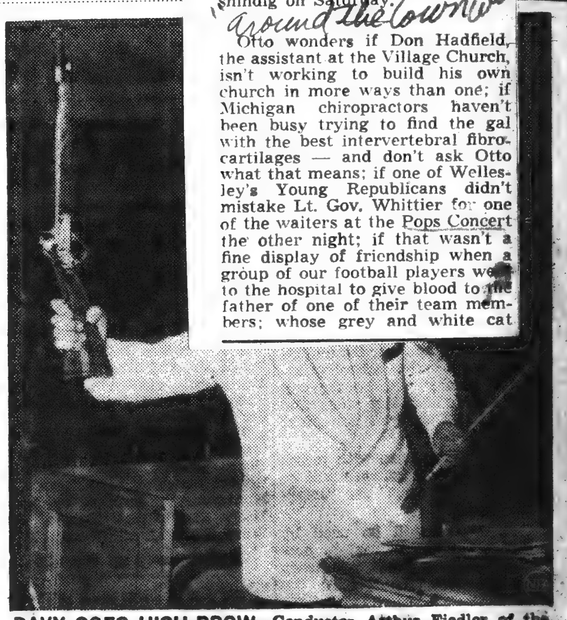
The will was recorded in Essex Probate Court.

Independent
Circ. 185,401

New England Newsclip Ag
Box 2078, Boston 6 • RIchm
Sun (e)
ATTLEBORO, M
New England Newsclip A
Box 2078, Boston 6 • RIchm
News-Times (
DANBURY, Co
Independent
Circ. 15,916
9 1955

around the towns

Otto wonders if Don Hadfield, the assistant at the Village Church, isn't working to build his own church in more ways than one; if Michigan chiropractors haven't been busy trying to find the gal with the best intervertebral fibrocartilages — and don't ask Otto what that means; if one of Wellesley's Young Republicans didn't mistake Lt. Gov. Whittier for one of the waiters at the Pops Concert the other night; if that wasn't a fine display of friendship when a group of our football players went to the hospital to give blood to the father of one of their team members; whose grey and white cat



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

[84]

New England Newsclip Agency Inc.
Box 2078, Boston 6 ● Richmond 2-7100

Enterprise
MAYNARD, Mass.
Weekly Ind. Rep
Comb. Circ. 7,5[illegible]

New England Newsclip Agency
Box 2078, Boston 6 ● RIchmond 2-7100

Beacon
MAYNARD
Weekly In
Circ. 1,887

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

Society

[illegible] committee, superintendent of [illegible] high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two certi[illegible]

raduates vities On s Week

With Graduation 12th, In George um At 3 O'clock

[illegible]ates of award were made to [illegible]a Armbur in metalwork for [illegible]die-stock, and in woodwork [illegible]his cobbler's bench, and one [illegible]homas Duggan in woodwork [illegible]his TV chair. Since this an[illegible] competition is entered by [illegible]istrial arts classes from the [illegible]re state, the Maynard boys [illegible] deserving of praise for their [illegible] accomplishment in crafts[illegible]ship.

[illegible]aseball letters were presented [illegible]o Donald Torppa, James Dug[illegible], Peter Wilson, Lawrence [illegible]oks, Raymond Melanson, Rob [illegible] Kane, Philip Williams, David [illegible]tty, Richard Martino, John [illegible]levich, Richard Carleton, [illegible]nes Luker, Richard Jones and [illegible]ymond Weaving.

The members of the Girls' [illegible]ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

Independent Republican
Circ. 196,593

JUN 1 0 1955

A Lynn shoe machinery expert has willed a seat at the Boston Symphony to a Brookline woman. The document was filed in SALEM Probate Court. Fred M. Woodard of Sachem Ter., directed that Mrs. Helen F. Parker, a widow, be given "my seat at the seasonal concerts of the Boston Symphony Orchestra . . . for Saturday evenings." He made more than $20,000 in bequests to relatives and friends in the will.

[illegible]31 in the first balcony, ure[illegible] Saturday evenings." Sup[illegible] More than $20,000 in bec[illegible]tra[illegible] relatives and friends a[illegible]and [illegible]ded in the will, which [illegible]Irish [illegible]ed last Oct. 21 and [illegible]Thre[illegible] [illegible]inates the National S[illegible]tered [illegible] Bank of Boston as exe[illegible]aria[illegible] estimate of the value [illegible]Mav[illegible] te was given, and the [illegible]Killa[illegible] after specific bequests [illegible]apoli[illegible] [illegible]d to Mr. and Mrs. Ke[illegible]cess[illegible] rtson,, Sr, and famil[illegible]Suite[illegible] on, Md. "Mar[illegible] on t[illegible] The [illegible] ever

[illegible]isehold [illegible]enneth [illegible] wife, [illegible]both of Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

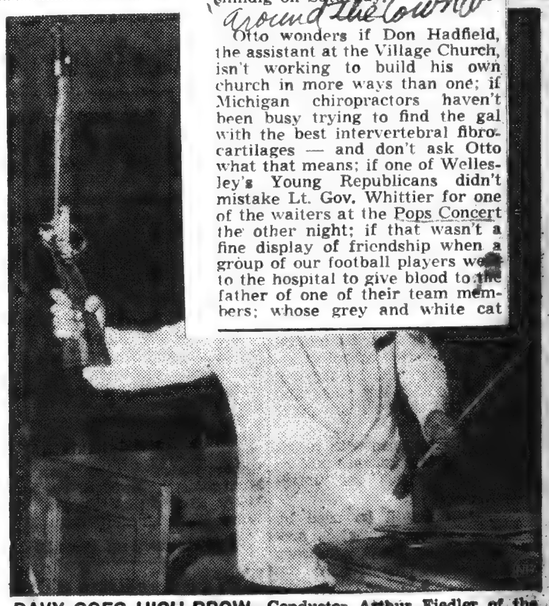
Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

New England Newsclip Agency
Box 2078, Boston 6 ● RIchmond 2-7100

Sun (e)
ATTLEBORO, M[illegible]

New England Newsclip Agency
Box 2078, Boston 6 ● RIchmond 2-7100

News-Times (e)
DANBURY, Co[illegible]
Independent
Circ. 15,916
[illegible] 9 1955



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
JUN 9 1955

Next Week

ARMANDO GHITALLA, virtuoso trumpeter of the Boston Pops, will be featured at "Old Timers' Night Saturday, June 18.

[illegible]Davy Crockett" shoes. Coonskin hats have touched off the biggest run on raccoons since the giddy 1920's; coon tails once selling for 25 cents a pound have sky-rocketed to 5 bucks a pound. In some stores, Davy Crockett accounts for 10% of all children's wear (even little girls' underclothes are as worn by Crockett). In Beverly Hills, startled Furrier Al Teitelbaum told Time correspondent Ezra Goodman that a movie matron had handed him a mink stole and ordered it cut into "coonskin" caps for her two sons. Yessir, it looks like Davy Crockett is even bigger than Mickey Mouse.

Well, this is the big weekend for the kiddies and also for the grown-ups. Tomorrow night at Morton Field will be unveiled the greatest, the most stupendous, the most lavish carnival ever set up to fascinate and entertain the public. And on Saturday the festivities will be in full blast all afternoon and until close to midnight. There will be the usual midway with its opportunities for fun and frolic. There will be pony rides, ferris wheel, merry-go-round, games of fortune and hundreds of other exciting things to make the affair merry. It's the annual Legion Carnival so Hurry, Hurry, Hurry. Step down and see JoJo, the dog-faced boy. He walks, he talks, he rides a bicycle. He crawls upon his belly like a reptile. At the tender age of seven he devoured both his mother and his father, thereby rendering himself an orphan. Yessir, you can't afford to miss the great annual jamboree at Morton Field tomorrow night and Saturday afternoon and evening. A brand new Plymouth Sedan will be given away at the close of the shindig on Saturday.

Around the Town

Otto wonders if Don Hadfield, the assistant at the Village Church, isn't working to build his own church in more ways than one; if Michigan chiropractors haven't been busy trying to find the gal with the best intervertebral fibrocartilages — and don't ask Otto what that means; if one of Wellesley's Young Republicans didn't mistake Lt. Gov. Whittier for one of the waiters at the Pops Concert the other night; if that wasn't a fine display of friendship when a group of our football players we[illegible] to the hospital to give blood to the father of one of their team members; whose grey and white cat

[84]

New England Newsclip Agency Inc.
Box 2078, Boston 6 ● Richm
Enterpris
MAYNARD, Mass.
Weekly In. Rep
Comb. Circ. 7,28

New England Newsclip Ag
Box 2078, Boston 6 ● Richm
Beacon
MAYNARD
Weekly Ind
Circ. 1,887

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

mittee, superintendent of schools, high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

raduates vities On s Week

With Graduation 12th, In George um At 3 O'clock

ates of award were made to a Armbur in metalwork for die-stock, and in woodwork his cobbler's bench, and one homas Duggan in woodwork his TV chair. Since this an- competition is entered by istrial arts classes from the re state, the Maynard boys deserving of praise for their accomplishment in crafts- ship.

aseball letters were presento Donald Torppa, James Dug- Peter Wilson, Lawrence oks, Raymond Melanson, Rob Kane, Philip Williams, David tty, Richard Martino, John evich, Richard Carleton, hes Luker, Richard Jones and ymond Weaving.

The members of the Girls' ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

FURNITURE COMPANY
90 Canal St., Boston

Independent Republican
Circ. 130,559
JUN 10 1955

Lynn Man Wills Symphony Seat to Brookline Woman

SALEM, June 9—A seat at the Boston Symphony is the gift of a Brookline woman in the will of a Lynn shoe machinery expert which was recorded in Essex County registry of probate today.

Fred M. Woodard, 74, Sachem Terrace, Lynn, directed that Mrs. Helen Field Parker, Brookline, a widow, be given "my seat at the seasonal concerts of the Boston Symphony Orchestra, being seat C-31 in the first balcony, right, for Saturday evenings."

More than $20,000 in bequests to relatives and friends are included in the will, which was signed last Oct. 21 and which nominates the National Shawmut Bank of Boston as executor. No estimate of the value of the estate was given, and the residue after specific bequests is directed to Mr. and Mrs. Kenneth Robertson, Sr, and family of Towson, Md.

Household to Kenneth his wife, on, both of

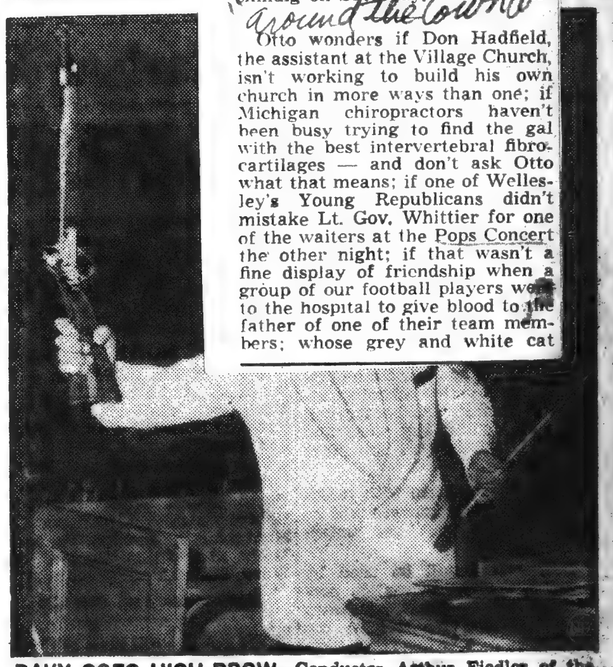
Robertson, Mrs. Irene Robertson, Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

New England Newsclip Ag
Box 2078, Boston 6 ● Richm
Sun (e)
ATTLEBORO, M

New England Newsclip A
Box 2078, Boston 6 ● RIchm
News-Times (
DANBURY, Co
Independent
Circ. 15,916
9 1955



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

Weekly Republican
Circ. 5614
JUN 9 1955

There's a lot of activity going on in the business areas these days.

Next to Howard Johnson's eating emporium on Central street a new business block is being built by Leo Madden. Rumor has it that across the street there will be a couple more stores in the Odd Fellows Block. Down in Newton Lower Falls square there's a deal in the making and a new building to go up. A big house is being denuded at the corner of Cedar street and the Worcester highway to make room for another business block. What with the bank moving out of its quarters next to the postoffice and going across the street in July, there will probably be some remodelling of the old bank quarters. Yessir, it's a busy building season.

The Davy Crockett craze has swept the country like a raging prairie fire. According to an article in Time magazine, the U.S. retailers haven't had a boom like this since Hopalong Cassidy clattered into the corral five years ago. Seems like anything and everything that bears the Davy Crockett insignia will sell like the proverbial hot cakes. A Boston shoe manufacturer had thousands of unwanted moccasins in stock for years, then promptly sold them all by calling them "Davy Crockett" shoes. Coonskin hats have touched off the biggest run on raccoons since the giddy 1920's; coon tails once selling for 25 cents a pound have sky-rocketed to 5 bucks a pound. In some stores, Davy Crockett accounts for 10% of all children's wear (even little girls' underclothes are as worn by Crockett). In Beverly Hills, startled Furrier Al Teitelbaum told Time correspondent Ezra Goodman that a movie matron had handed him a mink stole and ordered it cut into "coonskin" caps for her two sons. Yessir, it looks like Davy Crockett is even bigger than Mickey Mouse.

Well, this is the big weekend for the kiddies and also for the grownups. Tomorrow night at Morton Field will be unveiled the greatest, the most stupendous, the most lavish carnival ever set up to fascinate and entertain the public. And on Saturday the festivities will be in full blast all afternoon and until close to midnight. There will be the usual midway with its opportunities for fun and frolic. There will be pony rides, ferris wheel, merry-go-round, games of fortune and hundreds of other exciting things to make the affair merry. It's the annual Legion Carnival so Hurry, Hurry, Hurry. Step down and see JoJo, the dog-faced boy. He walks, he talks, he rides a bicycle. He crawls upon his belly like a reptile. At the tender age of seven he devoured both his mother and his father, thereby rendering himself an orphan. Yessir, you can't afford to miss the great annual jamboree at Morton Field tomorrow night and Saturday afternoon and evening. A brand new Plymouth Sedan will be given away at the close of the shindig on Saturday.

Around the Town with Otto

Otto wonders if Don Hadfield, the assistant at the Village Church, isn't working to build his own church in more ways than one; if Michigan chiropractors haven't been busy trying to find the gal with the best intervertebral fibrocartilages — and don't ask Otto what that means; if one of Wellesley's Young Republicans didn't mistake Lt. Gov. Whittier for one of the waiters at the Pops Concert the other night; if that wasn't a fine display of friendship when a group of our football players went to the hospital to give blood to the father of one of their team members; whose grey and white cat

[84]

New England Newsclip Agency Inc.
Box 2078, Boston 6
Enterprise
MAYNARD, Mass.
Weekly
Comb. Circ.

New England Newsclip Agency
Box 2078, Boston 6
Beacon
MAYNARD
Weekly
Circ. 1,887

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

mittee, superintendent of schools, high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

raduates vities On s Week

With Graduation 12th, In George um At 3 O'clock

ates of Award were made to a Armour in metalwork for die-stock, and in woodwork his cobbler's bench, and one Thomas Duggan in woodwork his TV chair. Since this an- competition is entered by ustrial arts classes from the re state, the Maynard boys deserving of praise for their accomplishment in craftsnship.

aseball letters were presento Donald Torppa, James Dug-, Peter Wilson, Lawrence oks, Raymond Melanson, Rob Kane, Philip Williams, David tty, Richard Martino, John levich, Richard Carleton, nes Luker, Richard Jones and ymond Weaving.

The members of the Girls' ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

Independent
Circ. 397,884
JUN 16 1955

Her Legacy: Concert Seat

A seat for concerts of the Boston Symphony Orchestra was the unusual gift to a Brookline widow, Mrs. Helen Field Parker under terms of a will filed yesterday in Salem court.

Fred M. Woodward, 74, a Lynn shoe machinery salesman, directed "my seat, C31, in the first balcony, right, be given my friend" Mrs. Parker.

He left $20,000 to friends and relatives and the residue of his estate to Mr. and Mrs. Kenneth Robertson, Sr., and their family, of Towson, Md. The estate was not valued.

The residue is directed to be divided equally between Mr. and Mrs. Kenneth Robertson, Sr., and family of Towson, Md.

All of Woodard's household furniture was given to Kenneth Robertson, Sr., and his wife, Mrs. Irene Robertson, both of Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

New England Newsclip Agency
Box 2078, Boston 6 • RIchm
Sun (e)
ATTLEBORO, M
New England Newsclip A
Box 2078, Boston 6 • RIchm
News-Times (
DANBURY, Co
Independent
Circ. 15,916
9 1955

Weekly Republican
Circ. 5614
JUN 9 1955

There's a lot of activity going on in the business areas these days.

Next to Howard Johnson's eating emporium on Central street a new business block is being built by Leo Madden. Rumor has it that across the street there will be a couple more stores in the Odd Fellows Block. Down in Newton Lower Falls square there's a deal in the making and a new building to go up. A big house is being denuded at the corner of Cedar street and the Worcester highway to make room for another business block. What with the bank moving out of its quarters next to the postoffice and going across the street in July, there will probably be some remodelling of the old bank quarters. Yessir, it's a busy building season.

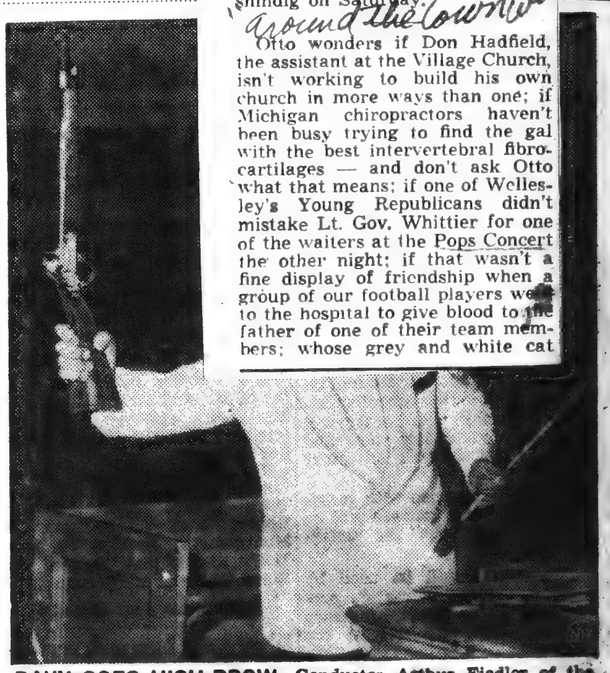
The Davy Crockett craze has swept the country like a raging prairie fire. According to an article in Time magazine, the U.S. retailers haven't had a boom like this since Hopalong Cassidy clattered into the corral five years ago. Seems like anything and everything that bears the Davy Crockett insignia will sell like the proverbial hot cakes. A Boston shoe manufacturer had thousands of unwanted moccasins in stock for years, then promptly sold them all by calling them "Davy Crockett" shoes. Coonskin hats have touched off the biggest run on raccoons since the giddy 1920's; coon tails once selling for 25 cents a pound have sky-rocketed to 5 bucks a pound. In some stores, Davy Crockett accounts for 10% of all children's wear (even little girls' underclothes are as worn by Crockett). In Beverly Hills, startled Furrier Al Teitelbaum told Time correspondent Ezra Goodman that a movie matron had handed him a mink stole and ordered it cut into "coonskin" caps for her two sons. Yessir, it looks like Davy Crockett is even bigger than Mickey Mouse.

Well, this is the big weekend for the kiddies and also for the grownups. Tomorrow night at Morton Field will be unveiled the greatest, the most stupendous, the most lavish carnival ever set up to fascinate and entertain the public. And on Saturday the festivities will be in full blast all afternoon and until close to midnight. There will be the usual midway with its opportunities for fun and frolic. There will be pony rides, ferris wheel, merry-go-round, games of fortune and hundreds of other exciting things to make the affair merry. It's the annual Legion Carnival so Hurry, Hurry, Hurry. Step down and see JoJo, the dog-faced boy. He walks, he talks, he rides a bicycle. He crawls upon his belly like a reptile. At the tender age of seven he devoured both his mother and his father, thereby rendering himself an orphan. Yessir, you can't afford to miss the great annual jamboree at Morton Field tomorrow night and Saturday afternoon and evening. A brand new Plymouth Sedan will be given away at the close of the shindig on Saturday.

around the town with Otto

Otto wonders if Don Hadfield, the assistant at the Village Church, isn't working to build his own church in more ways than one; if Michigan chiropractors haven't been busy trying to find the gal with the best intervertebral fibrocartilages — and don't ask Otto what that means; if one of Wellesley's Young Republicans didn't mistake Lt. Gov. Whittier for one of the waiters at the Pops Concert the other night; if that wasn't a fine display of friendship when a group of our football players went to the hospital to give blood to the father of one of their team members; whose grey and white cat has been camped on the old scribe's back doorstep for the past week; if there is anything that makes the younger generation seem so bad as having lost your membership in it; if the rap for drunken driving in South America isn't a $2,800 fine, 10 years in the clink, or both; if that guaranteed wage business isn't just another step toward Socialism; if it doesn't take a magician to get the rabbit out of the hat — but anyone can let the cat out of the bag; if the TV industry didn't turn out black and white sets at the rate of 11 million annually last year; if it isn't going to be very difficult if they ever get power steering in the back seat; if those aren't two lovely buildings that are going to be erected for Dana Hall and Pine Manor; if Richard wasn't muscle-bound after his first soft-ball game; if, the way some folks enter a business thinking they will make money by leaps and bounds, you wouldn't think they were going into the frog business; if some boy didn't ask his father if, in the old days, the Knights didn't fight with battle-axes and his father retorted that the married ones did; if all people don't smile in the same language; if the best job security a girl can have isn't her own filing system; if one advantage of being bald isn't that when you expect callers all you have to do is straighten your tie; if the music in one of the Boston joints wasn't so bad that when a waiter dropped a tray of dishes the patrons got up and started dancing; if Lorna wasn't just a wee bit nervous on Monday night; if an upstanding citizen makes no difference to a banana peel; if the person who found Jim Curran's No. 9 golf iron wouldn't like to return it to him, and if it isn't time for the old maestro to begin charting his August wanderings.

OTTO



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency Inc.
Box 2078, Boston 6 ● R[illegible]
Enterprise
MAYNARD, [illegible]
Weekly In[illegible] Rep
Comb. Circ [illegible]

New England Newsclip Ag[illegible]
Box 2078, Boston 6 ● Pl[illegible]
Beacon
MAYNARD
Weekly In[illegible]
Circ. 1,887
JUN 9 1955

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

. Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

mittee, superintendent of schools, high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

raduates vities On s Week

With Graduation 12th, In George um At 3 O'clock

ates of award were made to a Armbur in metalwork for die-stock, and in woodwork his cobbler's bench, and one Thomas Duggan in woodwork his TV chair. Since this an- competition is entered by ustrial arts classes from the re state, the Maynard boys deserving of praise for their accomplishment in crafts- nship.

aseball letters were presento Donald Torppa, James Dug- Peter Wilson, Lawrence oks, Raymond Melanson, Rob Kane, Philip Williams, David tty, Richard Martino, John levich, Richard Carleton, es Luker, Richard Jones and ymond Weaving.

The members of the Girls' ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

Independent
Circ. 23,044
JUN 10 1955

Symphony Concert Seat Among Gifts Included in Will

A seat at concerts of the Boston Symphony orchestra is a gift to a Brookline woman in the will of a Lynn shoe machinery expert, which was recorded in the registry of probate here yesterday.

Fred M. Woodard, 74, Sachem terrace, Lynn, who died May 27, directs that a friend, Mrs. Helen Field Parker, Brookline, a widow, be given "my seat at the seasonal concerts of the Boston Symphony orchestra, being Seat C-31 in the first balcony, right, for Saturday evenings."

More than $20,000 in bequests to relatives and friends are included in the testament, which was signed last Oct. 21 and which nominates the National Shawmut bank of Boston as executor. No estimate of the value of the estate was given. Residue is directed to Mr. and Mrs. Kenneth Robertson, Sr., and family of Towson, Md.

[illegible] seat, right," [illegible]osition Wood- [illegible] $20,000 [illegible]nd relathe estate [illegible] Robertamily, of [illegible]ate of the [illegible] legacy was de[illegible]ker, and a like [illegible]d to Kenneth [illegible]f Towson, Md. Robe[illegible] All of Woodard's household furniture was given to Kenneth Robertson, Sr., and his wife, Mrs. Irene Robertson, both of Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

[illegible]STON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 9 1955

Pops Concerts Programs Slated For Week-end

Arthur Fiedler has returned to his place to conduct the current week's series of Pops Concerts in Symphony Hall.

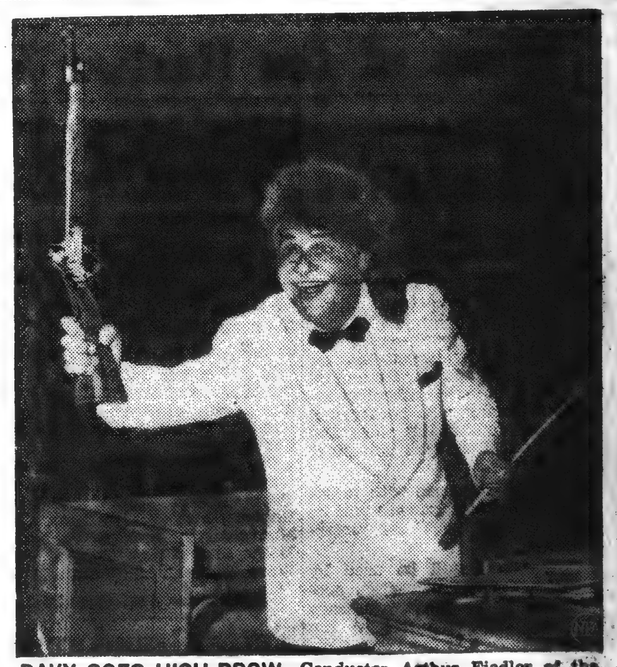
Michael Bowles will make his appearance as guest conductor on Friday evening. Thursday and Saturday nights have been completely engaged but Friday evening's program will be open to the public.

The program for Friday evening is as follows:

When Johnny Comes Marching Home Again (American Salute) by Gilmore-Gould; Overture to "Beautiful Galatea" by Suppe; Perpetuum Mobile by Strauss; In the Antrim Hills and Irish Fair Day from "An Irish Symphony" by Harty; Three Dances from "The Bartered Bride" by Smetana; Two arias with orchestra, Eileen Mavourneen from "The Lily of Killarney" by Benedict and Neapolitan Love Song from "Princess Pat" by Herbert; Eire Suite by Anderson; Overture to "Maritana" by Wallace; Molly on the Shore by Grainger and The Stars and Stripes Forever by Sousa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
[illegible]Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916
[illegible]9 1955



DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

[84]

New England Newsclip Agency Inc.
Box 2078, Boston 6 ... R...
Enterprise
MAYNARD, M...
Weekly In... Rep
Comb. Circ...

New England Newsclip Agency Inc.
Box 2078, Boston 6 ... RI...
Beacon
MAYNARD
Weekly In...
Circ. 1,887

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

...mittee, ... high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

...raduates ...vities On ...s Week

...With Graduation ...12th, In George ...um At 3 O'clock

...ates of award were made to ...a Armbur in metalwork for ...die-stock, and in woodwork ...his cobbler's bench, and one ...Thomas Duggan in woodwork ...his TV chair. Since this an... competition is entered by ...ustrial arts classes from the ...re state, the Maynard boys ... deserving of praise for their ... accomplishment in crafts...nship.

...aseball letters were present...o Donald Torppa, James Dug..., Peter Wilson, Lawrence ...ooks, Raymond Melanson, Rob ...Kane, Philip Williams, David ...tty, Richard Martino, John ...levich, Richard Carleton, ...nes Luker, Richard Jones and ...ymond Weaving.

The members of the Girls' ...ld Hockey team have elected Mary Ann Matson and Kathleen Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ... Richmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JUN 9 1955

Symphony Seat Left To Widow

A Brookline widow receives a free seat to seasonal concerts of the Boston Symphony Orchestra under the terms of the will of a Lynn shoe machinery salesman, filed today in Salem Probate Court.

The will directs that "my seat, C31 in the first balcony, right," be given to my friend, Mrs. Helen Field Parker, in the disposition of the estate of Fred M. Woodard, 74, of Lynn.

The will left more than $20,000 in bequests to friends and relatives and the residue of the estate to Mr. and Mrs. Kenneth Robertson, Sr., and their family, of Towson, Md. No estimate of the value of the estate was given.

...tain brass candlesticks.

Another $5000 legacy was devised to Mrs. Parker, and a like sum was allotted to Kenneth Robertson, Jr., of Towson, Md. All of Woodard's household furniture was given to Kenneth Robertson, Sr., and his wife, Mrs. Irene Robertson, both of Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

...BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 9 1955

Pops Concerts Programs Slated For Week-end

Arthur Fiedler has ... to his place to conduct the ... rent week's series of Pops Concerts in Symphony Hall.

Michael Bowles will make his appearance as guest conductor on ...day evening. Thursday and ... nights have been con... ev... to...

...Extra Grand and Trial Jurors Are Drawn for Court

...Continued on Page 24

Mr. Davies was presented a gift of money from the young people of the program, sponsored by the Patterson Recreation committee. The committee announced that it is hoped to repeat it again another year, as so successful that it was.

OBSERVES NINTH BIRTHDAY

Miss Patricia Bubenicek, daughter of Mr. and Mrs. William Bubenicek, Sr., celebrated her ninth birthday recently with a party at her home.

The following school friends attended: Linda Gronke, Pamela and Robert Dolan, Kathy Bubenicek, Pauline Pehlck, Barbara Scaperotti, Molly and Kathy Dwyer, Janet Montgomery, Sandra Scaperotti, Ward, Deborah and Pamela Apple-

PATTERSON

The Patterson Parent-Teacher association will sponsor its annual Spring Fair at the school Saturday. The booths will open at noon and hay rides and pony rides for children will start at 1 o'clock.

There will be games with prizes for children. Refreshments will be available throughout the afternoon.

Money raised will be used by the P.T.A. for the recreation program and to purchase necessary items for children's use in the school.

MARRIED 50 YEARS

Mr. and Mrs. Harry T. Burgess of Main street recently celebrated their golden wedding anniversary with "open house" arranged for them by their granddaughter, Miss

News of t... P.T.A. Fair Will Be Held On Saturday

ATTLE...
Independent Re...
Circ. 9,613
JUN 1 ... 1955

DAVY GOES HIGH-BROW—Conductor Arthur F... of the Boston Pops Orchestra goes Davy Crockett to amus... audience at Boston's Symphony Hall. ... equipped wi... coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

[84]

New England Newspaper Agency Inc.
Box 2078, Boston 6
Enterprise
MAYNARD, Mass.
Weekly
Comb. Circ.

New England Newspaper Agency
Box 2078, Boston 6
Beacon
MAYNARD
Weekly
Circ. 1,887

Students Go to "Pops"

MAYNARD — A group of Junior High School students attended the Boston Pops concert in Symphony Hall, on Friday evening, June 3.

Students attending were: Constance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryelln Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy, Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Pichard Iannitelli, Charles Wilson, and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Mr. Stephen Clarke, and Mr. Charles Garabedian.

...mittee, superintendent of ... high school faculty and school personnel. After the dinner, which was catered by the Yankee Chef, the Class Night exercises took place, midst fun and jollity.

James Duggan as King Jackpot and Arlene Gunn as Queen Mucha Moola, presented the class gifts to their classmates. They were assisted by the humor of the court jesters, Edward Penniman and Betty Boeske, in surprising the receivers with appropriate gifts which ranged from the sublime to the ridiculous. The class will was legally rendered by Donald Torppa and Jacqueline Vincent, and the future of the seniors was predicted with solemnity in the class prophecy, by Mark Waldron and Marie DiGeronimo.

The junior class president, Robert Ferreira announced the senior superlatives, which were received with pleasure and applause.

Following these activities, the seniors and their invited partners danced to the music of the Cavaliers, a 7-piece orchestra from Nashua, N. H.

On Sunday, June 12, at 3 o'clock, in the George Washington Auditorium, the graduation exercises, a happy occasion for relatives and friends of the graduates, will be held.

Preceding graduation, on Sunday morning, two Communion breakfasts will be served to the seniors. The graduates have been invited by the Holy Name Society of St. Bridget's Parish to breakfast at Twin Trees Cafe, following mass, and to breakfast at the home of Philip Wilson, after services at the Methodist church.

Class Awards

At a Maynard high school assembly in the George Washington Auditorium on Tuesday, many awards were made.

Worsley Fardy, Manual Arts instructor, was presented a Certificate of Achievement by the Massachusetts Industrial Education Society. This award was given to him because his students had received Awards of Merit for Outstanding Craftsmanship in the Project Fair at the spring convention on May 14. Two cer-

...raduates ...vities On ...s Week

...With Graduation ...12th, In George ...um At 3 O'clock

...ates of award were made to ...a Armbur in metalwork for ...die-stock, and in woodwork ...his cobbler's bench, and one ...Thomas Duggan in woodwork ...his TV chair. Since this an... competition is entered by ...ustrial arts classes from the ...re state, the Maynard boys ... deserving of praise for their ... accomplishment in crafts...nship.

...aseball letters were present...o Donald Torppa, James Dug..., Peter Wilson, Lawrence ...oks, Raymond Melanson, Rob ... Kane, Philip Williams, David ...tty, Richard Martino, John ...levich, Richard Carleton, ...nes Luker, Richard Jones and ...ymond Weaving.

The members of the Girls' ...ld Hockey team have elected ...ary Ann Matson and Kathleen ...Spratt as co-captains for next fall.

Pops Concert

On Friday evening, June 3, a group of Junior high school students attended the Boston Pops Concert in Symphony hall, Boston.

Students attending were: Consance Lowell, Nancy Charpenteur, Barbara Littig, Karen Grandell, Karen Keto, Brenda Mariani, Alexandra Engelhardt, Leigh Robinson, Sally Boeske, Elizabeth Fouratt, Judith Manning, Elaine Joyal, Audrey Malcolm, Barbara Harrington, Joan Nyholm, Maryellen Nordberg, Judith Rutkowski, Judith Byrnes, Mary Connerney, Denise Murphy Sally Chapman, Jesselyn Piecewicz, Sandra Koski, Joan Manning, Dennis Lombard, David Holt, Roger MacGlashing, John White, Thomas French, Walter Crowther, James Brooks, Edward Mullin, Leo Mullin, John Malcolm, John Gunn, Richard Iannitelli, Charles Wilson and Stephen Carlton. Chaperones included: Mrs. Grace Tucker, Mrs. Walter Boeske, Stephen Clarke and Charles Garabedian.

Democrat
Circ. 21,071
JUN 9 1955

Symphony Seat Becomes Legacy In Lynner's Will

A seat for the seasonal concerts of the Boston Symphony orchestra became a bequest today under terms of the will of 74-year-old Fred M. Woodard of Lynn, who also awarded $1000 to the First Universalist church of this city.

The testament and codicil, filed in the Registry of Probate at Salem, directed that his concert seat, "being Seat C-31 in the first balcony, right, for Saturday evenings," be left to Mrs. Helen Field Parker of Brookline, a widow.

Woodard, who died May 27, and who was affiliated with the United Shoe Machinery Corp., signed both the will and the codicil last Oct. 21. No estimate of the value of his estate was listed. He nominated the National Shawmut Bank of Boston as the executor.

Gifts of $5000 apiece were bequeathed to two cousins, Pearl Starbird of Boston and Virginia Whitney of Fort Lauderdale, Fla., who also are to have certain brass candlesticks.

Another $5000 legacy was devised to Mrs. Parker, and a like sum was allotted to Kenneth Robertson, Jr., of Towson, Md. All of Woodard's household furniture was given to Kenneth Robertson, Sr., and his wife, Mrs. Irene Robertson, both of Towson, Md.

The Lynn man, who resided at 17 Sachem terrace, ordered that his Knight Templar regalia be presented to the Olivet commandery of this city.

Residue of his property was bequeathed to Mr. and Mrs. Robertson, Kenneth Robertson, Jr., Marlene Robertson, and Linda Robertson, all of Towson.

...BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUN 9 1955

Pops Concerts Programs Slated For Week-end

Arthur Fiedler has returned to his place to conduct the current week's series of Pops Concerts in Symphony Hall.

Michael Bowles will make his appearance as guest conductor on Friday evening. Thursday and ...ights have been ...

Extra Grand and Trial Jurors Are Drawn for Court

Continued on Page 24

Molly Montgomery, Sandra Scarpetotti, Robert Dolan, Kathy Dwyer, Janet Faule Pahlck, Barbara Scarpetotti, Molly and Kathy Dwyer, Janet Ward, Deborah and Pamela Apple-

The following school friends attended: Linda Gronke, Pamela and Mr. Davies was presented a gift of money from the young people. The program, sponsored by the Patterson Recreation committee, was so successful that it is hoped to repeat it again another year, the committee announced.

OBSERVES NINTH BIRTHDAY

Miss Patricia Buhenicek, daughter of Mr. and Mrs. William Buhenicek, Sr., celebrated her ninth birthday recently with a party at her home.

The following school friends attended: Linda Gronke, Pamela and Mr. and Mrs. HARRY T. BURGESS

MARRIED 50 YEARS

...of Main street recently celebrated their golden wedding anniversary with "open house" arranged for them by their granddaughter. Miss

...The P.T.A. for the recreation program and to purchase necessary items for children's use in the school.

...Money raised will be used by the P.T.A. for the recreation program and to purchase necessary items for children's use in the school.

...available throughout the afternoon.

...There will be games with prizes for children. Refreshments will be available throughout the afternoon.

...pony rides for children will start at 1 o'clock.

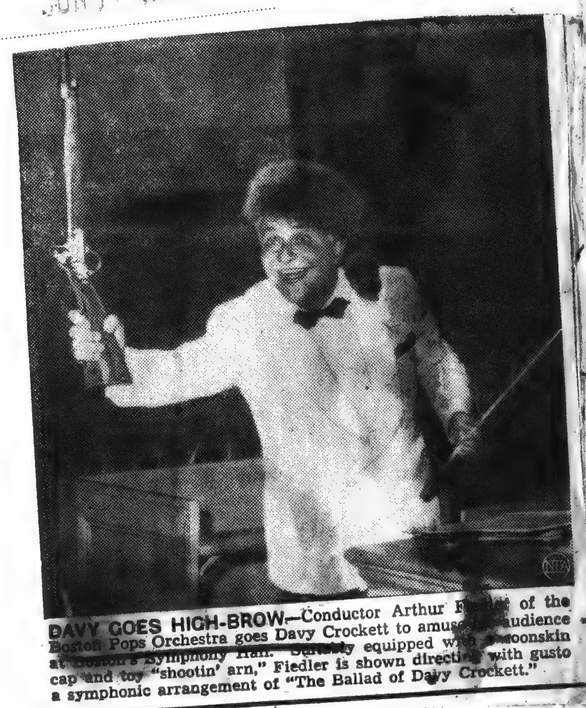
...open at noon and hay rides and Spring Fair at the school auditorium Saturday. The boothes will be open at noon and hay rides for children will start at 1 o'clock.

...association will sponsor its annual Parent-Teacher

PATTERSON

News of the P.T.A. Fair Will Be Held On Saturday

ATTLE...
Independent Rep...
Circ. 9,613
JUN 1 ... 1955



DAVY GOES HIGH-BROW.—Conductor Arthur F...dler of the Boston Pops Orchestra goes Davy Crockett to amuse the audience at Boston's Symphony Hall. Sartorially equipped with raccoonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

[84]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 9 1955

Announce Opera Star's Histadrut Pops Program

The forthcoming Israel Histadrut Night at Pops, which takes place this coming Thursday evening, June 16, at Symphony Hall, at 8:30 p.m., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviata and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs. This is the second appearance of the baritone at the annual Histadrut night.

Now entering his tenth season at the Metropolitan, Mr. Merrill has sung leading roles in some two hundred and fifty performances for the diamond horseshoe and on tour with the opera, and is known to millions through appearances on Your Show of Shows, Toast of the Town, the Jackie Gleason Show and other radio and television programs. His recordings for RCA Victor range from operatic arias and albums to "Ol' Man River" and the famous Yale "Whiffenpoof Song."

The Pops committee, headed by Samuel D. Shapiro, chairman, and Oscar Sterman, honorary chairman, is busily engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut. A limited number of floor tables are still available, as are balcony seats at the Histadrut Office. 185 Devonshire Street, Room 410, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-1200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 1955

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune

W

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mattapan Tribune
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jamaica Plain Citizen
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9500 Free

JUN 9 1955

Symphony Conductor From Ireland Will Direct Boston Pops

New Englanders will have an opportunity Friday evening, June 10, to hear the celebrated musicians of the Boston Symphony orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just passed his 21st birthday. Bowles' superb talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lost him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 60 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Tozier of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
WINTHROP, Mass.
Weekly Independent
Circ. 4,060

JUN 9 1955

RICHARD HAYMAN
Welcome Home

Hit Tune 'Ruby' Put Hayman On Music World Map

Page 1

Richard Hayman, the gifted harmonica soloist whose Mercury recording of "Ruby" skyrocketed him to fame two years ago, will extend his Boston stay until Tuesday night when he'll conduct the Boston Pops Orchestra in three of his arrangements.

The harmonica was his first love and has remained so since the days of 1932 and 1933 when he played with a Winthrop Junior High School harmonica band directed by Miss Beatrice Lord, a teacher in the school.

But since his early professional start with Borrah Minevitch's Harmonica Rascals, the former Winthrop resident, now a New Yorker, has branched out with amazing success into all phases of musical composition, arranging and conducting.

(Continued on Page Two)

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

94. Stores And Halls

STORES SUITABLE FOR LIGHT manufacturing in Dorchester & West End. Rents from $25 to $75 mo TA 5-0133

95. Garage for Rent

DORCHESTER: GARAGE FOR RENT, corner Geneva Avenue & Oakley Street. Call CO 5-5122.

GARAGE FOR RENT 30 BARRY ST., Dor. Call CO 5-3316.

DORCHESTER: DOUBLE, ALL CEment garage. Ideal for storage purposes. Call after 7 p.m. GE 6-3164.

97. Mortgages - Loans

WHEN BANKS STOP
WE START
CONFIDENTIAL
1st and 2nd
MORTGAGE LOANS
Also Loans for Home Repairs
Easy Terms
Lowest Rates Dent Direct

$2.99

Vaca
Carn

for fun-filled vac
them shoes the
Leather and Fab
White & Multi C
$2.99

BOSTON, Mass.
Weekly Independent
Circ. 10,815

JUN 9 1955

Histadrut Slates Night at Pops

Selections from Carmen, La Traviatta and Largo Al Factotum, will be offered by Metropolitan Opera baritone Robert Merrill, guest artist at the Israel Histadrut Night at Pops, on Thursday evening, June 16, at 8:30 p.m., at Symphony Hall.

In addition, Mr. Merrill will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

The Pops Committee headed by Samuel D. Shapiro, chairman, and Oscar Stagman, honorary chairman, is engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut — Israel's pioneers. A limited number of floor tables and balcony seats are available at the Histadrut Office, 185 Devonshire street, Room 410, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 1955

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jamaica Plain Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 11,800

JUN 9 1955

Irish Tenor Tops Eire Night At "Pops" Ball

Dublin-born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra tomorrow night when guest conductor Michael Bowles, Ireland's foremost symphony conductor takes over the baton on Eire Society night.

A student of Dr. Vincent O'Brien, noted teacher of the late John McCormack, Valentine, prior to his coming to this country was the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston.

The musical program was arranged for the Eire Society by John P. McGrail orf Clinton, John P. Cavanagh of Brighton, and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler.

[illegible] of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

Hit Tune —

(Continued from Page One)

His original compositions, such as "No Strings Attached" and "TV-ana," are standards in the repertoire of such famous concert orchestras as the Boston Pops, the U. S. Navy Concert Orchestra and the N.B.C. Symphon of the Air.

Only last week, the Boston Pops featured his arrangements of "Davy Crockett," and TV Potpourri, made up of TV themes.

From his million-record selling "Ruby," Hayman stepped into the important post of Artist and Repertoire chief of Mercury Record's New York office, directing the recording activities of such top-name artists as Patti Page, Ralph Marterie, Georgia Gibbs, Sophie Tucker, Vic Damone and Rusty Draper.

He resigned from the position last year to concentrate solely on his personal career as a solo artist, but still acts as musical director and advisor for Mercury.

Last year, he conducted the orchestra and appeared as a soloist on Vaughn Monroe's television show, and at one time arranged for Monroe's orchestras as well as appearing with him for some four years.

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 60 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Tozier of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

BOSTON, [illegible]
Weekly Independent
Circ. 10,815

JUN 9 1955

Histadrut Slates Night at Pops

Selections from Carmen, La Traviatta and Largo Al Factotum, will be offered by Metropolitan Opera baritone Robert Merrill, guest artist at the Israel Histadrut Night at Pops, on Thursday evening, June 16, at 8:30 p.m., at Symphony Hall.

In addition, Mr. Merrill will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

The Pops Committee headed by Samuel D. Shapiro, chairman, and Oscar Stormin, honorary chairman, is engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut — Israel's pioneers. A limited number of floor tables and balcony seats are available at the Histadrut Office, 185 Devonshire street, Room 410, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 1955

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

BOSTON, Mass.
Weekly Non-Partisan
Circ. 11,800

JUN 9 1955

Eire Society Pops Night

Michael Bowles, foremost Irish symphony leader, will be guest conductor and Dublin-born tenor Hubert Valentine will be featured soloist at the Eire Society night Friday at the Pops at Symphony Hall.

Included on the list of more than 100 sponsors are Joseph F. Shields, Irish consul in Boston; the Right Rev. James H. Doyle, pastor of St. Patrick's Church, Roxbury; Joseph Cannon of Brookline, president of the Eire Society; Gerald E. Hayes, assistant vice president of the National Shawmut Bank; Dr. Regina Madden of Jamaica Plain, Congressman Philip J. Philbin of Clinton, and Daniel J. Lyne of Brookline.

Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 80 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Tozier of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

for fun-filled vac
them shoes the
Leather and Fab
White & Multi C
$2.99

$2.99
Vacat
Carn

Hit Tune —

(Continued from Page One)

His original compositions, such as "No Strings Attached" and "TV-ana," are standards in the repertoire of such famous concert orchestras as the Boston Pops, the U. S. Navy Concert Orchestra and the N.B.C. Symphon of the Air.

Only last week, the Boston Pops featured his arrangements of "Davy Crockett," and TV Potpourri, made up of TV themes.

From his million-record selling "Ruby," Hayman stepped into the important post of Artist and Repertoire chief of Mercury Record's New York office, directing the recording activities of such top-name artists as Patti Page, Ralph Marterie, Georgia Gibbs, Sophie Tucker, Vic Damone and Rusty Draper.

He resigned from the position last year to concentrate solely on his personal career as a solo artist, but still acts as musical director and advisor for Mercury.

Last year, he conducted the orchestra and appeared as a soloist on Vaughn Monroe's television show, and at one time arranged for Monroe's orchestras as well as appearing with him for some four years.

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's, "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

97. Mortgages - Loans
Two reasons for curbing that impulse to drive faster than conditions warrant are given by the AAA: First, a speeding car travels
Roxbury.

BOSTON, [illegible]
Weekly Independent
Circ. 10,815

JUN 9 1955

Histadrut Slates Night at Pops

Selections from Carmen, La Traviatta and Largo Al Factotum, will be offered by Metropolitan Opera baritone Robert Merrill, guest artist at the Israel Histadrut Night at Pops, on Thursday evening, June 16, at 8:30 p.m., at Symphony Hall.

In addition, Mr. Merrill will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

The Pops committee headed by Samuel D. Shapiro, chairman, and Oscar Sturman, honorary chairman, is engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut — Israel's pioneers. A limited number of floor tables and balcony seats are available at the Histadrut Office, 185 Devonshire street, Room 410, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-1200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 19[illegible]

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

9:00 P.M. Young Adult Prayer Meeting.

Thursday, 2:00 P.M. Women's Christian Temperance Union at the home of Mrs. Forsythe, Colorado street, Mattapan.

UPHAM MEMORIAL METHODIST CHURCH
Pastor William R. Nordos

Sunday, June 12, 9:30 A.M. Sunday School. Miss Elsie Hawkes superintendent.

10:45 A.M. Children's Day Service will be conducted by the Board of Education. Miss Hawkes in charge. Several of the teachers ments is headed by Herman Kosa.

W

BOSTON, [illegible]
Weekly Independent
Circ. 8,500

JUN 9 1955

Symphony Conductor From Ireland Will Direct Boston Pops

New Englanders will have an opportunity Friday evening, June 10, to hear the celebrated musicians of the Boston Symphony orchestra play under the baton of Michael Bowles, Ireland's foremost symphony conductor as he makes a guest appearance at the Boston Eire Society's night at Pops.

This 45-year-old native of Sligo first came into prominence as a band master for the Irish Army. He had then just passed his 21st birthday. Bowles' superb talent was quickly recognized and he was sent by the army to the National University of Ireland for further study and training. The army thereupon lent him to Radio Eireann where he shortly became the music director and later the founder and conductor of Dublin's first full-sized symphony orchestra since Ireland became a nation.

From 1950 to 1953 he devoted his genius to conducting and improving symphony orchestras in New Zealand and Australia. He has recently completed engagements with the Canadian Broadcasting Service orchestra in Toronto. Between his foreign commitments, Mr. Bowles, in frequent trips to Ireland, retained his active interest in the now-flourishing symphonic movement in Dublin and other Irish cities.

Martin A. O'Malley of Quincy is the chairman of the Eire Society Pops Night. The Society will take over the main floor of Symphony Hall for the evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 60 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Foster of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

$2.99
Vaca
Carn
for fun-filled va
them shoes the
Leather and Fab
White & Multi C
$2.99

Hit Tune —

(Continued from Page One)

His original compositions, such as "No Strings Attached" and "TV-ana," are standards in the repertoire of such famous concert orchestras as the Boston Pops, the U. S. Navy Concert Orchestra and the N.B.C. Symphon of the Air.

Only last week, the Boston Pops featured his arrangements of "Davy Crockett," and TV Potpourri, made up of TV themes.

From his million-record selling "Ruby," Hayman stepped into the important post of Artist and Repertoire chief of Mercury Record's New York office, directing the recording activities of such top-name artists as Patti Page, Ralph Marterie, Georgia Gibbs, Sophie Tucker, Vic Damone and Rusty Draper.

He resigned from the position last year to concentrate solely on his personal career as a solo artist, but still acts as musical director and advisor for Mercury.

Last year, he conducted the orchestra and appeared as a soloist on Vaughn Monroe's television show, and at one time arranged for Monroe's orchestras as well as appearing with him for some four years.

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

BOSTON, Mass.
Weekly Independent
Circ. 10,815

JUN 9 1955

Histadrut Slates Night at Pops

Selections from Carmen, La Traviatta and Largo Al Factotum, will be offered by Metropolitan Opera baritone Robert Merrill, guest artist at the Israel Histadrut Night at Pops, on Thursday evening, June 16, at 8:30 p.m., at Symphony Hall.

In addition, Mr. Merrill will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

The Pops committee headed by Samuel D. Shapiro, chairman, and Oscar Stermish, honorary chairman, is engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut — Israel's pioneers. A limited number of floor tables and balcony seats are available at the Histadrut Office, 185 Devonshire street, Room 410, Boston.

Circ. 9500 Free
JUN 9 1955

Irish Tenor Tops Eire Night At "Pops" Ball

Dublin-born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra tomorrow night when guest conductor, Michael Bowles, Ireland's foremost symphony conductor takes over the baton on Eire Society night.

A student of Dr. Vincent O'Brien noted teacher of the late John Mc Cormack, Valentine, prior to his coming to this country was the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston.

The musical program was arranged for the Eire Society by John P. McGrail orf Clinton, John P. Cavanagh of Brighton, and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler.

Hit Tune —

(Continued from Page One)

His original compositions, such as "No Strings Attached" and "TV-ana," are standards in the repertoire of such famous concert orchestras as the Boston Pops, the U. S. Navy Concert Orchestra and the N.B.C. Symphon of the Air.

Only last week, the Boston Pops featured his arrangements of "Davy Crockett," and TV Potpourri, made up of TV themes.

From his million-record selling "Ruby," Hayman stepped into the important post of Artist and Repertoire chief of Mercury Record's New York office, directing the recording activities of such top-name artists as Patti Page, Ralph Marterie, Georgia Gibbs, Sophie Tucker, Vic Damone and Rusty Draper.

He resigned from the position last year to concentrate solely on his personal career as a solo artist, but still acts as musical director and advisor for Mercury.

Last year, he conducted the orchestra and appeared as a soloist on Vaughn Monroe's television show, and at one time arranged for Monroe's orchestras as well as appearing with him for some four years.

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 ● RIchmond 2-1200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 1955

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 60 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Tozier of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

[85]

PASTE OVER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 9 1955

Announce Opera Star's Histadrut Pops Program

The forthcoming Israel Histadrut Night at Pops, which takes place this coming Thursday evening, June 16, at Symphony Hall, at 8:30 p.m., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviata and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs. This is the secong appearance of the baritone at the annual Histadrut night.

Now entering his tenth season at the Metropolitan, Mr. Merrill has sung leading roles in some two hundred and fifty performances for the diamond horseshoe and on tour with the opera, and is known to millions through appearances on Your Show of Shows, Toast of the Town, the Jackie Gleason Show and other radio and television programs. His recordings for RCA Victor range from operatic arias and albums to "Ol' Man River" and the famous Yale "Whiffenpoof Song."

The Pops committee, headed by Samuel D. Shapiro, chairman, and Oscar Sterman, honorary chairman, is busily engaged in a sponsor's drive, the proceeds of which will be dedicated to the institutions of the Histadrut. A limited number of floor tables are still available, as are balcony seats at the Histadrut Office. 185 Devonshire Street, Room 410, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUN 10 1955

A special program of Irish music will feature the Eire Society's night at Pops tonight. The society will take over the main floor at Symphony Hall for its members and guests.

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUN 10 1955

Conservatory Night At Pops, Tomorrow

Tomorrow night at the Boston Pops has been set aside as New England Conservatory night. Richard Burgin of the faculty will conduct the concert, which is sponsored by the Conservatory Alumni Association as the opening event in the Conservatory's 85th commencement festivities.

Buckner Gamby, a graduating senior from Back Bay, Boston, will be the soloist in the first movement of Rachmaninoff's C-minor piano concerto, and the New England Conservatory Chorus will sing a number of popular choral selections under the direction of its acting conductor, Thomas A. Sokol.

Liquor Store
M.T.A. STATION
SQUARE
IVERY

...ents Harold W. Metevia, presid...

...nc.
...00

...t

Circ. 9500 Free
JUN 9 1955

Irish Tenor Tops Eire Night At "Pops" Ball

Dublin-born tenor, Hubert Valentine, will be the featured soloist with the Boston Pops Orchestra tomorrow night when guest conductor Michael Bowles, Ireland's foremost symphony conductor takes over the baton on Eire Society night.

A student of Dr. Vincent O'Brien noted teacher of the late John McCormack, Valentine, prior to his coming to this country was the leading tenor of Radio Eireann. He is well known to concert goers in America and has made several appearances in Boston.

The musical program was arranged for the Eire Society by John P. McGrail orf Clinton, John P. Cavanagh of Brighton, and Catherine Madden of Hyde Park in consultation with Pops Conductor Arthur Fiedler.

$2.99
Vaca...
Carn...
for fun-filled vac...
them shoes tha...
Leather and Fab...
White & Multi C...
$2.99

Hit Tune —

(Continued from Page One)

His original compositions, such as "No Strings Attached" and "TV-ana," are standards in the repertoire of such famous concert orchestras as the Boston Pops, the U. S. Navy Concert Orchestra and the N.B.C. Symphon of the Air.

Only last week, the Boston Pops featured his arrangements of "Davy Crockett," and TV Potpourri, made up of TV themes.

From his million-record selling "Ruby," Hayman stepped into the important post of Artist and Repertoire chief of Mercury Record's New York office, directing the recording activities of such top-name artists as Patti Page, Ralph Marterie, Georgia Gibbs, Sophie Tucker, Vic Damone and Rusty Draper.

He resigned from the position last year to concentrate solely on his personal career as a solo artist, but still acts as musical director and advisor for Mercury.

Last year, he conducted the orchestra and appeared as a soloist on Vaughn Monroe's television show, and at one time arranged for Monroe's orchestras as well as appearing with him for some four years.

His talents as composer, conductor-arranger and harmonicist took him to Hollywood where he played bit parts and arranged the music for such pictures as "Meet Me in St. Louis," "Girl Crazy," "As Thousands Cheer", and "State Fair."

He has made several television appearances on such shows as Ed Sullivan's "Toast of the Town," the Perry Como, Patti Page, Dave Garroway and Jack Paar shows.

Only last Sunday, he was featured at the annual Fitton Field festival at Holy Cross in Worcester with such stars as Perry Como, Carmel Quinn, the Ray Charles chorus and Mitchell Ayres orchestra.

Boston's beloved Arthur Fiedler has recognized Hayman's talents as an arranger and composer in the past, and next Tuesday night will bow to Hayman's prowess as a conductor when he hands his baton to a Winthrop

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUN 10 1955

The forthcoming Israel Histadrut Night at Pops, which takes place Thursday evening, June 16th, at Symphony Hall, at 8:30 P.M., will feature Robert Merrill, famed baritone of the Metropolitan Opera. Mr. Merrill's program will include selections from Carmen, La Traviatta, and Largo Al Factotum. In addition, he will present a group of Hebrew, Yiddish and English folk songs to mark the specific occasion of Israel Night at Pops. This is the second appearance of the Metropolitan Opera baritone at the Annual Histadrut Night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

JUN 10 1955

BHS ORCHESTRA, BAND AT "POPS"

Members of the Beverly High school band and orchestra will climax their "Music Festival Year" tonight by attending the Boston Symphony Pops Concert as guests of the Beverly Band-Orchestra Parents Association.

Accompanying the 60 young people in buses leaving the High school at 7 o'clock will be John A. Finnegan, school instrumental music director; Mrs. Finnegan; Miss Priscilla Goggin, school vocal music instructor; Miss Enid Tozier of the High school faculty, and Mr. and Mrs. Frey Meyer and Mr. and Mrs. Earle Herrick of the band parents' organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
JUN 13 1955

ROLLAND TAPLEY
Conducts Old Timers Night
at Pops next week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
JUN 12 1955

Edwin Biltcliffe will play the piano tomorrow at Harvard night, at the Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
JUN 12 1955

ROLLAND TAPLEY, guest conductor of the Pops on Old Timers' Night, Saturday evening, at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Progress of the Pops

American Première Scheduled

The first performance in America of Turina's "Rapsodia Sinfonica" for piano and string orchestra will be presented at the Pops Tuesday evening in the first concert of the week open to the public. Sunday evening concerts are to be omitted for the remainder of the season, beginning tomorrow. Monday evening has been reserved by the Harvard class of 1930. On that night Edwin Biltcliffe will be piano soloist in Liszt's Hungarian Fantasy. The next closed concert will be on Thursday which has been reserved by Israel Histadrut.

Arthur Fiedler will conduct the concerts next week with three exceptions. Richard Hayman will direct his own compositions, the last three numbers, on Tuesday evening's program. Harry John Brown will be guest conductor on Wednesday evening, and Rolland Tapley will lead the Old Timers' Night on Saturday evening, June 18, when the audience will be invited to join in the singing.

Leo Litwin will be piano soloist Tuesday evening in the "Rapsodia." Ivan Davis, Jr., will be heard in the first movement of Tchaikovsky's Concerto for Piano and Orchestra No. 1 on Friday evening. Armando Ghitalla will play the trumpet in "TheCarnival of Venice," at the Saturday evening concert. Mr. Davis, a native of Texas, is winner of the 1955 Young Artist Auditions award of the National Federation of Music Clubs.

The programs:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 11 1955

Edwin Biltcliffe will play Liszt's Hungarian Fantasy at Harvard Night at the Pops Monday evening.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
JUN 11 1955

Music: Brandeis Fete

Milhaud Is Top Figure at University Event

By HOWARD TAUBMAN
Special to The New York Times.

WALTHAM, Mass., June 10—No preachment or counsel for the college graduate in June was intended, but marriage got some attention last night at Brandeis University's third Festival of the Creative Arts.

The allusions came during an orchestral concert, an unexpected place to be concerned with marriage. But there it was. First it was called to the imagination in a spirit of golden-hued ecstacy by Darius Milhand's "Cantate Nuptiale." Then it was touched upon by Paul Hindemith in his Concerto for Woodwind, Harp and Orchestra in a humorous, if not satiric vein. In the final movement of this piece, Hindemith has the clarinet quoting Mendelssohn's "Wedding March" with a straight face, as it were, while all around it there is a busy, unfeeling, seemingly unrelated chatter by other instruments.

The concert could not have been planned to pronounce this sort of yes-and-no judgment on a sanctified institution. What were the young men and women, facing a brave new world, to make of it? Let us hope they were indulgent with the whims of composers and program makers.

This was, in fact, a lively, well made program, with the emphasis on unfamiliar music. It indicated that the Brandeis festival continues to be enterprising, and the week's events bear out this finding.

•

There is an art exhibition, involving three different collections. Several nights ago, Maurice Valency's play "The Thracian Horses" was performed by a professional cast. Sessions are being devoted to the art film, the modern novel and modern poetry. There was a concert this afternoon of compositions by student composers—Halim El-Dabh, Jack Gottlieb, Mary Sadovnikoff and Charles C. Jones. And tomorrow night there will be an opera, "Medea," and a ballet, "Salade," both by Milhaud.

The French composer, who conducted two of his works last night, is thus the star figure of the musical aspects of the festival. His Concerto for Percussion and Small Orchestra, performed last night, proved to be a charming piece. Written twenty-five years ago and using this combination of instruments, it would be, you might expect, something noisy and smart-alecky. Not at all: It employs folk-like material with skill and sensitivity, and the battery of percussion is used not for noise or shock effect but for subtle color and contrast.

•

Milhaud, who is obliged to sit while conducting because of ill health, gave the piece a sparkling performance. The festival orchestra, which has some solo players from the Boston Symphony, played with precision, and Everett Firth was an adroit percussionist. The slow section was particularly imaginative and rewarding.

Adele Addison was the soprano soloist in the "Cantate Nuptiale," which Milhaud wrote in 1937 for his parents' golden wedding anniversary. With a text from "The Song of Solomon," it is a free-flowing, affectionate tribute. It had its first United States performance last night, and it would bear further acquaintance. Miss Addison sang the high vocal line with accuracy and a touch of the ecstatic quality it needed.

Adele Addison

•

Izler Solomon conducted the rest of the program. It contained a divertimento based on the old English tune "Sellinger's Round," by Michael Tippett, an English composer enjoying a vogue in his own land these days. This piece, which also had its United States première, attempts to blend archaic forms with modern ideas. Though occasionally attractive, it ends by being unsatisfying.

Serenade Concertane, a one-movement piece by Arthur Berger of the Brandeis faculty, is sprightly, sure-handed in its modernism and instrumentation. It reminds one a little of Copland, but it has character of its own.

Mr. Solomon and his orchestra gave good performances of these works, the Hindemith piece and Mozart's "Haffner" Serenade, even though there was the handicap of having had to play the concert in the gym, whose acoustics are not ideal for concerts, instead of in the outdoor amphitheatre, because of threatening weather.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
JUN 13 1955

New Scores At the Pops

The Pop Concerts in Symphony Hall continue each night except Sundays, under the direction of Arthur Fiedler.

Tonight's concert has been taken over by the Harvard class of 1930. Israel Histadrut has taken the concert of Thursday, June 16.

Richard Hayman, composer of TViana, will conduct his own numbers on Tuesday, in which concert Leo Litwin will introduce to America a rhapsody by the Spanish composer Turina.

Harry John Brown will conduct as guest on Wednesday. Otherwise, Arthur Fiedler who has returned to his place, will conduct except on Saturday, when Rolland Tapley will lead in the Old Timers' Night and invite the audience to sing

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
JUN 13 1955

Take It from Me

Says Mayor Hynes

(Batting for Neal O'Hara)

A WALK DOWN MEMORY LANE: What Americans are known for these appellations? 1. The Master Diplomat? 2. The Silver-Tongued Commoner? 3. The Great Trail Blazer? Answers below.

Six years ago, when Boston voters first elected me to my present post, and before the years began to fly by with such alarming rapidity, the once luxuriant, naturally-marcelled hair on the noble noggin of Neal O'Hara was as black as the heart of the top-boy in the Kremlin. Today, like the snows of yesteryear, Neal's shining, black locks have disappeared to be replaced by a capping of distinctive, iron-grey, which our novelists are wont to describe as symbolizing mental strength, mature acumen, and mundane perspicacity. Be that as it may. The truth, with which politicians have a bowing acquaintanceship, compels me to report that no longer does our Neal have that dashing, debonair, devil-may-care appearance as he strolls along Tremont St. on an early summer afternoon. No longer, sad to relate, do the fair and beautiful damsels cast discreet, though admiring glances at our Neal as he ambles along on his elevator heels, with a roguish twinkle in his eye. No longer can our Neal conceal the fact that his figure is a trifle portly, his eyes a little rheumy and his step slightly lacking in the jauntiness of youth.

HYNES

It is of no avail that his admirers join in the chorus of that old refrain, "Backward, turn backward, oh, time in thy flight. . . !" for time hears no master's voice. It marches on, and in its wake, it has not dealt mercilessly, but kindly with our Neal, who is still as convivial, still as zestful, still as blithe a spirit as he was when he was the proper Bostonian counterpart of Rudolph Valentino. Indeed, it is not unusual for sedate Beacon St. ladies who take their constitutional along the elm-lined walks of Boston Common to mistake our Neal for a visiting ambassador, a member of Parliament or a matinee idol going gently over the hill.

Yes, our Neal, despite the suggestion of a growing aldermanic paunch, is as buoyantly youthful today as he was in the days when the Traveler was one cent per copy and the Boston tax rate one-third of what it is today. He is still the happy, unpredictable combination of Peck's Bad Boy and Little Lord Fauntleroy, with a dash of Jimmy Cagney thrown in. Time, the villain who steals our vitality and dulls our perceptions, has been kind to Neal, for his humor, known far and wide, is just as quick and lusty, as keen and subtle, as clean and refreshing as it was when he was Master of the Laundry at Harvard many years ago, and where he coined that poignant and climactic phrase, "No checkee, no washee."

The ravages of time have yet to leave their mark on the O'Hara humor. It can be as giddy and as graceful as the swoop of the swan or as fearful and as frightening as the charge of the eagle. It can also be as capricious and distorted as it is once each year when he prevails upon an innocent admirer, like myself, to write this column. Were I possessed of less vanity and more judgment and wisdom, and had I recalled that old maxim, "Let the shoemaker stick to his last," I would not have undertaken the role of substitute for O'Hara.

But, like Izzy Ort, "I wuz t'inkin." Even the destructive nuclear power that makes up today's devastating bombs can be turned to good use. So can the odd sense of O'Hara humor, which brings me to these pages, and which has its intriguing possibilities and its boundless opportunities. Who knows, perhaps writing this column will open for me the long-shut door of other and more glorious adventures far removed from the political field, strewn as it is with the bones of guys who went into battle just once too often.

Who knows, perhaps the most interesting years of my life are unfolding. Perhaps, one day, in emulation of O'Hara, the genius of the baton, Arthur Fiedler, may invite me to take over the Pops; or Lloyd Brace may ask me to take charge of the money vaults at the First National; or Joe Cronin beg me to twirl against the Yankees; or Burt Stanbro present me with the keys to the Statler, including those to the wine cellar; or Pat McGinnis implore me to run his two railroads for 24 hours; or Joe Spang advise me to look, feel and be sharp by taking over his job at Gillette; or Dr. Roy Heffernan turn over his bag of tools and set me loose in the operating room at the Carney. The possibilities are limitless. The area for adventure infinite.

As a substitute for Fiedler, and the others, how fortified with varied experience would I be as I presented myself to the voters on this election year, and how such experience would strengthen my cause. Unwittingly and innocently, O'Hara has become the fifth wheel on the Hynes campaign coach. And even though my shortcomings and stupidities become grossly apparent on every substitute job I undertook, there would still be a bright side to the picture, for I suspect there would arise a general demand to keep Hynes at City Hall where he can do the least harm. It might well be that the cry of the hour would be, "Keep Hynes at City Hall!" Fond mothers might even seek to calm and comfort the little ones by the assurance that the big wind had passed, the Black Douglas had gone his way and Hynes was once again safely and securely ensconced at City Hall.

FIEDLER

Forgive me, Neal. This will teach you that a politician can also have an odd sense of humor in an election year.

Answers to above: 1. John Adams, first Ambassador to England, and second President of the United States. A Quincy boy and the first of the Adamses to make good. . . . 2. William Jennings Bryan. Twice a candidate for President. No luck. Remembered for fa[illegible] oration, "Cross of Gold." . . . 3. Daniel B[oone] With due apologies to memory of [Davy] Crockett, the real king of the wild frontie[r]

Neal O'Hara is on vacation. During this period "Take It from Me" will be writ[ten] by his guest columnists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JUN 14 1955

HARVARD NIGHT AT THE POPS—Mrs. Richard Barbour of Canton, Charles Chase, whose wood carving is displayed at Fogg Museum, and Pres. and Mrs. Alan Brown of Hobart College, Geneva, N. Y., at last night's 25th reunion dinner and concert at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
JUN 14 1955

Famed Hub musician, Richard Hayman, musical director for Mercury Records, will be guest conductor Tuesday night at The Pops for Conductor Arthur Fiedler.

[87]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
JUN 12 1955

Pops Programs

The Pops Concerts in Symphony Hall continue each night except Sundays, under the direction of Arthur Fiedler. Tomorrow night's concert has been taken over by the Harvard class of 1930 and Israel Histadrut has taken the concert of Thursday, June 16. Richard Hayman, composer of TViana, will conduct his own numbers on Tuesday, in which concert pianist Leo Litwin will introduce to America a Rhapsody by the Spanish composer Turina.

Harry John Brown will conduct as guest on Wednesday. Otherwise, Arthur Fiedler, who has returned to his place, will conduct, except on Saturday when Rolland Tapley will lead in the Old Timers' Night and invite the audience to sing in the selections of old favorites.

The programs follow:

Tuesday — Up the Street, March, Morse; Overture to "Fingal's Cave," Mendelssohn; Sunrise, from "Grand Canyon Suite," Grofe; Prelude to "The Mastersingers of Nuremberg," Wagner; Suite from "Graduation Ball," Strauss; Rapsodia Sinfonica for Piano and String Orchestra, Turina (first performance in America), (soloist, Leo Litwin); Bolero, Ravel. Richard Hayman conducting. TV Potpourri, arranged by Hayman; Let 'er Go, Lover, Carson-Hayman; No Strings Attached, Hayman.

Wednesday (Harry John Brown conducting)—Procession of Bacchus from "Sylvia," Delibes; Overture to "The Merry Wives of Windsor," Nicolai; The Two Shepherds, Robinson; Suite from "Gaite Parisienne," Offenbach; The Moldau, Symphonic Poem, Smetana; Intermezzo, Sinfonico from "Cavalleria Rusticana," Mascagni; Polovetzian Dances from "Prince Igor," Borodin; Richard Rodgers Waltzes, Anderson; TViana, Hayman; Polka from "The Bartered Bride," Smetana.

Friday — American Salute, Gilmore-Gould; El Salon Mexico, Copland; Concerto for Piano and Orchestra No 1 in B-flat minor, Op. 23 (First Movement) Tchaikovsky (Soloist: Ivan Davis Jr.); Suite from "Graduation Ball," Strauss; On the Trail from "Grand Canyon Suite," Grofe; The Sorcerer's Apprentice, Dukas; Popsorama, Arr. by Mason; Let 'er Go, Lover, Carson-Hayman; Davy Crockett, Bruns-Hayman.

Saturday (Old Timers' Night, Rolland Tapley conducting) — Entrance of the Gladiators, Fucik; Overture to "Phedre," Massenet; Virginia, A Southern Rhapsody, Wood; The Carnival of Venice (Trumpet Solo: Armando Ghitalla), Arr. by Staigers; Overture Solennelle, 1812, Tchaikovsky; The Glowworm, Lincke; Old Timers' Night at the Pops, Arr. by Lake; Victor Herbert Favorites, Arr. by Sanford; St. Louis Blues, Handy-McBride; Song Fest Medley, Arr. by Bodge.

OLLAND TAPLEY guest conducts the Boston Pops in "Old Timer's Night" next Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 13 1955

Take It from Me

Says Mayor Hynes

(Batting for Neal O'Hara)

A WALK DOWN MEMORY LANE: What Americans are known for these appellations? 1. The Master Diplomat? 2. The Silver-Tongued Commoner? 3. The Great Trail Blazer? Answers below.

Six years ago, when Boston voters first elected me to my present post, and before the years began to fly by with such alarming rapidity, the once luxuriant, naturally-marcelled hair on the noble noggin of Neal O'Hara was as black as the heart of the top-boy in the Kremlin. Today, like the snows of yesteryear, Neal's shining, black locks have disappeared to be replaced by a capping of distinctive, iron-grey, which our novelists are wont to describe as symbolizing mental strength, mature acumen, and mundane perspicacity. Be that as it may. The truth, with which politicians have a bowing acquaintanceship, compels me to report that no longer does our Neal have that dashing, debonair, devil-may-care appearance as he strolls along Tremont St. on an early summer afternoon. No longer, sad to relate, do the fair and beautiful damsels cast discreet, though admiring glances at our Neal as he ambles along on his elevator heels, with a roguish twinkle in his eye. No longer can our Neal conceal the fact that his figure is a trifle portly, his eyes a little rheumy and his step slightly lacking in the jauntiness of youth.

HYNES

It is of no avail that his admirers join in the chorus of that old refrain, "Backward, turn backward, oh, time in thy flight. . . !" for time hears no master's voice. It marches on, and in its wake, it has not dealt mercilessly, but kindly with our Neal, who is still as convivial, still as zestful, still as blithe a spirit as he was when he was the proper Bostonian counterpart of Rudolph Valentino. Indeed, it is not unusual for sedate Beacon St. ladies who take their constitutional along the elm-lined walks of Boston Common to mistake our Neal for a visiting ambassador, a member of Parliament or a matinee idol going gently over the hill.

Yes, our Neal, despite the suggestion of a growing aldermanic paunch, is as buoyantly youthful today as he was in the days when the Traveler was one cent per copy and the Boston tax rate one-third of what it is today. He is still the happy, unpredictable combination of Peck's Bad Boy and Little Lord Fauntleroy, with a dash of Jimmy Cagney thrown in. Time, the villain who steals our vitality and dulls our perceptions, has been kind to Neal, for his humor, known far and wide, is just as quick and lusty, as keen and subtle, as clean and refreshing as it was when he was Master of the Laundry at Harvard many years ago, and where he coined that poignant and climactic phrase, "No checkee, no washee."

The ravages of time have yet to leave their mark on the O'Hara humor. It can be as giddy and as graceful as the swoop of the swan or as fearful and as frightening as the charge of the eagle. It can also be as capricious and distorted as it is once each year when he prevails upon an innocent admirer, like myself, to write this column. Were I possessed of less vanity and more judgment and wisdom, and had I recalled that old maxim, "Let the shoemaker stick to his last," I would not have undertaken the role of substitute for O'Hara.

But, like Izzy Ort, "I wuz t'inkin." Even the destructive nuclear power that makes up today's devastating bombs can be turned to good use. So can the odd sense of O'Hara humor, which brings me to these pages, and which has its intriguing possibilities and its boundless opportunities. Who knows, perhaps writing this column will open for me the long-shut door of other and more glorious adventures far removed from the political field, strewn as it is with the bones of guys who went into battle just once too often.

Who knows, perhaps the most interesting years of my life are unfolding. Perhaps, one day, in emulation of O'Hara, the genius of the baton, Arthur Fiedler, may invite me to take over the Pops; or Lloyd Brace may ask me to take charge of the money vaults at the First National; or Joe Cronin beg me to twirl against the Yankees; or Burt Stanbro present me with the keys to the Statler, including those to the wine cellar; or Pat McGinnis implore me to run his two railroads for 24 hours; or Joe Spang advise me to look, feel and be sharp by taking over his job at Gillette; or Dr. Roy Heffernan turn over his bag of tools and set me loose in the operating room at the Carney. The possibilities are limitless. The area for adventure infinite.

As a substitute for Fiedler, and the others, how fortified with varied experience would I be as I presented myself to the voters on this election year, and how such experience would strengthen my cause. Unwittingly and innocently, O'Hara has become the fifth wheel on the Hynes campaign coach. And even though my shortcomings and stupidities become grossly apparent on every substitute job I undertook, there would still be a bright side to the picture, for I suspect there would arise a general demand to keep Hynes at City Hall where he can do the least harm. It might well be that the cry of the hour would be, "Keep Hynes at City Hall!" Fond mothers might even seek to calm and comfort the little ones by the assurance that the big wind had passed, the Black Douglas had gone his way and Hynes was once again safely and securely ensconced at City Hall.

FIEDLER

Forgive me, Neal. This will teach you that a politician can also have an odd sense of humor in an election year.

Answers to above: 1. John Adams, first Ambassador to England, and second President of the United States. A Quincy boy and the first of the Adamses to make good. . . . 2. William Jennings Bryan. Twice a candidate for President. No luck. Remembered for famous oration, "Cross of Gold." . . . 3. Daniel Boone. With due apologies to memory of Davy Crockett, the real king of the wild frontier.

Neal O'Hara is on vacation. During this period "Take It from Me" will be written by his guest columnists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 14 1955

HARVARD NIGHT AT THE POPS—Mrs. Richard Barbour of Canton, Charles Chase, whose wood carving is displayed at Fogg Museum, and Pres. and Mrs. Alan Brown of Hobart College, Geneva, N. Y., at last night's 25th reunion dinner and concert at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 12 1955

Pops Programs

The Pops Concerts in Symphony Hall continue each night except Sundays, under the direction of Arthur Fiedler. Tomorrow night's concert has been taken over by the Harvard class of 1930 and Israel Histadrut has taken the concert of Thursday, June 16. Richard Hayman, composer of TViana, will conduct his own numbers on Tuesday, in which concert pianist Leo Litwin will introduce to America a Rhapsody by the Spanish composer Turina.

Harry John Brown will conduct as guest on Wednesday. Otherwise, Arthur Fiedler, who has returned to his place, will conduct, except on Saturday when Rolland Tapley will lead in the Old Timers' Night and invite the audience to sing in the selections of old favorites.

The programs follow:

Tuesday — Up the Street, March, Morse; Overture to "Fingal's Cave," Mendelssohn; Sunrise, from "Grand Canyon Suite," Grofe; Prelude to "The Mastersingers of Nuremberg," Wagner; Suite from "Graduation Ball," Strauss; Rapsodia Sinfonica for Piano and String Orchestra, Turina (first performance in America), (soloist, Leo Litwin); Bolero, Ravel. Richard Hayman conducting. TV Potpourri, arranged by Hayman; Let 'er Go, Lover, Carson–Hayman; No Strings Attached, Hayman.

Wednesday (Harry John Brown conducting)—Procession of Bacchus from "Sylvia," Delibes; Overture to "The Merry Wives of Windsor," Nicolai; The Two Shepherds, Robinson. Suite from "Gaite Parisienne," Offenbach; The Moldau, Symphonic Poem, Smetana; Intermezzo, Sinfonico from "Cavalleria Rusticana," Mascagni; Polovetzian Dances from "Prince Igor," Borodin; Richard Rodgers Waltzes, Anderson; TViana, Hayman; Polka from "The Bartered Bride," Smetana.

Friday — American Salute, Gilmore-Gould; El Salon Mexico, Copland; Concerto for Piano and Orchestra No 1 in B-flat minor, Op. 23 (First Movement) Tchaikovsky (Soloist: Ivan Davis Jr.) Suite from "Graduation Ball," Strauss. On the Trail from "Grand Canyon Suite," Grofe; The Sorcerer's Apprentice, Dukas; Popsorama, Arr. by Mason; Let 'er Go, Lover, Carson–Hayman. Davy Crockett, Bruns–Hayman.

Saturday (Old Timers' Night, Rolland Tapley conducting) — Entrance of the Gladiators, Fucik; Overture to "Phedre," Massenet; Virginia, A Southern Rhapsody, Wood; The Carnival of Venice (Trumpet Solo: Armando Ghitalla), Arr. by Staigers; Overture Solennelle, 1812, Tchaikovsky; The Glowworm, Lincke; Old Timers' Night at the Pops, Arr. by Lake; Victor Herbert Favorites, Arr. by Sanford; St. Louis Blues, Handy–McBride; Song Fest Medley, Arr. by Bodge.

ROLLAND TAPLEY guest conducts the Boston Pops in "Old Timer's Night" next Saturday evening.

[87]

MIAMI BEACH, FLA.
SUN
Circ. D. 7,310 - S. 7,310
JUN 12 1955

JESUS SANROMA

DANNY DANIELS

JOHN BITTER

LEROY ANDERSON

Music Lovers Ready For Start Of Summer Symphony Concerts

The fifth season of summer Pops concerts by the University of Miami Summer Symphony, John Bitter, musical director, will begin on June 19 and continue for 10 consecutive Sunday evenings at the Miami Beach auditorium.

The first concert, June 19, will be conducted by Morton Gould with Danny Daniels, well known young dancer, as soloist performing Mr. Gould's "Tap Dance Concerto."

Arthur Fiedler, director of the famous Boston Pops Orchestra, will be guest conductor on Aug. 7 and 14 and Leroy Anderson, composer and conductor, will direct the July 3 and 10 programs.

John Bitter, permanent conductor of the University of Miami symphony orchestra, is planning an "Opera Night" for his first concert on July 17. He will introduce six young artists of the Miami Opera Guild: Shirley Ward, coloratura; Jenny Lou Corris, mezzo soprano; Fred Cushman, tenor; George Gibson, basso; Ted Morrill, tenor and Robert Medaris, baritone.

Mr. Bitter's second concert on July 24 will feature Joan Field, violinist, and the July 31 program will be a repeat of the popular "Gershwin Night." Sanroma, pianist, will appear as soloist as he has done in the past. The fourth and last concert conducted by John Bitter will take place on Aug. 21 and will be a "Viennese Night" with Robert Mueller, a young California pianist, as soloist.

As in the past, tables of eight are available as well as single seats at tables and, this year, there will be 300 unreserved seats in the back of the auditorium, the mezzanine will be reserved. Tickets may be ordered through the Symphony office or the auditorium.

ARTHUR FIEDLER

MORTON GOULD

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,711
JUN 12 1955

Rabbi Joseph B. Soloveitchik and Rabbi Max Kirshblum, president of the American Mizrachi organization, will address the jubilee convention of the New England Mizrachi Region next Sunday at the Sherry Biltmore Hotel.

It will be an all-day meeting, with a dinner in the evening.

The annual leadership conclave sponsored by the Greater Boston Council of B'nai B'rith next Sunday at Brandeis University, will be dedicated to Rabbi Maurice L. Zigmond, New England Hillel director, who is leaving later this month for Israel where he will become director of the Hillel Foundation at the Hebrew University, in Jerusalem.

There will be a group of workshops and an outdoor luncheon during which Clarence Berger, can of the university, will speak. A campus tour is scheduled.

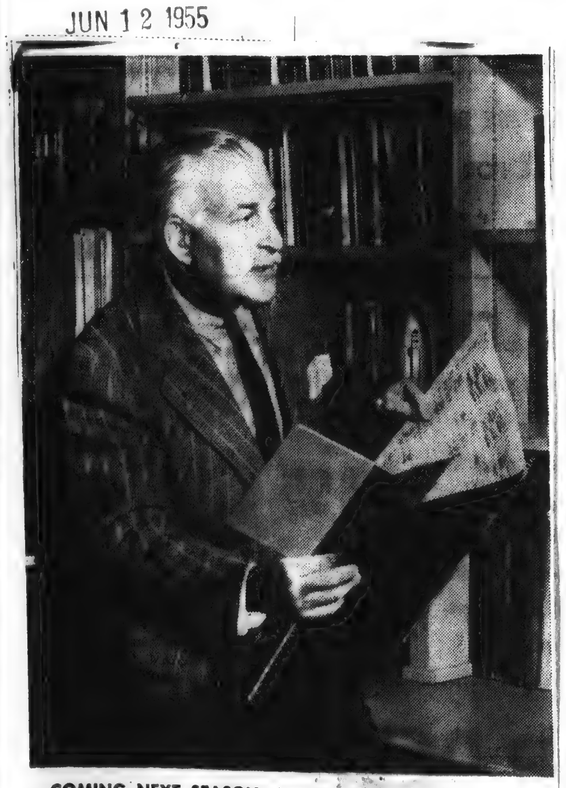
The Greater Boston Israel Hista Committee will hold its annual Pops Night at Symphony Hall Thursday evening.

Samuel D. Shapiro of Brookline is chairman and Oscar Sterman is honorary chairman of the event, proceeds of which will help to maintain the medical work conducted by the Histadrut, Israel's pioneering organization, through Kupat Cholim, its own health system.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
JUN 14 1955

WINTHROP NATIVE Richard Hayman will lead the Boston Pops Orchestra in three of his own compositions at Symphony Hall tonight.

PASADENA, CALIF.
STAR-NEWS
Circ. D. 38,685 - S. 37,800
JUN 12 1955



COMING NEXT SEASON—As one of the leading events of Elmer Wilson's 22nd annual concert series at Civic Auditorium next season, Arthur Fiedler (above) will bring his famed Boston Pops Orchestra to Pasadena. Fiedler will be remembered here as guest conductor at the first concert of the Junior League Pasadena Pops at Santa Anita Race Track.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
JUN 12 1955

Maestro's Advice

I AM A CONDUCTOR — By Charles Munch; Oxford University Press; $2.75; 101 pp.

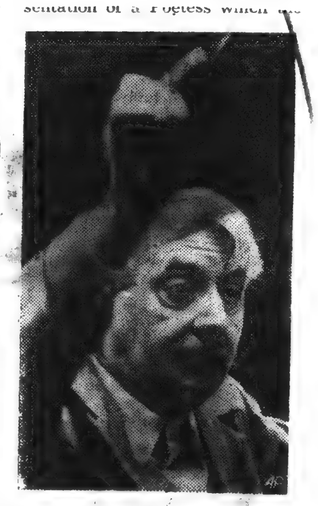
Reviewed by

ROBERT E. SMITH

The Conductor of the Boston Symphony Orchestra is often asked, he says in this book, "How do you become a conductor?' His answer is, 'It takes enthusiasm, love, patience and work." He also adds that luck had a great deal to do with it in his case, and further advises that anyone interested in becoming a conductor should not do it his way!

His years of apprenticeship, of conducting world renowned orchestras, his thoughts on putting together symphonic programs, and all the problems a conductor meets before facing an audience are discussed by Mr. Munch in a delightfully personal manner.

He speaks with authority and anyone interested in conducting as a profession or just interested in Mr. Munch and his work will enjoy this interesting little book.



Charles Munch is the author of "I Am A Conductor," published by Oxford University Press.

[88]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 14 19..

Ivan Davis, Jr., winner of the 1955 Young Artist Auditions award of the National Federation of Music Clubs, will be piano soloist in Tchaikovsky's Concerto No. 1 at the Pops on Friday evening.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420(

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUN 14 1955

THE DAILY NEWS MAILBOX

All communications for use in this column MUST carry the complete name and street address of the writer, though pen names will be permitted at the editor's discretion. To be acceptable, letters must be brief, legible and written on one side of the paper. Unsigned letters will be ignored.

ORCHESTRA ASSN. REPORT

To the Editor of The Daily News:

The Springfield Orchestra Association has served young and old alike in inviting them to participate in its activities as a performer, as a listener or as a supporter.

The first of these activities is the professional orchestra—the Springfield Symphony Orchestra. This past season was another very successful one musically and during our period of financial crisis, its members co-operated fully.

Another key activity is the Young People's Symphony. These youthful musicians completed their season again in a manner which has earned them the admiration and respect of the community.

The Symphony Chorus, an integral part of the association's activities, completed its season with high musical successes. At their annual banquet on May 16, Hugh Ross invited the chorus to sing Beethoven's Ninth Symphony with the Berkshire Festival Chorus and the Boston Symphony Orchestra this summer. This will be the second appearance for the chorus at Tanglewood.

During the first part of February, the New England Conservatory Scholarship given through the Springfield Symphony Orchestra was again awarded. This year it was given to a member of the clarinet section of the Young People's Symphony.

The value of such an organization like the Springfield Orchestra Association should not be questioned. The material things of life are necessary but in addition to these we need spiritual and cultural uplifting. The founder of this overall musical program felt these needs and did something about them. Dr. Alexander Leslie gave unselfishly and untiringly of his energies to his chosen profession. The accomplishments today of the association could not have been achieved by Dr. Leslie alone.

I would personally like to state my appreciation for the loyalty and generosity of each member of the following organizations: Board of Directors, Symphony Office staff, Women's Division, Springfield Symphony, Young People's Symphony, Symphony Chorus, Hampden County Musicians Union, Springfield Newspapers, City of Springfield, radio stations, Springfield Public School system, Friends of Symphony, season ticket holders and numerous other friends with whom I have come in contact each day.

ARPPIE CHARKOUDIAN
Executive Secretary,
Springfield Symphony Orchestra

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 4,000

JUN 14 1955

Clean Up Drive Planned At Church

Annual Spring Work Party To Be Held Tonight

ATTLEBORO—"Spring Clean-Up' 'will take place at the First Baptist Church tonight as the house committee dons it overalls and starts the annual spring cleaning of the church at 6:30.

At 7:30, senior choir members will leave from the home of Mr. and Mrs. Lester Brown, 119 Bank Street, to attend the Boston Pops Concert in Boston.

The Margaret Cameron Philathea Class will leave the church at 6 P.M. tomorrow for their annual banquet at the Village Blacksmith Shop restaurant in Whitman. The Diaconate Board meeting will be held at the home of Louis Beggs at 86 East Bacon Street in Plainville at 8 o'clock tomorrow night.

Thursday afternoon at 2, the Ladies' Home Circle will leave the church for their annual outing. Church school pupils and families will leave the church at 1:30 Saturday afternoon for the annual picnic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

NEW YORK, N. Y.
VARIETY

JUN 15 1955

Longhair 'Davy'

Boston, June 14.

"Davy Crockett" finally made it—in Boston, that is. Veteran Boston Pops conductor Arthur Fiedler, returning after an illness for his first full-dress program with the Boston Symphony Orch players June 5 at Symphony Hall, broke up the distinguished gathering headed by Gov. and Mrs. Christian A. Herter, when he donned a coonskin cap, brandished a rifle in one hand and a baton in the other, and directed a symphonic arrangement of "Davy Crockett" for his bow-off.

Fiedler's official return to the podium at the Pops, which he has been conducting for 26 years, was greeted with a standing ovation. Ailing since his return from a long Pops tour during the winter, the vet conductor has recovered in fine style.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 15 1955

Saturday Pops

ROLLAND TAPLEY will be guest conductor Saturday for Old Timers' Night at the Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 15 1955

Rolland Tapley To Conduct Two "Pops" Programs

Music lovers of Greater Lynn will be interested in two coming concerts of the Boston "Pops" Orchestra at Symphony Hall in Boston when Rolland Tapley will be the guest conductor.

Mr. Tapley, first violinist of Boston Symphony, has become well-known and beloved by a wide circle of musicians and friends on the North Shore through his conducting of the North Shore Philharmonic from its inception. A group of Philharmonic players plan to attend the concert on Saturday.

Mr. Tapley will conduct Boston Pops on this Saturday and on Thursday, June 30. At the program on Saturday "The Carnival of Venice," arranged by Staigers, will be played as a trumpet solo by Armando Ghitalla, who will be remembered as guest artist at the Philharmonic's Spring concert at Lynn City Hall just two months ago.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 16 1955

Pops Concerts Program Planned For Current Week

The Pops Concerts in Symphony Hall continue each night except Sundays under the direction of Arthur Fiedler. Monday night's concert was taken over by the Harvard class of 1930 and Israel Histadrut will take over the concert this evening.

Otherwise, Arthur Fiedler, who has returned to his place, will conduct except on Saturday when Rolland Tapley will lead the Old Timers' Night and invite the audience to sing in the selections of old favorites.

Programs for the week follow:

Friday evening, June 17, at

Continued on Page Three

...erin Rhapsody, by Wood; The Carnival of Venice arranged Staigers with trumpet solo by Armando Ghittalla; Overture Solennelle, 1812, by Tchaikovsky; The Glowworm by Lincke; Old Timers' Night at the Pops arranged by Lake; Victor Herbert Favorites arranged by Sanford; St. Louis Blues by Handy-MacBride; and Song Fest Medley arranged by Bodge.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 16 1955

Night at Pops

BOSTON ALUMNAE of Mt. St. Vincent, Mt. St. Mary and the College of New Rochelle will have a combined Night at the Pops tomorrow. Planning the affair are (left to right) Mrs. John Evans, Mt. St. Vincent; Mrs. John Lawlor, Mt. St. Vincent; Miss Nancy Carolan, College of New Rochelle; Mrs. Paul McCarthy of New Rochelle; and Mrs. Vincent Pitts, Mt. St. Mary.

Circ. 101,022

JUN 16 1955

To Attend "Pops"

The YWCA will sponsor a chartered bus trip Friday to the "Pops" concert in Boston. The bus will leave the "Y" at 6.30 p. m.

[89]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 14 19..

Ivan Davis, Jr., winner of the 1955 Young Artist Auditions award of the National Federation of Music Clubs, will be piano soloist in Tchaikovsky's Concerto No. 1 at the Pops on Friday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 4,000

JUN 14 1955

Clean Up Drive Planned At Church

Annual Spring Work Party To Be Held Tonight

ATTLEBORO—"Spring Clean-Up' 'will take place at the First Baptist Church tonight as the house committee dons it overalls and starts the annual spring cleaning of the church at 6:30.

At 7:30, senior choir members will leave from the home of Mr. and Mrs. Lester Brown, 119 Bank Street, to attend the Boston Pops Concert in Boston.

The Margaret Cameron Philathea Class will leave the church at 6 P.M. tomorrow for their annual banquet at the Village Blacksmith Shop restaurant in Whitman. The Diaconate Board meeting will be held at the home of Louis Beggs at 86 East Bacon Street in Plainville at 8 o'clock tomorrow night.

Thursday afternoon at 2, the Ladies' Home Circle will leave the church for their annual outing. Church school pupils and families will leave the church at 1:30 Saturday afternoon for the annual picnic.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUN 14 1955

THE DAILY NEWS MAILBOX

All communications for use in this column MUST carry the complete name and street address of the writer, though pen names will be permitted at the editor's discretion. To be acceptable, letters must be brief, legible and written on one side of the paper. Unsigned letters will be ignored.

ORCHESTRA ASSN. REPORT

To the Editor of The Daily News:

The Springfield Orchestra Association has served young and old alike in inviting them to participate in its activities as a performer, as a listener or as a supporter.

The first of these activities is the professional orchestra—the Springfield Symphony Orchestra. This past season was another very successful one musically and during our period of financial crisis, its members co-operated fully.

Another key activity is the Young People's Symphony. These youthful musicians completed their season again in a manner which has earned them the admiration and respect of the community.

The Symphony Chorus, an integral part of the association's activities, completed its season with high musical successes. At their annual banquet on May 16, Hugh Ross invited the chorus to sing Beethoven's Ninth Symphony with the Berkshire Festival Chorus and the Boston Symphony Orchestra this summer. This will be the second appearance for the chorus at Tanglewood.

During the first part of February, the New England Conservatory Scholarship given through the Springfield Symphony Orchestra was again awarded. This year it was given to a member of the clarinet section of the Young People's Symphony.

The value of such an organization like the Springfield Orchestra Association should not be questioned. The material things of life are necessary but in addition to these we need spiritual and cultural uplifting. The founder of this overall musical program felt these needs and did something about them. Dr. Alexander Leslie gave unselfishly and untiringly of his energies to his chosen profession. The accomplishments today of the association could not have been achieved by Dr. Leslie alone.

I would personally like to state my appreciation for the loyalty and generosity of each member of the following organizations: Board of Directors, Symphony Office staff, Women's Division, Springfield Symphony, Young People's Symphony, Symphony Chorus, Hampden County Musicians Union, Springfield Newspapers, City of Springfield, radio stations, Springfield Public School system, Friends of Symphony, season ticket holders and numerous other friends with whom I have come in contact each day.

ARPPIE CHARKOUDIAN
Executive Secretary,
Springfield Symphony Orchestra

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

NEW YORK, N. Y.
VARIETY

JUN 15 1955

Longhair 'Davy'

Boston, June 14.

"Davy Crockett" finally made it—in Boston, that is. Veteran Boston Pops conductor Arthur Fiedler, returning after an illness for his first full-dress program with the Boston Symphony Orch players June 5 at Symphony Hall, broke up the distinguished gathering headed by Gov. and Mrs. Christian A. Herter, when he donned a coonskin cap, brandished a rifle in one hand and a baton in the other, and directed a symphonic arrangement of "Davy Crockett" for his bow-off.

Fiedler's official return to the podium at the Pops, which he has been conducting for 26 years, was greeted with a standing ovation. Ailing since his return from a long Pops tour during the winter, the vet conductor has recovered in fine style.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 15 1955

Saturday Pops

ROLLAND TAPLEY will be guest conductor Saturday for Old Timers' Night at the Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 15 1955

Rolland Tapley To Conduct Two "Pops" Programs

Music lovers of Greater Lynn will be interested in two coming concerts of the Boston "Pops" Orchestra at Symphony Hall in Boston when Rolland Tapley will be the guest conductor.

Mr. Tapley, first violinist of Boston Symphony, has become well-known and beloved by a wide circle of musicians and friends on the North Shore through his conducting of the North Shore Philharmonic from its inception. A group of Philharmonic players plan to attend the concert on Saturday.

Mr. Tapley will conduct Boston Pops on this Saturday and on Thursday, June 30. At the program on Saturday "The Carnival of Venice," arranged by Staigers, will be played as a trumpet solo by Armando Ghitalla, who will be remembered as guest artist at the Philharmonic's Spring concert at Lynn City Hall just two months ago.

[89]

Pops Concerts

Continued from Page One

8:30 o'clock: American Salute (When Johnny Comes Marching Home Again) by Gilmore-Gould; El Salon Mexico by Copland; Concerto for Piano and Orchestra No. 1 in B flat minor, Op. 23, (first movement) by Tchaikovsky, soloist, Ivan Davis, Jr.; Suite from "Graduation Ball" by Strauss; On the Trail from "Grand Canyon Suite" by Grofe; The Sorcerer's Apprentice by Dukas; Popsorama; Let 'er Go, Lover, by Carson-Hayman; Davy Crockett by Bruns-Hayman.

Saturday evening, June 18, at 8:30 o'clock, Old Timers' Night: Entrance of the Gladiators by Fucik; Overture to Phedre by Massanet; Virginia, A Southern Rhapsody, by Wood; The Carnival of Venice arranged Staigers with trumpet solo by Armando Ghittalla; Overture Solennelle, 1812, by Tchaikovsky; The Glowworm by Lincke; Old Timers' Night at the Pops arranged by Lake; Victor Herbert Favorites arranged by Sanford; St. Louis Blues by Handy-MacBride; and Song Fest Medley arranged by Bodge.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 16 195..

Night at Pops

...Box 2078, Bo...

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUN 16 1955

...MNAE of Mt. St. Vincent, Mt. St. Mary ...New Rochelle will have a combined ...row. Planning the affair are ... Mt. St. Vincent; Mrs., ...iss Nancy Carolan, ...ul McCarthy of New ..., Mt. St. Mary.

To Attend "Pops"

The YWCA will sponsor a chartered bus trip Friday to the "Pops" concert in Boston. The bus will leave the "Y" at 6.30 p. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independent
Circ. 4,665

JUN 1 6 1955

"Armenian Night" At Pops

BERJ ZAMKOCHIAN, on the left, will again appear as organ soloist with Rouben Gregorian of Watertown, on the right, who will be guest conductor at the Boston Pops on Symphony Hall on Saturday evening, June 25.

Rouben Gregorian of 176 Spruce St., will again appear as guest conductor at the Pops at the third annual "Armenian Night", which will be held on Saturday evening, June 25, in Symphony Hall. Mr. Gregorian was the former conductor of the Teheran Symphony Orchestra of Iran and is presently a faculty member of the Boston Conservatory of Music. He is also choir director of the St. James Armenian Church, Watertown.

Appearing on the same program as soloists will be Berj Zamkochian, well-known organist and choir director of St. Theresa's Church, West Roxbury. Mr. Zamkochian has been the recipient of a teaching fellowship at the New England Conservatory and he recently presented an organ recital in the Methuen Memorial Music Hall.

Miss Agnes Dadekian, the accomplished soprano soloist of the St. James Armenian Church, will make her debut at the Pops, singing and operatic area from one of the well-known operas. Miss Dadekian has appeared on the concert stage and on radio.

A large committee is working diligently to make the event a success. Tickets may be obtained from Bob Hagopian, 51 Garfield St., Watertown.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

JUN 16 1955

Community Orchestra Members Enjoyed Sunday Outing

The sizzle of hamburgers and hot dogs cooking made pleasant music when about 35 members of the Wellesley Community Orchestra, their spouses and friends gathered for the annual outing at the William H. Vogler's picnic grove on Old Farm road last Sunday evening.

While the threat of showers hung over the skies, there was no let-up of fun and merry-making as the orchestra folk gathered around the long table decked with a red checked cloth, with a basket of Sweet William for a centerpiece, to partake of the great variety of home-made salads. Eleanor and Bill Vogler as genial hosts did not need to do any coaxing to get the folks to make quick work of the outdoor grille cookery.

Conductor Rolland Tapley was in a particularly affable mood, for he had no Pops concert that evening. Incidentally, this coming Saturday evening Conductor Tapley makes his first appearance as guest conductor of the Boston Pops in a particularly enjoyable program for "Old Timers' Night." There will be plenty of singing at this concert and the loudest voices will come from the large contingent of Wellesley Community Orchestra members who plan to attend in a body. Conductor Tapley will also preside over the podium at another Pops concert on June 30.

Members of the food committee for the picnic included: Mrs. Theodore Wegerdt, Mrs. William Kline, Mrs. Charles Williams, Mrs. Herbert Tabbut, Mrs. Melvin Morse, Miss Doris Volland, John Graham and Robert Birkenstock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 106,508

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUN 17 1955

"POPS" SOLOIST — Winner of the 1955 award of the American Federation of Music Clubs, Ivan Davis Jr., flew in today from Albuquerque, N. M., to solo at the "Pops" tonight in Tchaikowsky's First Piano Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Independent
STONEHAM, Mass.

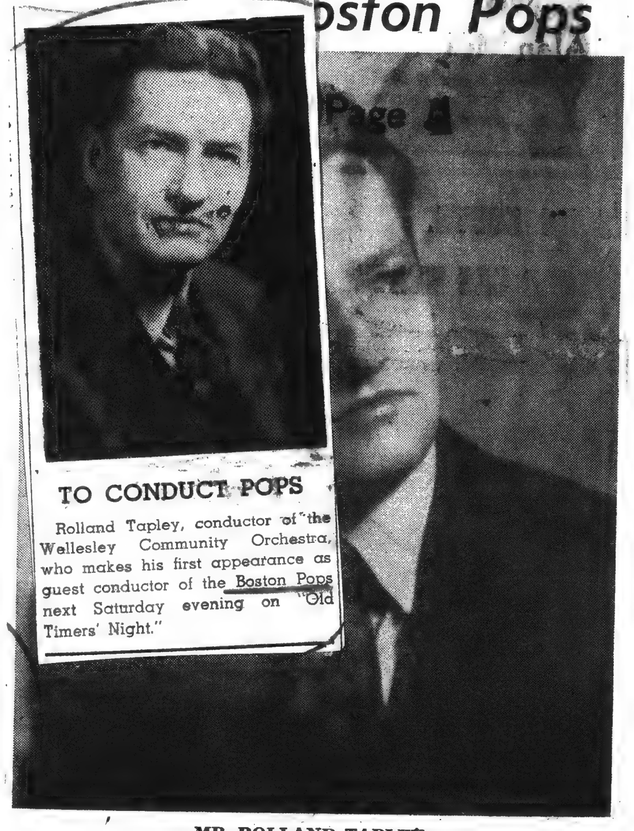
New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

JUN 16

...pley To ...oston Pops

...Page A



TO CONDUCT POPS

Rolland Tapley, conductor of the Wellesley Community Orchestra, who makes his first appearance as guest conductor of the Boston Pops next Saturday evening on "Old Timers' Night."

MR. ROLLAND TAPLEY

Rolland Tapley, director of the Stoneham Junior and Senior High School orchestra, will conduct the Boston Pops Orchestra at Symphony Hall Saturday night. The program will be broadcast on a national hookup over the National Broadcasting Co. and will be heard in Boston over Station WBZ.

Many Stonehamites are expected to attend and an Old Timers' Night program will be presented. Mr. Tapley will be guest conductor again on Thursday, June 30.

When sixteen, after intensive study of his instrument with the eminent Austrian, Felix Winternitz, Rolland (pronounced as in Holland) Tapley made his first tour as a soloist in the United States and in the following year through the Canadian provinces.

At eighteen he became a member of that brilliant and exacting organization — the Boston Symphony Orchestra, where he has since been made a first violinist under the baton of Serge Koussevitzky. He was soloist with the "Pops" orchestra at Symphony Hall in the Mendelssohn Concerto and Lalo's "Symphony Espagnole," was formerly a member of the Chardon String Quartet, and now directs various "Symphony Group" chamber-music ensembles.

Critics see Mr. Tapley not only as an authoritative musician but as "a man of youthful heart, unaffected by the enviable position he has attained, who is ever keeping his eyes toward the horizon."

In addition to his duties as one of the leading violinists of the Boston Symphony Orchestra, Mr. Tapley is also first violinist of the Tanglewood Quartet, distinguished chamber music group, organized at Tanglewood in the Berkshires under the sponsorship of Dr. Serge Koussevitzky, former conductor of the Boston Symphony.

On several other occasions, Mr. Tapley has been guest conductor of the "Pops" at Symphony Hall and the "Fiedler at 4:30" broadcast at the Opera House. He formerly directed the North Shore Philharmonic Orchestra in addition to his duties with the Boston Symphony. He has been director of the Stoneham High School Orchestra since October, 1940.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independent
Circ. 4,565

JUN 16 1955

"Armenian Night" At Pops

BERJ ZAMKOCHIAN, on the left, will again appear as organ soloist with Rouben Gregorian of Watertown, on the right, who will be guest conductor at the Boston Pops on Symphony Hall on Saturday evening, June 25.

Rouben Gregorian of 176 Spruce St., will again appear as guest conductor at the Pops at the third annual "Armenian Night", which will be held on Saturday evening, June 25, in Symphony Hall. Mr. Gregorian was the former conductor of the Teheran Symphony Orchestra of Iran and is presently a faculty member of the Boston Conservatory of Music. He is also choir director of the St. James Armenian Church, Watertown.

Appearing on the same program as soloists will be Berj Zamkochian, well-known organist and choir director of St. Theresa's Church, West Roxbury. Mr. Zamkochian has been the recipient of a teaching fellowship at the New England Conservatory and he recently presented an organ recital in the Methuen Memorial Music Hall.

Miss Agnes Dadekian, the accomplished soprano soloist of the St. James Armenian Church, will make her debut at the Pops, singing and operatic area from one of the well-known operas. Miss Dadekian has appeared on the concert stage and on radio.

A large committee is working diligently to make the event a success. Tickets may be obtained from Bob Hagopian, 51 Garfield St., Watertown.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

JUN 16 1955

Community Orchestra Members Enjoyed Sunday Outing

The sizzle of hamburgers and hot dogs cooking made pleasant music when about 35 members of the Wellesley Community Orchestra, their spouses and friends gathered for the annual outing at the William H. Vogler's picnic grove on Old Farm road last Sunday evening.

While the threat of showers hung over the skies, there was no let-up of fun and merry-making as the orchestra folk gathered around the long table decked with a red checked cloth, with a basket of Sweet William for a centerpiece, to partake of the great variety of home-made salads. Eleanor and Bill Vogler as genial hosts did not need to do any coaxing to get the folks to make quick work of the outdoor grille cookery.

Conductor Rolland Tapley was in a particularly affable mood, for he had no Pops concert that evening. Incidentally, this coming Saturday evening Conductor Tapley makes his first appearance as guest conductor of the Boston Pops in a particularly enjoyable program for "Old Timers' Night." There will be plenty of singing at this concert and the loudest voices will come from the large contingent of Wellesley Community Orchestra members who plan to attend in a body. Conductor Tapley will also preside over the podium at another Pops concert on June 30.

Members of the food committee for the picnic included: Mrs. Theodore Wegerdt, Mrs. William Kline, Mrs. Charles Williams, Mrs. Herbert Tabbut, Mrs. Melvin Morse, Miss Doris Volland, John Graham and Robert Birkenstock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 108,508

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUN 17 1955

"POPS" SOLOIST — Winner of the 1955 award of the American Federation of Music Clubs, Ivan Davis Jr., flew in today from Albuquerque, N. M., to solo at the "Pops" tonight in Tchaikowsky's First Piano Concerto.

Weekly Republican
Circ. 2350

JUN 16 1955

Rolland Tapley To Conduct Boston Pops

MR. ROLLAND TAPLEY

Rolland Tapley, director of the Stoneham Junior and Senior High School orchestra, will conduct the Boston Pops Orchestra at Symphony Hall Saturday night. The program will be broadcast on a national hookup over the National Broadcasting Co. and will be heard in Boston over Station WBZ.

Many Stonehamites are expected to attend and an Old Timers' Night program will be presented. Mr. Tapley will be guest conductor again on Thursday, June 30.

When sixteen, after intensive study of his instrument with the eminent Austrian, Felix Winternitz, Rolland (pronounced as in Holland) Tapley made his first tour as a soloist in the United States and in the following year through the Canadian provinces.

At eighteen he became a member of that brilliant and exacting organization — the Boston Symphony Orchestra, where he has since been made a first violinist under the baton of Serge Koussevitzky. He was soloist with the "Pops" orchestra at Symphony Hall in the Mendelssohn Concerto and Lalo's "Symphony Espagnole," was formerly a member of the Chardon String Quartet, and now directs various "Symphony Group" chamber-music ensembles.

Critics see Mr. Tapley not only as an authoritative musician but as "a man of youthful heart, unaffected by the enviable position he has attained, who is ever keeping his eyes toward the horizon."

In addition to his duties as one of the leading violinists of the Boston Symphony Orchestra, Mr. Tapley is also first violinist of the Tanglewood Quartet, distinguished chamber music group, organized at Tanglewood in the Berkshires under the sponsorship of Dr. Serge Koussevitzky, former conductor of the Boston Symphony.

On several other occasions, Mr. Tapley has been guest conductor of the "Pops" at Symphony Hall and the "Fiedler at 4:30" broadcast at the Opera House. He formerly directed the North Shore Philharmonic Orchestra in addition to his duties with the Boston Symphony. He has been director of the Stoneham High School Orchestra since October, 1940.

[90]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 16 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET - CENTRAL FALLS, R. I.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794
JUN 16 1955

Adenau

rd Honors

...of Arts

Confers 15 Honorary Degrees

"First Governor of his commonwealth, servant of freedom ... com-

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and ...pus courage are a credit ... university and to medi-

...g Widmer Bailey, Harbotanist, doctor of science: ...day your university salutes ...r your direction of botanstudy and for your accomnent in searching, in the ...my of plants, for clues to ...iracle of growth."

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

U. S. To Prod ...ms Reductions

...ting generally, Ade... are

...s U.S. Only ...a Fears

for Arms Cuts

...auer Given ...ard Honors

...hancellor of the Federal Republic of Germany, ...e free world that his government will steadfastly ...ch it has concluded with the United States, Great ... Britain, France and the other NATO countries."

The 79-year-old chancellor made the pledge in an address before the annual meeting of the Harvard Alumni Association, a few hours after he was awarded an honorary degree of doctor of laws at traditional Harvard commencement exercises in Harvard Yard.

Another honorary degree went to Helen Keller, blind and deaf leader in work for the handicapped, who became the first woman in more than three centuries of Harvard history to receive an honorary doctorate.

The entire commencement throng rose in spontaneous tribute after Pres. Nathan M. Pusey completed reading the citation which said of Miss Keller: "From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

13 OTHERS HONORED

Thirteen other leaders in the world of government, education, science and the arts were also awarded honorary degrees. They were:

Luis Munoz-Marin, governor of Puerto Rico; Dr. James Bryant Conant, former Harvard president and now U. S. ambassador to the West German Republic; Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College, Nashville, Tenn.; Laird Bell, Chicago attorney; Physicist I. I. Rabi, Columbia (University), and Chemist George B. Kistiakowsky, Harvard, both atomic scientists.

Also I. W. Bailey, Harvard botanist; Dr. Fuller Albright, noted Harvard researcher; Van Wyck Brooks, the literary historian; Archibald MacLeish, Harvard faculty; Andrew Wyeth, noted painter, and George E. Judd, manager of the Boston Symphony Orchestra.

DIPLOMAS TO 3028

The conferring of honorary degrees preceded the award of diplomas to 3028 seniors and students of the 10 graduate schools at special ceremonies at the eight Houses of Harvard College and the various schools.

In addition to Adenauer, Gov. Munoz-Marin, Dr. Pusey, Dr. Conant, Gov. Herter and Alumni Pres. Devereux Josephs spoke before members of the alumni association.

Adenauer called on the United States to take the initiative in discussing with Soviet Russia the question of a universally controlled disarmament program.

"I believe that the decision in this matter lies with the two great world powers, the United States and the Soviet Union; in

Continued on Page 10

15 Are Honored At Harvard Rites

CAMBRIDGE (UP) — German Chancellor Konrad Adenauer and blind and deaf leader Helen Keller were among 15 persons today awarded honorary degrees by Harvard University.

Miss Keller was the first woman ever awarded an honorary degree by Harvard since its founding 319 years ago. President Nathan M. Pusey awarded her an honorary doctorate of law.

Miss Kelles, who will be 75 June 27, was stricken deaf and blind at 19 months, but learned to talk, and can "read" and "hear" through her fingertips.

Others receiving honorary doctor of law degrees today were Louis Munoz-Marin, governor of Puerto Rico, and James B. Conant, former Harvard president and now U.S. Ambassador to the West German Republic.

Arthur Hays Sulzberger, publisher of the New York Times, Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn., and Laird Bell, Chicago attorney, also received honorary doctorates of law.

Two atomic scientists were made honorary doctors of science. They were Nobel Prize-winning physicist I. I. Rabi of Columbia University and chemist George B. Kistiakowsky of Harvard.

Harvard botanist I. W. Bailey and Dr. Fuller Albright, research worker in bone diseases, received honorary doctor of science degrees.

Literary historian Van Wyck Brooks and poet Archibald MacLeish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony Orchestra, received an honorary master of arts degree.

Page 1

...T WOMAN

...y. At left is Chancellor Konrad ... West Germany and at right, ...ryant Conant, former Harvard ...d now Ambassador to West ...h received honorary degrees.

...the New ...ll, presi... College ..., Tenn., ...lawyer, ...education leader. ...norary degrees of ...

...scientists—physi... of Columbia Uni... ...hemist George B. ... of Harvard — were ...ry doctors of sci... ...ith I. W. Bailey and ...bright, noted for his ... bone formation and ... Harvard Medical ... Massachusetts Gen... ...

...brary doctors of let... ...n Wyck Brooks, lit... ...an, and poet Archi... ...ish, Harvard profes... ...ric and oratory.

... of arts degree was ...on Andrew Wyeth, ...

...nager of the Boston ...

George E. ... honorary ... 128 degrees ... from Har... students in ... and other ...tion.

[91]

ONEY DOWN
5¢ WEEKLY
Federal Tax Included
950
YOU PAY ONLY
-IN ALLOWANCE 20.00
WHERE FOR $49.50
Jewel watches

Honors

pnfers 15 Honorary Degrees

rst Governor of his com- "Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and ous courage are a credit university and to medi-

g Widmer Bailey, Har- botanist, doctor of science: day your university salutes r your direction of botan- tudy and for your accom- nent in searching, in the my of plants, for clues to iracle of growth."

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

s U. S. To Prod ms Reductions

generally, Ade- e are

/s U. S. Only a Fears

for Arms Cuts

Adenaue

BOSTON, Mass.
Independent
Circ. 397,884
JUN 17 1955

Adenauer Given Harvard Honors

Konrad Adenauer, chancellor of the Federal Republic of Germany, yesterday pledged to the free world that his government will steadfastly "hold to the treaties which it has concluded with the United States, Great Britain, France and the other NATO countries."

The 79-year-old chancellor made the pledge in an address before the annual meeting of the Harvard Alumni Association, a few hours after he was awarded an honorary degree of doctor of laws at traditional Harvard commencement exercises in Harvard Yard.

Another honorary degree went to Helen Keller, blind and deaf leader in work for the handicapped, who became the first woman in more than three centuries of Harvard history to receive an honorary doctorate.

The entire commencement throng rose in spontaneous tribute after Pres. Nathan M. Pusey completed reading the citation which said of Miss Keller: "From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

13 OTHERS HONORED

Thirteen other leaders in the world of government, education, science and the arts were also awarded honorary degrees. They were:

Luis Munoz-Marin, governor of Puerto Rico; Dr. James Bryant Conant, former Harvard president and now U. S. ambassador to the West German Republic; Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College, Nashville, Tenn.; Laird Bell, Chicago attorney; Physicist I. I. Rabi, Columbia (University), and Chemist George B. Kistiakowsky, Harvard, both atomic scientists.

Also I. W. Bailey, Harvard botanist; Dr. Fuller Albright, noted Harvard researcher; Van Wyck Brooks, the literary historian; Archibald MacLeish, Harvard faculty; Andrew Wyeth, noted painter, and George E. Judd, manager of the Boston Symphony Orchestra.

DIPLOMAS TO 3028

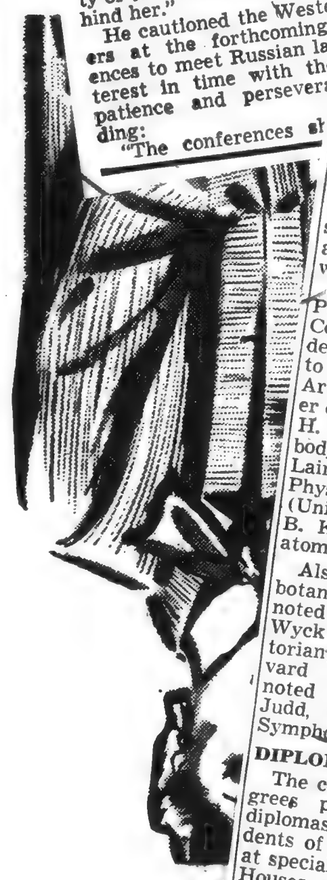
The conferring of honorary degrees preceded the award of diplomas to 3028 seniors and students of the 10 graduate schools at special ceremonies at the eight Houses of Harvard College and the various schools.

In addition to Adenauer, Gov. Munoz-Marin, Dr. Pusey, Dr. Conant, Gov. Herter and Alumni Pres. Devereux Josephs spoke before members of the alumni association.

Adenauer called on the United States to take the initiative in discussing with Soviet Russia the question of a universally controlled disarmament program.

"I believe that the decision in this matter lies with the two great world powers, the United States and the Soviet Union; in

Continued on Page 10



T WOMAN

y. At left is Chancellor Konrad West Germany and at right, ryant Conant, former Harvard d now Ambassador to West h received honorary degrees.

George E. honorary 128 degrees from Harstudents in and other tion.

the New ll, presiCollege , Tenn., lawyer, education leader, norary degrees of

scientists—physiof Columbia Unichemist George B. of Harvard — were ry doctors of sciith I. W. Bailey and bright, noted for his bone formation and Harvard Medical Massachusetts Gen-

brary doctors of letan Wyck Brooks, litan, and poet Archiish, Harvard professric and oratory.

of arts degree was on Andrew Wyeth, c

nager of the Boston a

[91]

5¢ WEEKLY

ONEY DOWN!

federal Tax Included

Killed a Bandit

For the second time yesterday that Henry P. ... that he shot Atty. Merrill

Honors

onorary Degrees

investigator in the ld of nutrition and your keen mind and urage are a credit sity and to medi-

Bailey, Har- tor of science: ersity salutes on of botan- your accom- earching, in the plants, for clues to e of growth."

ky, ity ce: ce, ave of en- er-

rize eral En- sci-

heo- ation s fo-

Adenauer Judges Family

...or Arms Cuts

...ht against such awards to ...men by similarly honoring

Helen Keller Cited

Continued From Page 4

their hands rests the fate of this world and of peace," he said.

"Unless these two great powers agree on an important step in the direction of controlled disarmament, the present state of conflicts short of major war will continue. There may be a minor relaxation, but the world will know no peace."

Stating that the U. S. is the strongest nation on earth, he said, "Soviet Russia fears her and her only and this fear certainly influences Soviet policy to a considerable degree.

He warned that unless such a disarmament program is brought into being that "no security system, however well thought out and well intended, will give peace to the world . . ."

In commenting on the approaching Big Four meeting, Adenauer said he believed the conferences just ahead are "finding a more favorable climate" than did the Geneva Conference of 1954.

He said the free peoples have grown stronger through the organization of the Western European Union, the entry of West Germany into NATO and because "it has become quite clear that the Soviet Union is in need of a lengthy pause for relaxation in order to meet the demands which are posed by her internal economic tasks."

COMMIES REPUDIATED

Moreover, he said, "at the Bandung Conference there was an unmistakable repudiation of Communism by the greater part of Asia; thus the Soviet Union can no longer reckon that the majority of the peoples of Asia stand behind her."

He cautioned the Western powers at the forthcoming conferences to meet Russian lack of interest in time with the utmost patience and perseverance, adding:

"The conferences should continue for a long time — if necessary, I would be prepared for even one or two years. For this fact alone, that is, the duration of such conferences represents a relaxation of tension."

Adenauer also urged the United States to keep up its pressures both in the Atlantic and Pacific areas—as a single front—lest the Soviet Union be able to increase its own pressure in one area or the other.

He said that Europe has begun to lay the foundation for her unity, but "without the reunification of Germany in peace and freedom . . . relaxation in Europe will not be possible, and if it is not possible in Europe, it will not be elsewhere in the world."

INTRODUCED BY CONANT

Adenauer was introduced to the alumni meeting by Dr. Conant, who described the chancellor as "the most distinguished statesman on the continent of Europe."

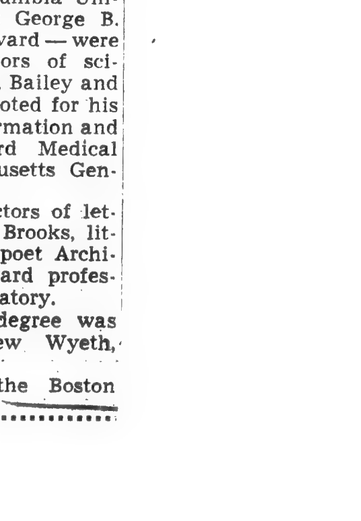
Gov. Munoz-Marin said the people of his country have entrusted to their leaders a three-fold task: "A fight to abolish poverty, a job of creating and making grow a dynamic form of political freedom, a dream of a good way of life . . ."

He said the West has wonderful productive powers which all under-developed areas would like to have. He added: "It is the wise policy of Democracy to help them to develop those powers and to share with them the know-how for their use."

Gov. Herter, who is a Harvard overseer, expressed the gratitude of the commonwealth to Harvard for continuing its tradition of contributing the services of its professors and deans to the state in making studies of problems.

Dr. Pusey dwelt at length in his remarks on the 10 new endowed professorships received in recent months.

Alumni Pres. Josephs said the university now has 110,000 living alumni, with 5500 of them living in 116 foreign countries.



T WOMAN

ory. At left is Chancellor Konrad of West Germany and at right, Bryant Conant, former Harvard and now Ambassador to West Both received honorary degrees.

b)

George E. honorary 128 degrees from Har- tudents in and other tion.

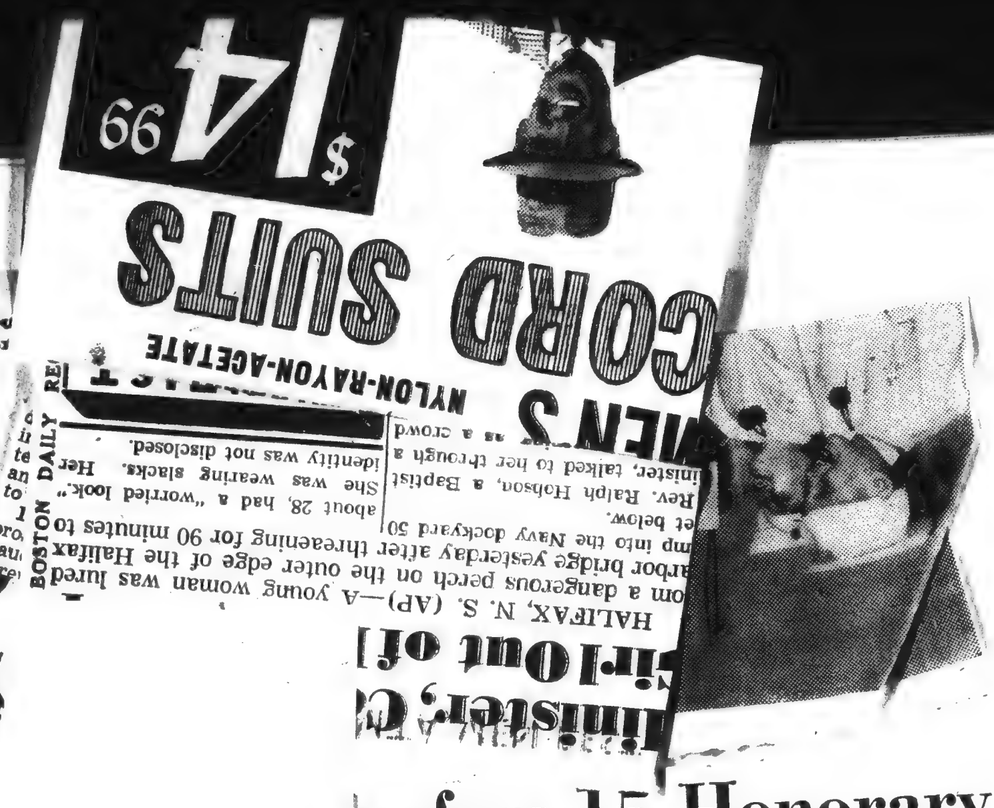
er of the New H. Hill, presi- abody College shville, Tenn., hicago lawyer, ucation leader, rary degrees of

cientists—physi- Columbia Uni- emist George B. Harvard — were doctors of sci- I. W. Bailey and ght, noted for his one formation and Harvard Medical assachusetts Gen-

ary doctors of let- Wyck Brooks, lit- n, and poet Archi- sh, Harvard profes- c and oratory.

of arts degree was n Andrew Wyeth, ager of the Boston

[91]



onfers 15 Honorary Degrees

irst Governor of his com-
wealth, servant of freedom

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and pus courage are a credit university and to medi-

g Widmer Bailey, Har-botanist, doctor of science: day your university salutes r your direction of botan-tudy and for your accom-hent in searching, in the my of plants, for clues to iracle of growth."

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

U. S. To Prod
ns Reductions

generally, Ade-
e are

BOSTON, Mass.
Independent Democrat
Circ. 285,839

ays U.S. Only
sia Fears 047

Adenauer Pleads for Arms Cuts

By CHARLES D. R... Page 1

German Chancellor Konrad Adenauer yesterday called on United States to carry proposals for world disarmament to Soviet Russia.

He told a huge commencement day gathering at Harvard that the road to peace is disarmament, that the United States and Russia are the only powers capable of effecting it, and that the United States should take the initiative in bringing it to be.

Harvard presented the 79-year-old German political leader an honorary doctor of laws degree and shattered a 300-year precedent against such awards to women by similarly honoring blind and deaf Helen Keller. Thirteen other honorary degrees were awarded.

Other Honorary Degrees

President Nathan M. Pusey presented other honorary doctor of laws degrees to Governor Luis Munoz-Marin of Puerto Rico; president-emeritus and U. S. ambassador to Germany James B. Conant; Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College

Continued on Page 10

were presented to painter An-
drew Wyeth and Manager George E. Judd, of the Boston Symphony Orchestra.

047

T WOMAN

ory. At left is Chancellor Konrad of West Germany and at right, Bryant Conant, former Harvard and now Ambassador to West Both received honorary degrees. o)

Soviet Policy

eems to me that further
is is not possible along
the way which negotiations have followed in the past," he said. "The United States is the strongest nation on earth; Soviet Russia fears her and her only and this fear certainly influences Soviet policy to a considerable degree."

The chancellor said the United States had taken up the leading role — in which she was placed by the outcome of the last war —in an admirable way, and he added:

"It would be the culmination of her historical mission if she succeeded in bringing about disarmament."

He said he believes the com-

Turn to ADENAUER, Page 24

er of the New
H. Hill, presi-
abody College
shville, Tenn.,
hicago lawyer,
ucation leader,
rary degrees of

ientists—physi-
Columbia Uni-
mist George B.
Harvard — were
doctors of sci-
I. W. Bailey and
ght, noted for his
ne formation and
Harvard Medical
ssachusetts Gen-
eral Hospital.

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

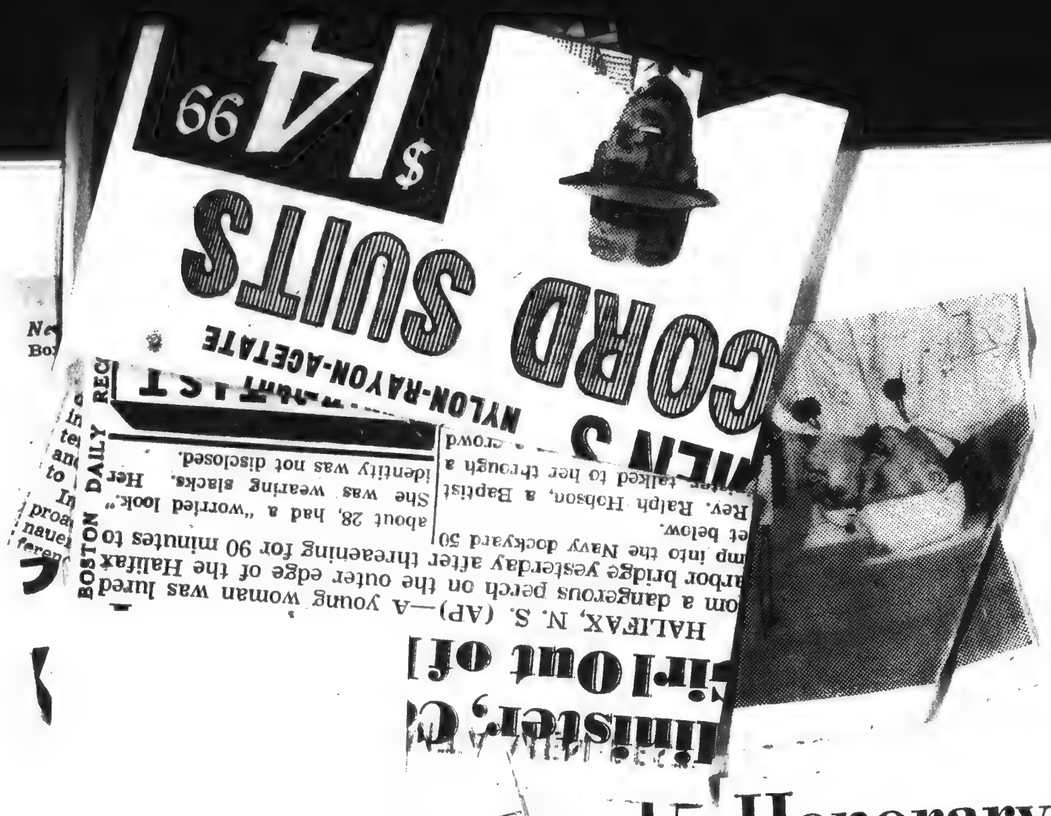
A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston

George E.
honorary
047
28 degrees
from Har-
tudents in
and other
tion.

Adenauer

[91]



rs 15 Honorary Degrees

of his com-
of freedom

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and
us courage are a credit
university and to medi-

g Widmer Bailey, Har-
botanist, doctor of science:
day your university salutes
r your direction of botan-
tudy and for your accom-
ent in searching, in the
my of plant
clues to

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

Adenau

Prod
ions

ader Pl

Continued from First Page

for Teachers in Nashville, and Laird Bell, Chicago lawyer, business and education leader.

Honorary doctorates in science went to two atomic scientists, I. I. Rabi, Columbia University physicist, and George B. Kistiakowsky, Harvard chemist, as well as to I. W. Bailey, Harvar botanist, and Dr. Fuller Albright of Harvard Medical School.

Archibald MacLeish, professor of rhetoric and oratory at Harvard, and Van Wyck Brooks, literary historian, were honored as doctors of letters.

Degrees of doctors of arts were presented to painter Andrew Wyeth and Manager George E. Judd, of the Boston Symphony Orchestra.

047

United States and the

their hands rests the fate
s world and of peace," he

would be especially grati-
f the United States would
he initiative in this matter
iscuss the question with
Russia."

ncellor Adenauer spoke at
rd University, where he
ed an honorary degree of
of laws. Another went to
Ambassador to West Ger-
James B. Conant, a for-
arvard president.

auer suggested the Unit-
es should use her posi-
"the strongest nation on
in moving for disarma-

Soviet Policy

ems to me that further
s is not possible along
the way which negotiations
have followed in the past," he
said. "The United States is the
strongest nation on earth; Soviet
Russia fears her and her only
and this fear certainly influences
Soviet policy to a considerable
degree."

The chancellor said the United States had taken up the leading role — in which she was placed by the outcome of the last war —in an admirable way, and he added:

"It would be the culmination of her historical mission if she succeeded in bringing about disarmament."

He said he believes the com-

Turn to ADENAUER, Page 24

inspection.
the Soviet
plan pro-
rgan with
s. Western
s proposal
on by Rus-
left much

the Big

Ministry; Peron Out of Argentina's Casa Rosada, Plaza De Mayo and Nearby

Antiaircraft Used

T WOMAN

ory. At left is Chancellor Konrad of West Germany and at right, s Bryant Conant, former Harvard and now Ambassador to West . Both received honorary degrees.

By fo[r]mer President Na[t]
er the 304th Harvard
mencement Thursday at
became the first woman
orary degree in the three

Adenauer

George E.
honorary
28 degrees
from Har-
tudents in
and other
tion.

er of the New
H. Hill, presi-
eabody College
ashville, Tenn.,
hicago lawyer,
ucation leader,
rary degrees of

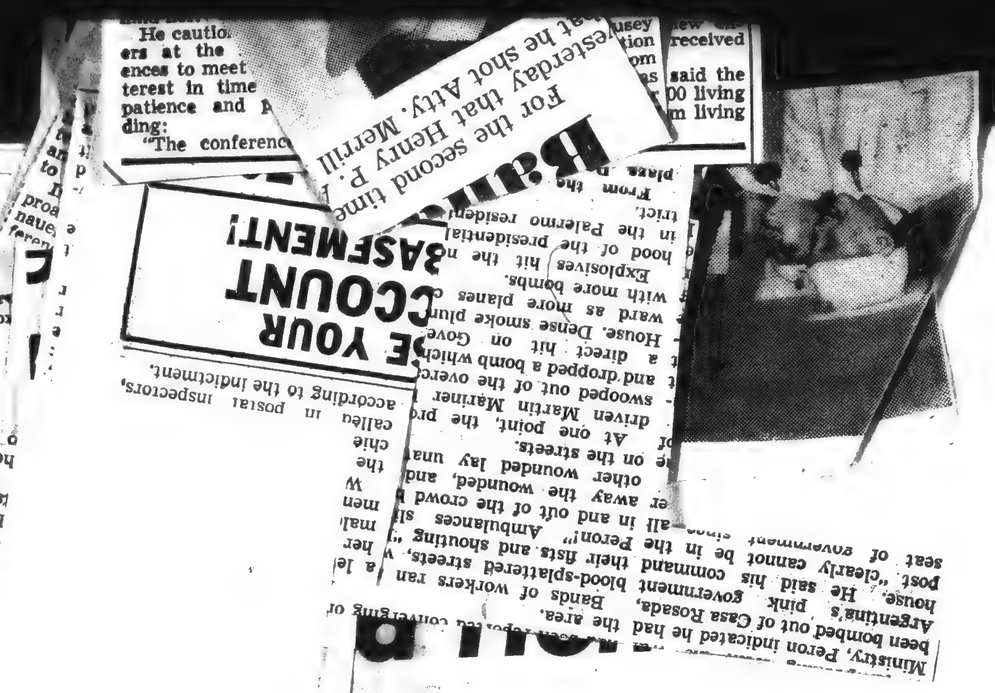
cientists—physi-
Columbia Uni-
emist George B.
Harvard — were
doctors of sci-
I. W. Bailey and
ght, noted for his
one formation and
Harvard Medical
assachusetts Gen-
eral Hospital.

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston

[91]



Confers 15 Honorary Degrees

"First Governor of his commonwealth, servant of freedom

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and ...mous courage are a credit ...is university and to medi-

...ng Widmer Bailey, Har... botanist, doctor of science: ...day your university salutes ...r your direction of botan... ...tudy and for your accom... ...nent in searching, in the ...my of plants, for clues to ...iracle of growth."

...ity, ...ce: ...ce, ...ave ... of ...en... ...er... ...rize ...eral En... ...sci... ...heo... ...ation ...s fo...

...ler of the New ...H. Hill, presi... ...eabody College ...ashville, Tenn., ...Chicago lawyer, ...ucation leader, ...orary degrees of ...cientists—physi... ...f Columbia Uni... ...emist George B. ...t Harvard — were ... doctors of sci... ...n I. W. Bailey and ...ight, noted for his ...one formation and ... Harvard Medical ...assachusetts Gen...

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

cused his molecular beam upon the secrets of the atom."

...ng Widmer Bailey, Harvard botanist, doctor of science: "Today your university salutes you for your direction of botanical study and for your accomplishment in searching, in the army of plants, for clues to the miracle of growth."

...ity, ...ce: ...ce, ...ave ... of ...en... ...er... ...rize ...eral En... ...sci... ...heo... ...ation ...s fo...

...ler of the New ...H. Hill, presi... ...eabody College ...ashville, Tenn., ...Chicago lawyer, ...ucation leader, ...orary degrees of ...cientists—physi... ...f Columbia Uni... ...emist George B. ...t Harvard — were ... doctors of sci... ...n I. W. Bailey and ...ight, noted for his ...one formation and ... Harvard Medical ...assachusetts Gen...

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston

...ity to ... way ... nor ...idate ...long ...reat ... the ...her ... ng ... n- ... n- ...of ... n

...inspection. ...the Soviet ... plan pro... ...rgan with ...s. Western ...s proposal ...on by Rus... left much ... the Big

...eral Hospital.

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston

...ory. At left is Chancellor Konrad ... of West Germany and at right, ...s Bryant Conant, former Harvard ... and now Ambassador to West ... Both received honorary degrees.

...lo)

...US & E ... t ... "ESTE

WORCESTER, Mass.
Republican
Circ. 55,423

JUN 17 1955

Adenauer Says U. S. Only Nation Russia Fears

CAMBRIDGE (AP)—West Germany's Chancellor Konrad Adenauer said Thursday controlled disarmament is up to the two great world powers, the United States and the Soviet Union.

"In their hands rests the fate of this world and of peace," he said.

"I would be especially gratified if the United States would take the initiative in this matter and discuss the question with Soviet Russia."

Chancellor Adenauer spoke at Harvard University, where he received an honorary degree of doctor of laws. Another went to U. S. Ambassador to West Germany James B. Conant, a former Harvard president.

Adenauer suggested the United States should use her position as "the strongest nation on earth" in moving for disarmament.

Soviet Policy

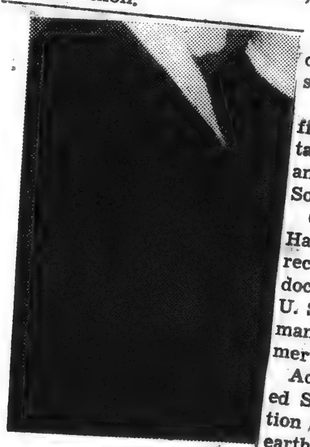
"It seems to me that further progress is not possible along the way which negotiations have followed in the past," he said. "The United States is the strongest nation on earth; Soviet Russia fears her and her only and this fear certainly influences Soviet policy to a considerable degree."

The chancellor said the United States had taken up the leading role — in which she was placed by the outcome of the last war —in an admirable way, and he added:

"It would be the culmination of her historical mission if she succeeded in bringing about disarmament."

He said he believes the com-

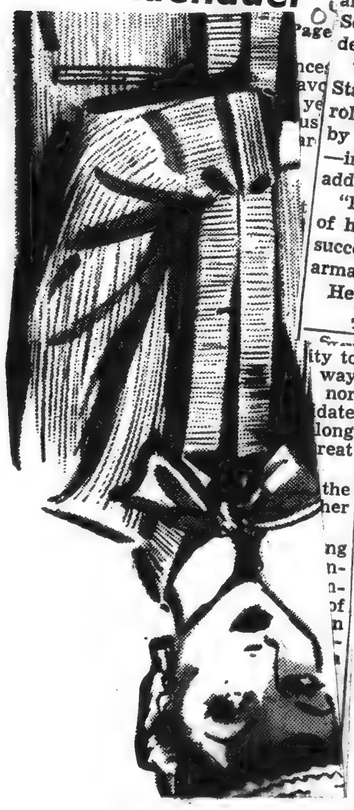
Turn to ADENAUER, Page 24



HARV... ...T WOMAN

Blind and deaf Helen ... by Harvard President Nat... er the 304th Harvard ... mencement Thursday at ... became the first woman ... orary degree in the three

Adenauer



Former City Man Held in Boston In Armed Robbery

Special to The Telegram

BOSTON — William F. McGrail who lived on Grail street in Worcester was ordered held in $25,000 for the Grand Jury by Judge Frank W. Tomasello. The court found probable cause to hold him on charges of armed robbery, armed assault and larceny.

McGrail was arrested in a Back Bay hotel May 27 after he had registered under a false name as a police official from Las Vegas, he was committed for observation and found sane.

Police officers who arrested him after a scuffle during which he pulled a gun on policemen, reported from two police officers. Police reported he was on his way to Framingham to kill his mother-in-law, and took pistols away from him and then was going to wife is also wanted by Worcester police on a charge of violation of probation.

He was convicted Nov. 12 in Worcester Court for larceny of $373 through passing 13 bogus checks in Worcester during August and September of 1953.

Conners 15 Honorary Degrees

"First Governor of his commonwealth, servant of freedom

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and famous courage are a credit to this university and to medi-

...g Widmer Bailey, Harvard botanist, doctor of science: "Today your university salutes you for your direction of botanical study and for your accomplishment in searching, in the harmony of plants, for clues to the miracle of growth."

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

...s U. S. To Prod ...ms Reductions

Four meeting generally, Ade-

HARVARD HONORS FIRST WOMAN

Blind and deaf Helen Keller is greeted by Harvard President Nathan M. Pusey after the 304th Harvard University Commencement Thursday at which Miss Keller became the first woman to receive an honorary degree in the three centuries of Harvard's history. At left is Chancellor Konrad Adenauer of West Germany and at right, Dr. James Bryant Conant, former Harvard president and now Ambassador to West Germany. Both received honorary degrees. (AP Photo)

Adenauer

Continued from Page One

ing Big Four conferences are coming in a more favorable climate than that last year at Geneva and Berlin, because "the West, the free peoples, are now stronger . . ."

Economic Tasks

"On the other hand, I think it has become quite clear that the Soviet Union, in any case, is in need of a lengthy pause for relaxation in order to meet the demands which are posed by her internal economic tasks.

"During this period she will not be able in all probability to continue to arm in the way which she has until now, nor will she be able to consolidate her strength internally as long as her population suffers great want.

"And that is certainly the case. That is also true of her European satellite states.

"Moreover, at the Bandung conference, there was an unmistakable repudiation of Communism by the greater part of Asia; thus the Soviet Union can no longer reckon that the majority of the peoples of Asia stand behind her."

Chancellor Adenauer also called for re-establishment of a united Germany, which he said is "an absolute necessity for Europe and "thus for the peace of the world."

13 Other Degrees

Harvard awarded 13 other honorary degrees.

One of them went to blind and deaf Helen Keller, leader in work for the handicapped. She is the first woman ever to get an honorary doctorate from Harvard.

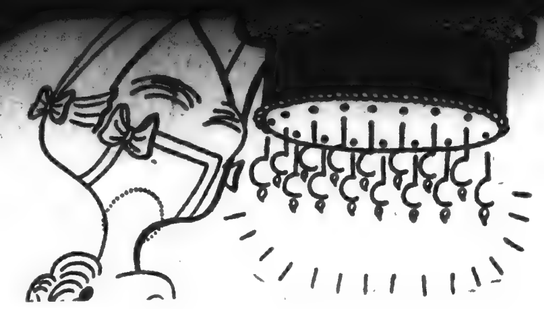
Others were awarded to Governor Luis Monoz-Marin of Puerto Rico, Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn.; and Laird Bell, Chicago lawyer, business and education leader, all of whom received honorary degrees of doctors of laws.

Honorary degrees as doctors of science went to two atomic scientists, physicist I. I. Rabi of Columbia University and chemist George B. Kistiakowsky of Harvard; to I. W. Bailey, Harvard botanist and Dr. Fuller Albright of Harvard Medical School.

Van Wyck Brooks, literary historian and Archibald MacLeish, Harvard professor of rhetoric and oratory, were made honorary doctors of letters.

A doctor of arts went to painter Andrew Wyeth and George E. Judd, manager of the Boston Symphony Orchestra, was given an honorary master of arts.

[91]



CALENDAR

BUTTON CLUB, 10, picnic, Mrs. Rupert W. Robinson's camp, Webster Lake.

ASCENSION SCHOOL Mothers Club, 7.30, party, school.

JUNIOR LEAGUE, provisional course, 9.30, Daniels House; tour of Piedmont Center to follow.

WORCESTER CHAPTER, NATIONAL MOTHERS AND WIVES OF VETERANS INC. 8, GAR building.

DARTMOUTH ST. SCHOOL MOTHERS CLUB, 18, party for graduates, school.

HAND ST. SCHOOL

rd Honors

f Arts

Confers 15 Honorary Degrees

Independent
Circ. 38,858
JUN 16 1955

"First Governor of his commonwealth, servant of freedom

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and ...mous courage are a credit ...is university and to medi-

...g **Widmer Bailey**, Har... botanist, doctor of science: ...day your university salutes ...r your direction of botan... ...tudy and for your accom... ...nent in searching, in the ...my of plants, for clues to ...iracle of growth."

...rge **Bogdan Kistiakowsky**, ...ard chemist and authority ...plosives, doctor of science: ...wift and explosive force, ... imaginative talents have ... widened our knowledge of ...ical structures and en... ...d the life of this Univer-

...dor **Isaac Rabi**, Noble Prize ...icist and chairman, general ...sory committee, Atomic En... ... Commission, doctor of sci...

...genious master of theo... ...al physics, an inspiration ...xperimentalists, he has fo-

cused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

Honored By Harvard

Adenauer Asks U. S. To Prod Soviets On Arms Reductions

CAMBRIDGE, Mass. (AP)—Chancellor Konrad Adenauer of West Germany asked the United States today to prod Russia again for an agreement on controlled arms reduction.

"The fate of this world and of peace" rests in the hands of "the two great world powers, the United States and the Soviet Union," the 79-year-old German leader said in a speech prepared for Harvard University commencement exercises. He continued:

"Unless these two great powers agree on an important step in the direction of controlled disarmament, the present state of conflicts short of a major war will continue. . . ."

To Meet In Geneva

President Eisenhower is scheduled to meet at Geneva July 18 with the premiers of Russia, Britain and France. Adenauer has just concluded talks in Washington with Mr. Eisenhower, Secretary of State Dulles and others.

Adenauer said:

"I would be especially gratified if the United States would take the initiative in this matter and discuss this question with Soviet Russia. The United States is the strongest nation on earth; Soviet Russia fears her and her only and this fear certainly influences Soviet policy to a considerable degree.

"By taking the initiative in this, the United States would carry forward the policy announced by President Eisenhower in his address in April 1953: That is, controlled disarmament and the use of some of the means thus saved for the benefit of underdeveloped nations."

Adenauer repeatedly spoke of controlled disarmament, and he emphasized that conferences on the subject "have up to now achieved no real success."

In the past, the United States and its Allies have insisted that any disarmament plan must be accompanied by an effective system for inspection in states agreeing to it. The Soviets long shied away from such inspection. However, last month the Soviet Union proposed a new plan providing for a control organ with some inspection rights. Western reaction was that this proposal represented a concession by Russia but that it still left much area for disagreement.

Looking forward to the Big Four meeting generally, Adenauer said "I believe that we are justified in saying that the conferences just ahead are finding a more favorable climate" than existed a year ago.

Adenauer said this is so because the West has grown stronger with organization of the Western European Union and the entry of West Germany into NATO and also because "it has become quite clear that the Soviet Union, in any case, is in need of a lengthy pause for relaxation in order to meet the demands which are posed by her internal economic tasks."

Finally, Adenauer said, the very frightfulness of the atomic and hydrogen bombs has improved prospects of agreement.

Adenauer came to Harvard to receive an honorary degree. "As a small token of gratitude" he offered Harvard two scholarships for a year's study by American students in Germany.

15 Honored

Bestowing honorary degrees upon 15 leaders in government, education, science and the arts, Harvard also gave to blind, deaf Helen Keller, leader in work for the handicapped, the first Harvard academic honor ever given to a woman.

She and Luis Munoz-Marin, Governor of Puerto Rico; James Bryant Conant, 23d president of Harvard and U. S. Ambassador to West Germany; Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn., and Laird Bell, Chicago lawyer, business and education leader, all received honorary degrees of doctors of laws.

Two atomic scientists—physicist I. I. Rabi of Columbia University, and chemist George B. Kistiakowsky of Harvard — were made honorary doctors of science, along with I. W. Bailey and Dr. Fuller Albright, noted for his researches on bone formation and disease at Harvard Medical School and Massachusetts General Hospital.

Made honorary doctors of letters were Van Wyck Brooks, literary historian, and poet Archibald MacLeish, Harvard professor of rhetoric and oratory.

A doctor of arts degree was conferred on Andrew Wyeth, painter.

The manager of the Boston Symphony Orchestra, George E. Judd, was made an honorary master of arts.

Harvard awarded 3,028 degrees to seniors graduating from Harvard College and to students in its 10 graduate schools and other departments of instruction.

[91]

Non-partisan
Circ. 165,872

JUN 16 1955

rd Honors

Harvard Confers 15 Honorary Degrees

Harvard University today conferred honorary degrees on 15 leaders in government, education, science and the arts.

Texts of the citations were:

Konrad Adenauer, Chancellor of the Federal Republic of West Germany, doctor of laws:

"Resolute statesman of German reconstruction, energetic champion of peace and unity in Europe, he has restored his country to a place among nations."

James Bryant Conant, 23d president of Harvard and now United States Ambassador to the West German Republic, doctor of laws:

"For 20 years in war and peace, Harvard's tireless and courageous leader, now this country's ambassador to a nation of universities; Harvard greets you this day as a worthy son steadfast in the love of liberty and learning."

Helen Keller, blind and deaf leader in work for the handicapped, doctor of laws. (Miss Keller is the first woman to receive an honorary degree from Harvard):

"From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

Luis Munóz-Marin, Governor of Puerto Rico, doctor of laws:

"First Governor of his commonwealth, servant of freedom within the American community, he is calling into life the national capabilities of the Puerto Rican people."

Arthur Hays Sulzberger, publisher of the New York Times, doctor of laws:

"We honor the publisher of a great American newspaper who has continued with distinction its exemplary tradition of responsible journalism."

Henry Harrington Hill, president of George Peabody College for Teachers, Nashville, Tenn., doctor of laws:

"Wise and forthright advocate of quality in our public schools, his constructive influence is magnified by the many teachers whose careers he helps to shape."

Van Wyck Brooks, literary historian and critic, doctor of letters:

"A maker and a finder whose critical perception and skill with words have illuminated the pages of American letters."

Archibald MacLeish, Pulitzer Prize poet, Boylston professor of rhetoric and oratory at Harvard, doctor of letters:

"Poet and man, beloved teacher, in all your life a public voice speaking what you yourself have called 'the responsible language of acceptance and belief.'"

Laird Bell, Chicago lawyer and university trustee, doctor of laws:

"Devoted son of Harvard, your enlightened concern for higher education in America shines forth in a full life of conscientious citizenship."

Fuller Albright, Boston physician, doctor of science:

"Brilliant investigator in the complex field of nutrition and metabolism; your keen mind and enormous courage are a credit to this university and to medicine."

Irving Widmer Bailey, Harvard botanist, doctor of science:

"Today your university salutes you for your direction of botanical study and for your accomplishment in searching, in the anatomy of plants, for clues to the miracle of growth."

George Bogdan Kistiakowsky, Harvard chemist and authority on explosives, doctor of science:

"Swift and explosive force, your imaginative talents have both widened our knowledge of chemical structures and enriched the life of this University."

Isador Isaac Rabi, Noble Prize physicist and chairman, general advisory committee, Atomic Energy Commission, doctor of science:

"Ingenious master of theoretical physics, an inspiration to experimentalists, he has focused his molecular beam upon the secrets of the atom."

Andrew Wyeth, painter, doctor of arts:

"A delicate and sensitive draftsman, the dramatic simplicity of whose precise brush strokes adds vision to our eyes."

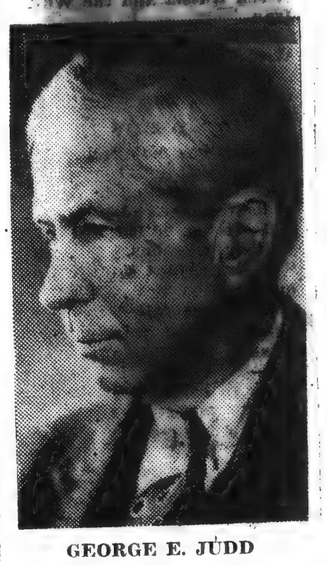
George Elbert Judd, retired manager of the Boston Symphony Orchestra, master of arts:

Harvard Honors

Master of Arts

GEORGE ELBERT JUDD, retired manager of the Boston Symphony Orchestra. "An imaginative impresario, with skill in management and good-humored patience in the face of genius, he has advanced the reputation of a great symphony orchestra."

DR. JAMES B. CONANT



GEORGE E. JUDD

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise
MAYNARD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise
REDFORD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise
SUDBURY, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Beacon
MAYNARD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Enterprise
ACTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4728
JUN 16 1955

25 EMPLOYES WILL ATTEND CELEBRATION

Co-Op Staff In Maynard Journevs To Boston Tuesday

Maynard — Next Tuesday, June 21st, a chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a gala celebration in Boston.

Leaving from the front of the Supermarket at 6 p. m.: the party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group will split up. Some will attend the Red Sox-Tigers night game at Fenway Park, while others will journey to Symphony hall to enjoy a concert by the Boston Pops orchestra.

The celebration was recommended by the Co-op's Board of Directors last month after reviewing the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year. A poll of the employees revealed a split in preference for the entertainment, and so the trip described above was arranged.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Morning Globe
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,413
JUN 16 1955

irst Woman
University

erto Rico, and James B.
ant, former Harvard presi-
t and now U.S. ambassador
the West German Republic.
Arthur Hays Sulzberger, pub-

winning physicist I. I. Rabi o
Columbia University and chem-
ist George B. Kistiakowsky o
Harvard. Kistiakowsky was the
man who put the first atom

Helen Keller, Adenauer Awarded Harvard Degrees

CAMBRIDGE (U.P.) — German Chancellor Konrad Adenauer and blind and deaf leader Helen Keller were among 15 persons today awarded honorary degrees by Harvard University.

Miss Keller was the first woman ever awarded an honorary degree by Harvard since its founding 319 years ago. President Nathan M. Pusey awarded her an honorary doctorate of law.

Miss Keller, who will be 75 June 27, was stricken, deaf, dumb and blind at 19 months, but learned to talk, and can "read" and "hear" through her fingertips.

Others receiving honorary doctor of law degrees today were Louis-Munoz-Marin, governor of Puerto Rico, and James B. Con ant, former Harvard presiden and now U. S. Ambassador to th West German Republic.

Arthur Hays Sulzberger, pub lisher of the New York Times Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn., and Laird Bell, Chicago attorney, also received honorary doctorates of law.

Two atomic scientists were made honorary doctors of science. They were Nobel prize-winning physicist I. I. Rabi of Columbia University and chemist George B. Kistiakowsky, of Harvard.

Harvard botanist I. W. Bailey and Dr. Fuller Albright, research worker in bone diseases, received honorary doctor of science degrees.

Literary historian Van Wyck Brooks and poet Archibald MacLeish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony Orchestra, received an honorary master of arts degree.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029
JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical composition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

Weekly Ind. Rep.
Comb. Circ. 4,728

JUN 15 1955

25 EMPLOYES WILL ATTEND CELEBRATION

Co-Op Staff In Maynard Journeys To Boston Tuesday

Maynard — Next Tuesday, June 21st, a chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a gala celebration in Boston.

Leaving from the front of the Supermarket at 6 p. m., the party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group Thomas Mansfield, Lyyli Nelson, Jack Shaw, Taimi Sofka and Roy Watjus.

ence for the ... so the trip described above was arranged.

Independent
Circ. 101,022

JUN 16 1955

Helen Keller Wins Degree At Harvard

CAMBRIDGE, June 16 (UP) —German Chancellor Konrad Adenauer and blind and deaf leader Helen Keller were among 15 persons today awarded honorary degrees by Harvard University.

Miss Keller was the first woman ever awarded an honorary degree by Harvard since its founding 319 years ago. President Nathan M. Pusey awarded her an honorary doctorate of law saying: "From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

Miss Keller, who will be 75 years old receiving honorary doctor of law degrees today were Louis Munoz-Marin, governor of Puerto Rico, and James B. ...ant, former Harvard president and now U.S. ambassador to the West German Republic. ...arthur Hays Sulzberger, pub-

...winning physicist I. I. Rabi of Columbia University and chemist George B. Kistiakowsky of Harvard. Kistiakowsky was the man who put the first atom bomb together "with these little hands."

Harvard botanist I. W. Bailey and Dr. Fuller Albright, research worker in bone diseases received honorary doctor of science degrees.

Literary historian Van Wyck Brooks and poet Archibald MacLeish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony orchestra for 36 years, received an honorary master of arts degree.

Literary historian Van Wyck Brooks and poet Archibald MacLeish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony Orchestra for 36 years, received an honorary master of arts degree.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical composition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

viewing the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year. A poll of the employees revealed a split in preference for the entertainment, and so the trip described above was arranged.

WATER SAFETY

Weekly Independent
Circ. 1,021

JUN 16 1955

Co-op Employees To Celebrate

MAYNARD — A chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a celebration in Boston on June 21.

The party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group will split up. Some will attend the Red Sox-Tigers night game at Fenway Park, while others will journey to Symphony Hall for a concert by the Boston Pops orchestra.

The celebration was recommended by the Co-op's Board of Directors last month after receiving the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year.

Those taking the trip includes: Rachel Aho, John Bandalwicz, Esther Cuddy, Al DeGrappo, Doug Eglinton, Anna Hamalainen, Roy Helander, Laida Jarvinen, Helen Klemola, Vinnie Korpi, Saimi Korsman, John Launola, Fay Lehto, Waino Linna, Lauri Manning, Thomas Mansfield, Lyyli Nelson, Jack Shaw, Taimi Sofka and Roy Watjus.

ence for the ... so the trip described above was arranged.

d To View

WAL

(Entered as Second Matter at Boston

Independent
Circ. 101,022

JUN 16 1955

Helen Keller Wins Degree At Harvard

CAMBRIDGE, June 16 (UP) —German Chancellor Konrad Adenauer and blind and deaf leader Helen Keller were among 15 persons today awarded honorary degrees by Harvard University.

Miss Keller was the first woman ever awarded an honorary degree by Harvard since its founding 319 years ago. President Nathan M. Pusey awarded her an honorary doctorate of law saying: "From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

Miss Keller, who will be 75 June 27, was stricken deaf, dumb and blind at 19 months, but learned to talk, and can "read" and "hear" through her fingertips.

Others receiving honorary doctor of law degrees today were Louis Munoz-Marin, governor of Puerto Rico, and James B. Conant, former Harvard president and now U. S. ambassador to the West German Republic.

N. Y. Times Publisher

Arthur Hays Sulzberger, publisher of the New York Times, Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn., and Laird Bell, Chicago attorney also received honorary doctorates of law.

Two atomic scientists were made honorary doctors of science. They were Nobel Prize

irst Woman University

rto Rico, and James B. nant, former Harvard presit and now U.S. ambassador the West German Republic. rthur Hays Sulzberger, pub

winning physicist I. I. Rabi o Columbia University and chemist George B. Kistiakowsky o Harvard. Kistiakowsky was th man who put the first atom bomb together "with these little hands."

Harvard botanist I. W. Bailey and Dr. Fuller Albright, research worker in bone diseases received honorary doctor of science degrees.

Literary historian Van Wyck Brooks and poet Archibald MacLeish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony orchestra for 36 years, received an honorary master of arts degree.

Literary historian Van Wyck rooks and poet Archibald Mac eish received honorary doctor f letters degrees.

Painter Andrew Wyeth was onored with a doctor of arts egree and George E. Judd, manger of the Boston Symphony Orhestra for 36 years, received an onorary master of arts degree.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical compósition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

SUDBURY, [illegible]
Weekly Ind. Rep.
Combined Circ. 4,728

JUN 16 1955

25 EMPLOYES WILL ATTEND CELEBRATION

Co-Op Staff In Maynard Journeys To Boston Tuesday

Maynard — Next Tuesday, June 21st, a chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a gala celebration in Boston.

Leaving from the front of the Supermarket at 6 p. m., the party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group will split up. Some will attend the Red Sox-Tigers night game at Fenway Park, while others will journey to Symphony hall to enjoy a concert by the Boston Pops orchestra.

The celebration was recommended by the Co-op's Board of Directors last month after reviewing the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year. A poll of the employees revealed a split in preference for the entertainment, and so the trip described above was arranged.

PROVIDENCE, R. I.
Independent
Circ. 145,400

JUN 16 1955

Helen Keller One of 15 Cited At Harvard

Cambridge — (UP) — German Chancellor Adenauer and blind and deaf leader Helen Keller were among 15 persons today awarded honorary degrees by Harvard University.

Miss Keller was the first woman ever awarded an honorary degree by Harvard since its founding 319 years ago. President Nathan M. Pusey awarded her an honorary doctorate of law saying:

"From a still, dark world she has brought us light and sound; our lives are richer for her faith and her example."

Miss Keller, who will be 75 June 27, was stricken deaf, dumb and blind at 19 months, but learned to talk and can "read" and "hear" through her fingertips.

Others receiving honorary doctor of law degrees today were Louis Munoz-Marin, governor of Puerto Rico, and James B. Conant, former Harvard president and now U.S. ambassador to the West German Republic.

Arthur Hays Sulzberger, publisher of the New York Times; Henry H. Hill, president of George Peabody College for Teachers in Nashville, Tenn., and Laird Bell, Chicago attorney also received honorary doctorates of law.

Two atomic scientists were made honorary doctors of science. They were Nobel Prize winning physicist I. I. Rabi of Columbia University and chemist George B. Kistiakowsky of Harvard. Kistiakowsky was the man who put the first atom bomb together "with these little hands."

Harvard botanist I. W. Bailey and Dr. Fuller Albright, research worker in bone diseases, received honorary doctor of science degrees.

Literary historian Van Wyck Brooks and poet Archibald Mac Leish received honorary doctor of letters degrees.

Painter Andrew Wyeth was honored with a doctor of arts degree and George E. Judd, manager of the Boston Symphony Orchestra for 36 years, received an honorary master of arts degree.

irst Woman University

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical compósition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

Enterp[illegible]
BEDFORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728

JUN 16 1955

25 EMPLOYES WILL ATTEND CELEBRATION

Co-Op Staff In Maynard Journevs To Boston Tuesday

Maynard — Next Tuesday, June 21st, a chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a gala celebration in Boston.

Leaving from the front of the Supermarket at 6 p. m., the party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group will split up. Some will attend the Red Sox-Tigers night game at Fenway Park, while others will journey to Symphony hall to enjoy a concert by the Boston Pops orchestra.

The celebration was recommended by the Co-op's Board of Directors last month after reviewing the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year. A poll of the employees revealed a split in prefence for the entertainment, and so the trip described above was arranged.

[illegible]
BOS[illegible]
Independent
Circ. 122,000

JUN 17 1955

Helen Keller First Woman Ever Cited by University

DOCTOR OF LAWS Commonwealth, servant of freedom within the American community, he is calling into life the national capabilities of the Puerto Rican people."

ARTHUR HAYS SULZBERGER, president and publisher of the New York Times (born Sept. 12, 1891, in New York; B. S. Columbia 1913; he entered the newspaper business in 1919, and became publisher of the New York Times in 1935; trustee, Columbia University, New York Foundation, Congregation Emanu-El, Rockefeller Foundation, Metropolitan Museum of Art):

"We honor the publisher of a great American newspaper who has continued with distinction its exemplary tradition of responsible journalism."

vision to our eyes."

MASTER OF ARTS

GEORGE ELBERT JUDD, retired manager of the Boston Symphony Orchestra (born Jan. 6, 1887, in Stamford, N. Y.; A.B. Harvard, 1911; assistant manager and manager, Boston Symphony Orchestra, 1918-1954; supervising home concerts and road schedule as well as organizing Pops concerts, Esplanade concerts and Tanglewood Summer School of Music):

"An imaginative impresario, with skill in management and good-humored patience in the face of genius, he has advanced the reputation of a great symphony orchestra."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical compósition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

25 EMPLOYES WILL ATTEND CELEBRATION

Co-Op Staff In Maynard Journeys To Boston Tuesday

Maynard — Next Tuesday, June 21st, a chartered bus will take 25 employees from the Maynard Co-op's supermarket and office staff to a gala celebration in Boston.

Leaving from the front of the Supermarket at 6 p. m., the party will stop first at the Smith House in Cambridge where a private dining room has been reserved. After dinner the group will split up. Some will attend the Red Sox-Tigers night game at Fenway Park, while others will journey to Symphony hall to enjoy a concert by the Boston Pops orchestra.

The celebration was recommended by the Co-op's Board of Directors last month after reviewing the success of the New Look opening of the Supermarket in March. Sales already are more than 25% above those of last year. A poll of the employees revealed a split in preference for the entertainment, and so the trip described above was arranged.

BOSTON, Mass.
Independent
Circ. 122,000

JUN 17 1955

Helen Keller First Woman Ever Cited by University

DOCTOR OF LAWS

[illegible] Commonwealth, servant of freedom within the American community, he is calling into play the national capabilities of the Puerto Rican people."

ARTHUR HAYS SULZBERGER, president and publisher of the New York Times (born Sept. 12, 1891, in New York; B. S. Columbia 1913; he entered the newspaper business in 1919, and became publisher of the New York Times in 1935; trustee, Columbia University, New York Foundation, Congregation Emanu-El, Rockefeller Foundation, Metropolitan Museum of Art):

"We honor the publisher of a great American newspaper who has continued with distinction its exemplary tradition of responsible journalism."

vision to our eyes."

MASTER OF ARTS

GEORGE ELBERT JUDD, retired manager of the Boston Symphony Orchestra (born Jan. 6, 1887, in Stamford, N. Y.; A.B. Harvard, 1911; assistant manager and manager, Boston Symphony Orchestra, 1918-1954; supervising home concerts and road schedule as well as organizing Pops concerts, Esplanade concerts and Tanglewood Summer School of Music):

"An imaginative impresario, with skill in management and good-humored patience in the face of genius, he has advanced the reputation of a great symphony orchestra."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

JUN 17 1955

JUDGE VINCENT MOTTOLA proudly displayed a copy of his latest musical composition "The Massachusetts First Lady's Waltz" to Gov. and Mrs. Herter at the Pops Concert in Symphony hall, where it was played for the first time by an orchestra directed by Arthur Fiedler. The song is dedicated to Mrs. Herter.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 18 1955

Request Program to End Pops Season

In response to requests of Pops fans, Arthur Fiedler announces the first Request Night in several seasons, to be played at the Pops on July 1, the closing night of the 70th season.

Pops-goers already have been filling out ballots supplied in the program book. The returns so far show an interesting combination of old and new favorites. With the perennials are included the "William Tell" and the "1812" overtures; the "Marche Slave" and the "Stars and Stripes" and "Pomp and Circumstance" marches; and "Tales from the Vienna Woods." Of later and recent vintage are the "Warsaw Concerto"; Richard Rodgers Waltzes; the ballets "Les Slyphides" and "Gaite Parisienne"; and Dick Hayman's hilarious medley, TViana.

Balloting will close Wednesday, and the Request Night program will be announced on June 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 18 1955

Rolland Tapley will be guest conductor for Old Timers' Night at the Pops this evening.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

BEQUEST

The regard that New Englanders have for their subscriptions to the Boston Symphony has become legendary. Further evidence came out with the recording of the will of Fred M. Woodard, a shoe machinery expert of Lynn, Mass., who died recently at the age of 74.

It contained this specific bequest to Mrs. Helen Field Parker, a Brookline widow: "My seat at the seasonal concerts of the Boston Symphony Orchestra being seat C-31 in the first balcony, right, for Saturday evenings."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 19

Realtors Hold "Pops Night"

Tomorrow night is Realtors' Pops Night at Symphony Hall. The feature of the evening will be the appearance of Monte Nelson, Lynn realtor, as guest soloist at the piano. He is well known for his performances throughout the east. Pops audiences have enjoyed his music on numerous occasions when he has appeared with Arthur Fiedler's orchestra.

Many realtors and their guests have made reservations to attend Pops tomorrow through the realtor promotion committee headed by Henry Palmer, Quincy, chairman.

WOLCOTT W. GUMBLE

sociation, has announced that the organization has reserved one half of the floor of Symphony Hall for the use of realtors, their families and friends, on that date.

Wolcott W. Gumble, secretary of the Springfield Board, and John L. Seyler, local representative of the Realtor Committee, are in charge of local ticket distribution.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

ENGINEERS MEET IN JUBILEE TODAY

Link to World of Science Is Theme for U. S. Society's Convocation in Boston

Special to The New York Times.

BOSTON, June 18—More than 1,200 engineers, including several hundred from abroad, will attend the Diamond Jubilee semi-annual meeting of The American Society of Mechanical Engineers. It opens here tomorrow and continues through Friday.

The meeting is a major event of the society's celebration of its seventy-fifth anniversary this year. The theme of the meeting is "The Engineer and the World of Science."

The program includes forty-one technical sessions, with more than 100 papers to be read. Four of the principal addresses will be given by representatives from England, France, Canada and Sweden.

The sponsors of the technical sessions include these divisions of the society: Applied mechanics, aviation, fuels, gas turbine power, heat transfer, hydraulic instruments and regulators, machine design, management.

Also, materials handling, metals engineering, nuclear engineering, power, process industries, production engineering, railroad, rubber and plastics, safety, textile engineering and wood industries.

Dr. Detlev W. Bronk, president of the National Academy of Sciences and president of the Rockefeller Institute for Medical Research, will give the highlight address at the society dinner Tuesday. His topic will be "Machines and Men."

Other speakers will be: Rear Admiral Hyman G. Rickover, United States Navy, a member of the Atomic Energy Commission; Dr. Frederick G. Keyes, Massachusetts Institute of Technology; Dr. Bostwick H. Ketchum, Woods Hole Oceanographic Institution, Woods Hole, Mass.; Sir Vincent de Ferranti, England, chairman of the World Power Conference.

Also, Ernest F. Mercier, France; Richard E. Hearts, president of the Engineering Institute of Canada; Hilding V. Turnebohm, Sweden, president of the International Organization for Standardization, and Dr. Carl W. Walter, Harvard Medical School.

The program includes inspection trips to the Quartermaster Research and Development Center, Natick, Mass.; the research laboratories of Arthur D. Little, Inc., West Cambridge, Mass.; the River Works Plant of General Electric Company, West Lynn, Mass., and a 35,000-ton press being operated at the Wyman-Gordon Company plant in Grafton, Mass.

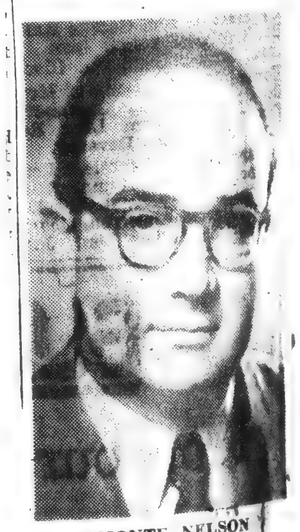
The social program will include a Boston Pops Orchestra concert, tours of the city and outlying areas and a clambake at Plymouth, Mass.

The society has issued an eighty-page brochure, "A Diamond Jubilee Book of Facts." It includes a short history of the society, material on the role of mechanical engineers in the world and biographical summaries of individuals prominent in the history of the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Lynn Man Soloist In Symphony Pops



MONTE NELSON

Monte Nelson, realtor and concert-pianist, will be featured as soloist with the Boston Symphony Pops Orchestra under Arthur Fiedler Monday for Realtors Pops Night. Mr. Nelson has a real estate and insurance office at 57 Silsbee street.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

OFFER FROM BOSTON

To the Music Editor:

I read with astonishment in The Times of May 8 that the New York Philharmonic-Symphony Orchestra has no home. I was always under the impression that Carnegie Hall belongs to the orchestra just as Boston Symphony Hall is owned by the Boston Symphony Orchestra. The hall was given to the orchestra a long time ago by the late financier, Henry Lee Higginson.

However, if the richest city in the world has no inclination to provide a permanent home for the oldest and one of the greatest symphony orchestras in the world, we of the radio audience will gladly give the orchestra the money. We owe this magnificent institution a great debt for the pleasure we have derived every Sunday afternoon for more than twenty-five years. I advise that the trustees get busy immediately!

JOSEPH WEINREBE, M. D.
Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUN 19 1955

HANDEL'S 'WATER MUSIC'

Sir Edward Elgar's stately "Pomp and Circumstance March No. 1" will open the program of the Boston Pops Orchestra directed by Arthur Fiedler Monday on WBZ-NBC radio. Three movements—the allegro, air and allegro vivace — from Handel's "Water Music" will be played.

[93]

Independent
Circ. 154,241

JUN 18 1955

Request Program to End Pops Season

In response to requests of Pops fans, Arthur Fiedler announces the first Request Night in several seasons, to be played at the Pops on July 1, the closing night of the 70th season.

Pops-goers already have been filling out ballots supplied in the program book. The returns so far show an interesting combination of old and new favorites. With the perennials are included the

SOUTH BOSTON CITIZENS' ASSOC.

We regret to announce the death of Frederick E. Ordway. Members are requested to meet at the John F. O'Brien

DUNSTER LODGE #220, I.O.O.F.

Brothers are hereby notified of the death of William B. Edmands. Odd Fellows services in the chapel of the Watson Funeral Home, 11 Maxzine st., Cambridge, Sunday, June 19, at 7:30 p. m. Brothers please attend.

HAROLD C. WALKER, N. G.
CHESTER M. CARR, P. G., Rec. Sec.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 18 1955

Rolland Tapley will be guest conductor for Old Timers' Night at the Pops this evening.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

BEQUEST

The regard that New Englanders have for their subscriptions to the Boston Symphony has become legendary. Further evidence came out with the recording of the will of Fred M. Woodard, a shoe machinery expert of Lynn, Mass., who died recently at the age of 74.

It contained this specific bequest to Mrs. Helen Field Parker, a Brookline widow: "My seat at the seasonal concerts of the Boston Symphony Orchestra being seat C-31 in the first balcony, right, for Saturday evenings."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

ENGINEERS MEET IN JUBILEE TODAY

Link to World of Science Is Theme for U. S. Society's Convocation in Boston

Special to The New York Times.

BOSTON, June 18—More than 1,200 engineers, including several hundred from abroad, will attend the Diamond Jubilee semiannual meeting of The American Society of Mechanical Engineers. It opens here tomorrow and continues through Friday.

The meeting is a major event of the society's celebration of its seventy-fifth anniversary this year. The theme of the meeting is "The Engineer and the World of Science."

The program includes forty-one technical sessions, with more than 100 papers to be read. Four of the principal addresses will be given by representatives from England, France, Canada and Sweden.

The sponsors of the technical sessions include these divisions of the society: Applied mechanics, aviation, fuels, gas turbine power, heat transfer, hydraulic instruments and regulators, machine design, management.

Also, materials handling, metals engineering, nuclear engineering, power, process industries, production engineering, railroad, rubber and plastics, safety, textile engineering and wood industries.

Dr. Detlev W. Bronk, president of the National Academy of Sciences and president of the Rockefeller Institute for Medical Research, will give the highlight address at the society dinner Tuesday. His topic will be "Machines and Men."

Other speakers will be: Rear Admiral Hyman G. Rickover, United States Navy, a member of the Atomic Energy Commission; Dr. Frederick G. Keyes, Massachusetts Institute of Technology; Dr. Bostwick H. Ketchum, Woods Hole Oceanographic Institution, Woods Hole, Mass.; Sir Vincent de Ferranti, England, chairman of the World Power Conference.

Also, Ernest F. Mercier, France; Richard E. Hearts, president of the Engineering Institute of Canada; Hilding V. Tunnebohm, Sweden, president of the International Organization for Standardization, and Dr. Carl W. Walter, Harvard Medical School.

The program includes inspection trips to the Quartermaster Research and Development Center, Natick, Mass.; the research laboratories of Arthur D. Little, Inc., West Cambridge, Mass.; the River Works Plant of General Electric Company, West Lynn, Mass., and a 35,000-ton press being operated at the Wyman-Gordon Company plant in Grafton, Mass.

The social program will include a Boston Pops Orchestra concert, tours of the city and outlying areas and a clambake at Plymouth, Mass.

The society has issued an eighty-page brochure, "A Diamond Jubilee Book of Facts." It includes a short history of the society, material on the role of mechanical engineers in the world and biographical summaries of individuals prominent in the history of the organization.

Independent Republican
Circ. 248,071

JUN 19 1955

REALTORS' POPS NIGHT

Tomorrow night is Realtors' Pops night at Symphony Hall. The feature of the evening will be the appearance of Monte Nelson, Lynn realtor, as guest soloist at the piano.

WOLCOTT W. GUMBLE

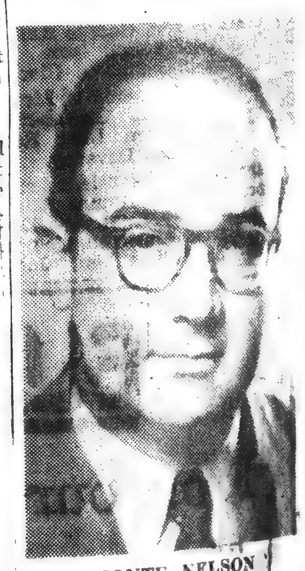
sociation, has announced that the organization has reserved one half of the floor of Symphony Hall for the use of realtors, their families and friends, on that date.

Wolcott W. Gumble, secretary of the Springfield Board, and John L. Seyler, local representative of the Realtor Committee, are in charge of local ticket distribution.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Lynn Man Soloist In Symphony Pops



MONTE NELSON

Monte Nelson, realtor and concert-pianist, will be featured as soloist with the Boston Symphony Pops Orchestra under Arthur Fiedler Monday for Realtors Pops Night. Mr. Nelson has a real estate and insurance office at 57 Silsbee street.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

OFFER FROM BOSTON

To the Music Editor:

I read with astonishment in The Times of May 8 that the New York Philharmonic-Symphony Orchestra has no home. I was always under the impression that Carnegie Hall belongs to the orchestra just as Boston Symphony Hall is owned by the Boston Symphony Orchestra. The hall was given to the orchestra a long time ago by the late financier, Henry Lee Higginson.

However, if the richest city in the world has no inclination to provide a permanent home for the oldest and one of the greatest symphony orchestras in the world, we of the radio audience will gladly give the orchestra the money. We owe this magnificent institution a great debt for the pleasure we have derived every Sunday afternoon for more than twenty-five years. I advise that the trustees get busy immediately!

JOSEPH WEINREBE, M. D.
Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUN 19 1955

HANDEL'S 'WATER MUSIC'

Sir Edward Elgar's stately "Pomp and Circumstance March No. 1" will open the program of the Boston Pops Orchestra directed by Arthur Fiedler Monday on WBZ-NBC radio. Three movements—the allegro, air and allegro vivace — from Handel's "Water Music" will be played.

[93]

Independent
Circ. 154,241

JUN 18 1955

Request Program to End Pops Season

In response to requests of Pops fans, Arthur Fiedler announces the first Request Night in several seasons, to be played at the Pops on July 1, the closing night of the 70th season.

Pops-goers already have been filling out ballots supplied in the program book. The returns so far show an interesting combination of old and new favorites. With the perennials are included the "William Tell" and the "1812" overtures; the "Marche Slave" and the "Stars and Stripes" and "Pomp and Circumstance" marches; and "Tales from the Vienna Woods." Of later and recent vintage are the "Warsaw Concerto"; Richard Rodgers Waltzes; the ballets "Les Slyphides" and "Gaite Parisienne"; and Dick Hayman's hilarious medley, TViana.

Balloting will close Wednesday, and the Request Night program will be announced on June 26.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 18 1955

Rolland Tapley will be guest conductor for Old Timers' Night at the Pops this evening.

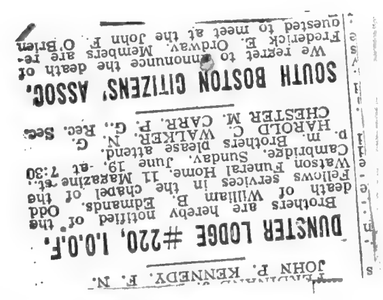
NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

BEQUEST

The regard that New Englanders have for their subscriptions to the Boston Symphony has become legendary. Further evidence came out with the recording of the will of Fred M. Woodard, a shoe machinery expert of Lynn, Mass., who died recently at the age of 74.

It contained this specific bequest to Mrs. Helen Field Parker, a Brookline widow: "My seat at the seasonal concerts of the Boston Symphony Orchestra being seat C-31 in the first balcony, right, for Saturday evenings."



DUNSTER LODGE #220, I.O.O.F.
Brothers are hereby notified of the death of William B. Edmands, Odd Fellows Servicee in the chapel of the Watson Funeral Home, 11 Mazzine st., Cambridge, Sunday, June 19, at 7:30 p. m. Brothers please attend.
HAROLD C. WALKER, N. G.
CHESTER M. CARR, F. G., Rec. Sec.

We regret to announce the death of Frederick E. Ordway. Members are requested to meet at the John F. O'Brien

SOUTH BOSTON CITIZENS' ASSOC.

JOHN P. KENNEDY, F. N.

Independent Republican
Circ. 248,071

JUN 19 195[illegible]

REALTORS' POPS NIGHT

Tomorrow night is Realtors' Pops night at Symphony Hall. The feature of the evening will be the appearance of Monte Nelson, Lynn realtor, as guest soloist at the piano.

WOLCOTT W. GUMBLE

sociation, has announced that the organization has reserved one half of the floor of Symphony Hall for the use of realtors, their families and friends, on that date.

Wolcott W. Gumble, secretary of the Springfield Board, and John L. Seyler, local representative of the Realtor Committee, are in charge of local ticket distribution.

ENGINEERS MEET IN JUBILEE TODAY

Link to World of Science Is Theme for U. S. Society's Convocation in Boston

Special to The New York Times.

BOSTON, June 18—More than 1,200 engineers, including several hundred from abroad, will attend the Diamond Jubilee semi-annual meeting of The American Society of Mechanical Engineers. It opens here tomorrow and continues through Friday.

The meeting is a major event of the society's celebration of its seventy-fifth anniversary this year. The theme of the meeting is "The Engineer and the World of Science."

The program includes forty-one technical sessions, with more than 100 papers to be read. Four of the principal addresses will be given by representatives from England, France, Canada and Sweden.

The sponsors of the technical sessions include these divisions of the society: Applied mechanics, aviation, fuels, gas turbine power, heat transfer, hydraulic instruments and regulators, machine design, management.

Also, materials handling, metals engineering, nuclear engineering, power, process industries, production engineering, railroad, rubber and plastics, safety, textile engineering and wood industries.

Dr. Detlev W. Bronk, president of the National Academy of Sciences and president of the Rockefeller Institute for Medical Research, will give the highlight address at the society dinner Tuesday. His topic will be "Machines and Men."

Other speakers will be: Rear Admiral Hyman G. Rickover, United States Navy, a member of the Atomic Energy Commission; Dr. Frederick G. Keyes, Massachusetts Institute of Technology; Dr. Bostwick H. Ketchum, Woods Hole Oceanographic Institution, Woods Hole, Mass.; Sir Vincent de Ferranti, England, chairman of the World Power Conference.

Also, Ernest F. Mercier, France; Richard E. Hearts, president of the Engineering Institute of Canada; Hilding V. Turnebohm, Sweden, president of the International Organization for Standardization, and Dr. Carl W. Walter, Harvard Medical School.

The program includes inspection trips to the Quartermaster Research and Development Center, Natick, Mass.; the research laboratories of Arthur D. Little, Inc., West Cambridge, Mass.; the River Works Plant of General Electric Company, West Lynn, Mass., and a 35,000-ton press being operated at the Wyman-Gordon Company plant in Grafton, Mass.

The social program will include a Boston Pops Orchestra concert, tours of the city and outlying areas and a clambake at Plymouth, Mass.

The society has issued an eighty-page brochure, "A Diamond Jubilee Book of Facts." It includes a short history of the society, material on the role of mechanical engineers in the world and biographical summaries of individuals prominent in the history of the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Lynn Man Soloist In Symphony Pops

MONTE NELSON

Monte Nelson, realtor and concert-pianist, will be featured as soloist with the Boston Symphony Pops Orchestra, under Arthur Fiedler Monday for Realtors Pops Night. Mr. Nelson has a real estate and insurance office at 57 Silsbee street.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

OFFER FROM BOSTON

To the Music Editor:

I read with astonishment in The Times of May 8 that the New York Philharmonic-Symphony Orchestra has no home. I was always under the impression that Carnegie Hall belongs to the orchestra just as Boston Symphony Hall is owned by the Boston Symphony Orchestra. The hall was given to the orchestra a long time ago by the late financier, Henry Lee Higginson.

However, if the richest city in the world has no inclination to provide a permanent home for the oldest and one of the greatest symphony orchestras in the world, we of the radio audience will gladly give the orchestra the money. We owe this magnificent institution a great debt for the pleasure we have derived every Sunday afternoon for more than twenty-five years. I advise that the trustees get busy immediately!

JOSEPH WEINREBE, M. D.
Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUN 19 1955

HANDEL'S 'WATER MUSIC'

Sir Edward Elgar's stately "Pomp and Circumstance March No. 1" will open the program of the Boston Pops Orchestra directed by Arthur Fiedler Monday on WBZ-NBC radio. Three movements—the allegro, air and allegro giusto — from Handel's "Water Music" will be played.

[93]

Independent
Circ. 154,241

JUN 18 1955

DUNSTER LODGE #220, I.O.O.F.
Brothers are hereby notified of the death of William B. Edmands. Funeral services in the chapel of the Fellows Funeral Home, 11 Magazine St., Watson Farm, Sunday, June 19, at 7:30 p.m. Brothers please attend.
HAROLD C. WALKER, N. G.
CHESTER M. CARR, F. G., Rec. Sec.

SOUTH BOSTON CITIZENS' ASSOC.
We regret to announce the death of Frederick E. Ordway. Members are requested to meet at the John F. Kennedy

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 18 1955

Rolland Tapley will be guest conductor for Old Timers' Night at the Pops this evening.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

BEQUEST

The regard that New Englanders have for their subscriptions to the Boston Symphony has become legendary. Further evidence came out with the recording of the will of Fred M. Woodard, a shoe machinery expert of Lynn, Mass., who died recently at the age of 74.

It contained this specific bequest to Mrs. Helen Field Parker, a Brookline widow: "My seat at the seasonal concerts of the Boston Symphony Orchestra, being seat C-31 in the first balcony, right, for Saturday evenings."

Democratic
Circ. 91,975

JUN 18 1955

Realtors Going To Hub Concert

Half Symphony Hall Floor Reserved by Assn.

Music-loving realtors will enjoy an evening of entertainment Monday at the Boston Pops Concert. Samuel P. Backman, president of the Massachusetts Real Estate Association, has announced that the organization has reserved one half of the floor of Symphony Hall for the use of realtors, their families and friends, on that date.

WOLCOTT W. GUMBLE

Wolcott W. Gumble, secretary of the Springfield Board, and John L. Seyler, local representative of the Realtor Committee, are in charge of local ticket distribution.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

ENGINEERS MEET IN JUBILEE TODAY

Link to World of Science Is Theme for U. S. Society's Convocation in Boston

Special to The New York Times.

BOSTON, June 18—More than 1,200 engineers, including several hundred from abroad, will attend the Diamond Jubilee semi-annual meeting of The American Society of Mechanical Engineers. It opens here tomorrow and continues through Friday.

The meeting is a major event of the society's celebration of its seventy-fifth anniversary this year. The theme of the meeting is "The Engineer and the World of Science."

The program includes forty-one technical sessions, with more than 100 papers to be read. Four of the principal addresses will be given by representatives from England, France, Canada and Sweden.

The sponsors of the technical sessions include these divisions of the society: Applied mechanics, aviation, fuels, gas turbine power, heat transfer, hydraulic instruments and regulators, machine design, management.

Also, materials handling, metals engineering, nuclear engineering, power, process industries, production engineering, railroad, rubber and plastics, safety, textile engineering and wood industries.

Dr. Detlev W. Bronk, president of the National Academy of Sciences and president of the Rockefeller Institute for Medical Research, will give the highlight address at the society dinner Tuesday. His topic will be "Machines and Men."

Other speakers will be: Rear Admiral Hyman G. Rickover, United States Navy, a member of the Atomic Energy Commission; Dr. Frederick G. Keyes, Massachusetts Institute of Technology; Dr. Bostwick H. Ketchum, Woods Hole Oceanographic Institution, Woods Hole, Mass.; Sir Vincent de Ferranti, England, chairman of the World Power Conference.

Also, Ernest F. Mercier, France; Richard E. Hearts, president of the Engineering Institute of Canada; Hilding V. Tunnebohm, Sweden, president of the International Organization for Standardization, and Dr. Carl W. Walter, Harvard Medical School.

The program includes inspection trips to the Quartermaster Research and Development Center, Natick, Mass.; the research laboratories of Arthur D. Little, Inc., West Cambridge, Mass.; the River Works Plant of General Electric Company, West Lynn, Mass., and a 35,000-ton press being operated at the Wyman-Gordon Company plant in Grafton, Mass.

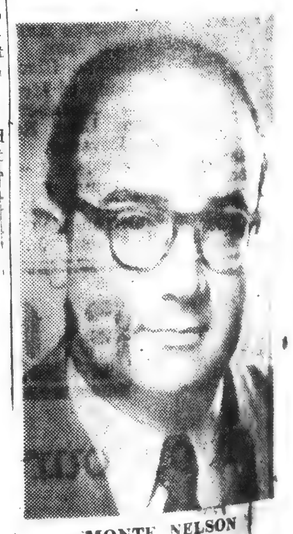
The social program will include a Boston Pops Orchestra concert, tours of the city and outlying areas and a clambake at Plymouth, Mass.

The society has issued an eighty-page brochure, "A Diamond Jubilee Book of Facts." It includes a short history of the society, material on the role of mechanical engineers in the world and biographical summaries of individuals prominent in the history of the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Lynn Man Soloist In Symphony Pops



MONTE NELSON

Monte Nelson, realtor and concert-pianist, will be featured as soloist with the Boston Symphony Pops Orchestra under Arthur Fiedler Monday for Realtors Pops Night. Mr. Nelson has a real estate and insurance office at 57 Silsbee street.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

OFFER FROM BOSTON

To the Music Editor:

I read with astonishment in The Times of May 8 that the New York Philharmonic-Symphony Orchestra has no home. I was always under the impression that Carnegie Hall belongs to the orchestra just as Boston Symphony Hall is owned by the Boston Symphony Orchestra. The hall was given to the orchestra a long time ago by the late financier, Henry Lee Higginson.

However, if the richest city in the world has no inclination to provide a permanent home for the oldest and one of the greatest symphony orchestras in the world, we of the radio audience will gladly give the orchestra the money. We owe this magnificent institution a great debt for the pleasure we have derived every Sunday afternoon for more than twenty-five years. I advise that the trustees get busy immediately!

JOSEPH WEINREBE, M. D.
Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUN 19 1955

HANDEL'S 'WATER MUSIC'

Sir Edward Elgar's stately "Pomp and Circumstance March No. 1" will open the program of the Boston Pops Orchestra directed by Arthur Fiedler Monday on WBZ-NBC radio. Three movements—the allegro, air and allegro alla hornpipe — from Handel's "Water Music" will be played.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 19 1955

FORMER CONDUCTOR of the Iranian Symphony Orchestra, Rouben Gregorian, now a faculty member of the Boston Conservatory of Music, will be guest conductor at "Pops" Saturday evening, June 25. Here he meets with Arthur Fiedler to discuss plans for "Armenian Night." Left to right: Rouben Gregorian, Arthur Fiedler, Berj Zamkochian, organist of St. Theresa's Church, West Roxbury, soloist. Rear: Shahan Natalie, Belmont; Mrs. Virginia Markarian, Mrs. Alice Chutjian and Robert C. Hagopian, Watertown.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 19 1955

POPS SINGER—Agnes Dadekian, soloist at St. James Armenian Church in Watertown and well known on the concert stage, will sing at the third annual Armenian Night at the Pops, Saturday, June 25.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

BOSTON POPS BILL

Sir Edward Elgar's stately "Pomp and Circumstance March No. 1" will open the program of the Boston Pops Orchestra directed by Arthur Fiedler Monday (NBC radio, 8:15 p.m.). Three movements—the allegro, air and allegro deciso—from Handel's "Water Music" will be played next. The program will be completed with the Bach-Gounod "Ave Maria," with Alfred Krips as violin soloist, and Dvorak's "Carnaval Overture."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1956

SAVING A HALL

Group Starts Campaign To Keep Carnegie

By OLIN DOWNES

IT looks now as if everyone were waiting around to see what would be done by somebody else to keep Carnegie Hall as the famous concert auditorium that it is, and not to permit the sale of the building for real estate purposes.

Robert E. Simon Jr., head of the company that acquired the ownership of the hall from Mrs. Andrew Carnegie in 1925, has let it be known that a handsome offer to purchase the structure has been made by a real estate organization, with the objective of turning it into a large modern hotel or similar institution, a project that would bring in much larger financial returns than the auditorium now brings to its owners.

This does not mean that Carnegie Hall is run at a loss. It more than balances its budget through rentals for musical performances. It is a going concern that earns enough to meet all costs of operation, taxes, maintenance and repairs. But the returns are modest. There is no question of the much greater financial value of the hall if it were purchased and turned to what may be called profit purposes.

Traditions

On the other hand, Carnegie Hall, air-cooled, and with such renovations as the making of the two stories beneath the main floor into a foyer, a restaurant and a lounge, with a broad stairway leading up to the auditorium, as Mr. Simon has conceived, could be turned into a music center. With ample facilities for performance and public convenience, it would probably be able to increase materially its income as well as its attractiveness for public use. This could be done with no loss to the prestige of the hall or its noble traditions. And it is to be remembered that there is only one Cargenie Hall in the nation, and that that hall, once gone, could be neither duplicated nor replaced in the musical life of the city.

A public meeting was held last Tuesday by the Committee to Save Carnegie Hall, of which John J. Totten, house manager of the auditorium, is chairman.

The speakers dwelt on the indispensability of Carnegie Hall to the musical life of the city and indeed the nation, and explained the various reasons for its value, practical and artistic.

It goes without saying that if Carnegie disappeared other auditoriums would be erected. But this would not be an answer to its loss. The location of a new hall is also a matter for very serious deliberation. The city is certainly going uptown. The Metropolitan Opera Association, which, unlike Carnegie, is in imperative need of a new building, will probably go that way. The present ways of approach to Carnegie are not of the best from every part of the city. But a hall situated farther north than Fifty-ninth Street could not hope to have subway and surface routes as useful as those that now lead to Carnegie. Neither the location, the artistic values nor the reputation of Carnegie Hall are transferable.

Costs of New Hall

The figure at which Carnegie Hall could undoubtedly be secured is estimated at between three and five million dollars. What would a new concert hall, if erected, cost as compared with the figures as they stand for the purchase? Could comparable results be secured elsewhere even at the outside figure of five million? There is the consideration also of acoustics as they exist, and as they might or might not exist in a new auditorium. We ourselves listened for years in one of the finest, though not the largest, concert auditoriums in America—Symphony Hall, built for the Boston Symphony Orchestra in its city. Yet players of the Boston Symphony have more than once declared to us their preference for the acoustics of Carnegie as compared with those of their own headquarters. Carnegie has acoustics superior, on the whole, to most other concert halls of the nation. Many of the leading artists of the world have testified to this.

But the orchestra that has by far the greatest stake of all the symphony orchestras concerned in the operation of Carnegie Hall is the Philharmonic-Symphony, which up to the present time has remained studiously aloof from the problem.

Philharmonic Position

It has been proposed that the Philharmonic-Symphony Society purchase the hall, as would seem especially logical and desirable. The society's answer, thus far, is the deficits of the Philharmonic-Symphony concerts, the difficulty of meeting them annually, to say nothing of the large additional funds required for the purchase. We belive that a campaign conducted by newspaper, radio and [illegible] agents of publicity, [illegible] upon the historic associati[illegible] name Carnegie Hall, [illegible] ceive a nation-wide [illegible] similar to that which th[illegible] politan Opera Association has repeatedly evoked by such appeals.

By certain of the Philharmonic-Symphony's representatives the rather strange objection has been made that they would hardly deem it appropriate for the society to propagandize for the purchase of Carnegie Hall. One respectfully asks, why? Why should not a great orchestra have its own home, as the Boston Symphony, the Chicago Orchestra, and other leading American orchestras have today? Why should it not save taxes in the manner previously outlined? Why should it not be able, in all probability, to reduce its yearly deficits by such additional income as would accrue from the rentals of an air-cooled auditorium? Such an auditorium might well become, as Boston's Symphony Hall has become, not only a place for public functions when the winter has passed, but a place for semi-popular concerts on the order of the Boston "Pops" in the spring months prior to the season of the Lewisohn Stadium concerts. This should be especially possible if the renovations and the air-cooling of Carnegie Hall were perfected in the way that Mr. Simon has envisaged.

Now, aside from the hesitant and laissez-faire attitude, apparently, of the Philharmonic-Symphony, a plan has been worked out by Mr. Totten and his committee that, if it can be successfuly executed, will solve the financial question and make possible the purchase of the hall and its operation on non-profit making lines.

Plan

Carnegie Hall has sixty-three boxes. If individuals of the city, state and nation would buy a box at the price of $5,000 the name of the purchaser would be placed as a permanent memorial on the door of the box so secured. There are 2,247 seats. If other individuals, far or near, desired to contribute toward making Carnegie Hall the permanent institution desired, they could do so by paying $1,000 for a seat, upon which the name of the donor would be engraved, as such names are now engraved on the seats in Town Hall. These combined sums, if the sale were completed, would bring in a total of $2,570,000 and insure the purchase of the hall.

There is reason to believe that the pursuance of this plan would bring in a wide response. Letters urging the preservation of the hall have come in from all over the country. If a major part of the sum mentioned were thus secured, the future of Carnegie Hall would no longer be in question.

In whatever manner the preservation of New York's historic auditorium with all that it means to the city and the nation is accomplished, we cannot believe that Carnegie Hall will be disposed of for purposes of commercialism.

[94]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
PORTLAND, Me.
Indep. Republican
Circ. 86,046

JUN 19 1955

Personals

Miss Janet Grover of Marlowe St. left Friday to spend the weekend in Boston and Melrose, Mass., visiting her sister, Miss Margaret Ann Grover. She attended the Boston Pops.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUN 20 1955

GEORGE ZAZOFSKY will be soloist with the Boston Pops Orchestra tomorrow evening in Beethoven's Violin Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 19 1955

Pops Orchestra to Salute Miss Morgan

A good portion of Symphony Hall will be taken over by WNAC-TV Thursday night, June 30, for a triple musical toast at the Pops.

The station is celebrating the start of its 34th year on the air, the eighth anniversary of WNAC-TV and Louise Morgan's seventh year as Boston's First Lady of TV.

LOUISE MORGAN as she receives good handwriting award from Jerome Rosenfeld.

Only recently, Miss Morgan was honored by the Handwriting Foundation for her beautiful penmanship. Viewers see her exquisite writing as she begins and signs off her telecasts. Her legion of friends delight in getting her thoughtful greeting cards and notes. Her handwriting is her trademark . . . superb.

"I Love Louisa" will be played for Louise by the string section of the Boston Pops Orchestra, and Peter Bodge will be on hand to conduct the Pops Orchestra in a medley of old-time favorites which he has arranged himself.

Mr. Fiedler has promised to try to include "TViana" and "Davy Crockett" for the benefit of the WNAC staff members and their invited friends.

FORT WORTH, TEX.
STAR-TELEGRAM
Circ. D. 114,857 - S. 216,735

JUN 19 1955

Young Pianist Slated to Perform With Boston Pops

Ivan Davis, piano student of Silvio Scionti and Grace Ward Lankford who recently won the Young Artist Contest of the National Federation of Music Clubs, played the first movement of the Tschaikovsky piano concerto Friday night with the Boston Pops Orchestra under Arthur Fiedler's direction.

This same movement played by Davis will be heard on the Boston Pops radio program June 27 (WEAA-829).

Davis has a grant of $3,750 for a year's study in Italy, and will leave in September to enter a contest in Geneva sponsored by the Fulbright Foundation.

He is auditioning Tuesday for Horace Parmlee of Columbia Artists Management.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

JUN 19 1955

CHATTER

By ANNE ELIZABETH

Masculine fashion has for centuries "hung by a necktie." With Fathers Day and its necktie-buying custom, the International Silk Association of this country compiles some amusing facts about neckwear from Pearl Binder's "Muffs and Morals," published by William Morrow and Company.

"Until Victorian times, the silk necktie men wear today was unknown. Gentlemen wore bulky neckcloths of linen, cotton or lace, first for protection, later for decoration," Miss Binder says in her book.

"The neckcloth first came to England with the Roman soldiers, who were allotted a focale to protect their throats against the rheumatic English climate.

"Charles II liked French lace cravats so much that he wore them on all occasions, even with armor.

"The dandies of 1793 wore exaggerated pouter-pigeon bosoms contrived by a small pillow worn beneath the cravats, their heads resting as on a cushion and their chins buried so deep in masses of material that it was impossible for them to move their heads at all.

"Tom Moore, the poet, declared that fashionable young men tied their cravats as tightly as those used by people to sneak out of this world.

"For 40 years, it was the highest fashion for a gentleman to display every symptom of strangulation—a hectic color, popping eyes, head jerked backward.

"Lord Byron wrenched off his uncomfortable stock one day, causing his high shirt collar to collapse about his exposed throat. He had launched a new fashion.

"Balzac declared 'La cravate, c'est l'homme.' Manuals emerged, with careful diagrams, on the art of tying the cravat. Balzac was suspected of being the anonymous author of the most popular of these handbooks.

"Gentlemen's valets of 19th Century London made a tidy fortune in their spare time by instructing middle-class aspirants to smartness on how to tie a cravat—at a guinea a lesson. Each profession adopted its own distinctive cravat style. The cravate de bureaucrate which Daumier satirized in 1850 was high, tight, and black, stiffened with whalebone and well stuffed with horse-hair and pig's bristles.

"Books on etiquette advised a minimum of two hours' attention to be spent on the cravat when dressing. Beau Brummel required three. Brummel's cravats were 12 inches high and meticulously starched. At his three daily toilets he discarded them by the dozen until he had achieved the perfection of folds.

"It was considered proper for a gentleman to take six dozen cravats with him for a weekend."

047

Junior Treble Clef Club Members Attend Pops Concert

A cake sale made possible a trip to a Pops Concert at Symphony Hall in Boston for members of the Junior Treble Clef Club who were accompanied by their parents on the much-anticipated excursion.

Among those who attended the concert were Maureen Bartholo, Geraldine Campbell, Elaine Craven, Louise Dumont, Eileen Fournier, Patricia Grace, Antoinette Grace, Sally Hayman, Barbara Heyliger, Marilyn Jones, Mary Ellen Lassow, Gail Lipman, Joan Lipman, Joan Marshall, Marguerite Mundorf, Susan Narva, Patricia Poitras, Jane Shaw, Marie Walker, Leslie Walmsley, Janet Walmsley, Margaret Ward, Marjorie Ward.

Others in the group were Mr. and Mrs. Alipio Bartholo, Mrs. Walter Craven, Mrs. Louis Dumont, Mrs. Marguerite Heyliger, Louise Heyliger, Mrs. Robert Gunderson, Mr. and Mrs. Nathaniel Lassow, Mr. and Mrs. Irving A. Palmer, Miss Dawn Palmer, Miss Anne Poole, Mrs. James Sanderson, Mrs. Shaw, Mr. and Mrs. James Walmsley, Mr. and Mrs. Fred Ward.

Mrs. Sanderson and Mrs. Lassow are counselors of the club.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 23 1955

IN THANKS

To the Editor:

Please accept the sincerest thanks of the Israel Histadrut Pops Concert Committee for the splendid coverage which your journal gave to our concert, held Thursday evening, June 16, at Symphony Hall. This event, which played to a capacity audience at Symphony Hall, did much to bring the message of Histadrut to the Boston community.

SAMUEL D. SHAPIRO
Concert Chairman

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 22 1955

MINEKO SASAHARA, Japanese pianist from California, will be soloist in the Rachmaninoff Second Concerto at the Pops in Symphony Hall tomorrow night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 20 1955

GEORGE ZAZOFSKY will be soloist with the Boston Pops Orchestra tomorrow evening in Beethoven's Violin Concerto.

Peter Brook

George Zazofsky will be soloist in Beethoven's Violin Concerto at the Pops this evening.

[95]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 19 1955

Pops Orchestra to Salute Miss Morgan

A good portion of Symphony Hall will be taken over by WNAC-TV Thursday night, June 30, for a triple musical toast at the Pops.

The station is celebrating the start of its 34th year on the air, the eighth anniversary of WNAC-TV and Louise Morgan's seventh year as Boston's First Lady of TV.

LOUISE MORGAN as she receives good handwriting award from Jerome Rosenfeld.

Only recently, Miss Morgan was honored by the Handwriting Foundation for her beautiful penmanship. Viewers see her exquisite writing as she begins and signs off her telecasts. Her legion of friends delight in getting her thoughtful greeting cards and notes. Her handwriting is her trademark . . . superb.

"I Love Louisa" will be played for Louise by the string section of the Boston Pops Orchestra, and Peter Bodge will be on hand to conduct the Pops Orchestra in a medley of old-time favorites which he has arranged himself.

Mr. Fiedler has promised to try to include "TViana" and "Davy Crockett" for the benefit of the WNAC staff members and their invited friends.

FORT WORTH, TEX.
STAR-TELEGRAM
Circ. D. 114,857 - S. 216,735

JUN 19 1955

Young Pianist Slated to Perform With Boston Pops

Ivan Davis, piano student of Silvio Scionti and Grace Ward Lankford who recently won the Young Artist Contest of the National Federation of Music Clubs, played the first movement of the Tschaikovsky piano concerto Friday night with the Boston Pops Orchestra under Arthur Fiedler's direction.

This same movement played by Davis will be heard on the Boston Pops radio program June 27 (WEAA-320).

Davis has a grant of $3,750 for a year's study in Italy, and will leave in September to enter a contest in Geneva sponsored by the Fulbright Foundation.

He is auditioning Tuesday for Horace Parmlee of Columbia Artists Management.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

JUN 19 1955

CHATTER

By ANNE ELIZABETH

Masculine fashion has for centuries "hung by a necktie." With Fathers Day and its necktie-buying custom, the International Silk Association of this country compiles some amusing facts about neckwear from Pearl Binder's "Muffs and Morals," published by William Morrow and Company.

"Until Victorian times, the silk necktie men wear today was unknown. Gentlemen wore bulky neckcloths of linen, cotton or lace, first for protection, later for decoration," Miss Binder says in her book.

"The neckcloth first came to England with the Roman soldiers, who were allotted a focale to protect their throats against the rheumatic English climate.

"Charles II liked French lace cravats so much that he wore them on all occasions, even with armor.

"The dandies of 1793 wore exaggerated pouter-pigeon bosoms contrived by a small pillow worn beneath the cravats, their heads resting as on a cushion and their chins buried so deep in masses of material that it was impossible for them to move their heads at all.

"Tom Moore, the poet, declared that fashionable young men tied their cravats as tightly as those used by people to sneak out of this world.

"For 40 years, it was the highest fashion for a gentleman to display every symptom of strangulation—a hectic color, popping eyes, head jerked backward.

"Lord Byron wrenched off his uncomfortable stock one day, causing his high shirt collar to collapse about his exposed throat. He had launched a new fashion.

"Balzac declared 'La cravate, c'est l'homme.' Manuals emerged, with careful diagrams, on the art of tying the cravat. Balzac was suspected of being the anonymous author of the most popular of these handbooks.

"Gentlemen's valets of 19th Century London made a tidy fortune in their spare time by instructing middle-class aspirants to smartness on how to tie a cravat—at a guinea a lesson. Each profession adopted its own distinctive cravat style. The cravate de bureaucrate which Daumier satirized in 1850 was high, tight, and black, stiffened with whalebone and well stuffed with horse-hair and pig's bristles.

"Books on etiquette advised a minimum of two hours' attention to be spent on the cravat when dressing. Beau Brummel required three. Brummel's cravats were 12 inches high and meticulously starched. At his three daily toilets he discarded them by the dozen until he had achieved the perfection of folds.

"It was considered proper for a gentleman to take six dozen cravats with him for a weekend."

047

Junior Treble Clef Club Members Attend Pops Concert

A cake sale made possible a trip to a Pops Concert at Symphony Hall in Boston for members of the Junior Treble Clef Club who were accompanied by their parents on the much-anticipated excursion.

Among those who attended the concert were Maureen Bartholo, Geraldine Campbell, Elaine Craven, Louise Dumont, Eileen Fournier, Patricia Grace, Antoinette Grace, Sally Hayman, Barbara Heyliger, Marilyn Jones, Mary Ellen Lassow, Gail Lipman, Joan Lipman, Joan Marshall, Marguerite Mundorf, Susan Narva, Patricia Poitras, Jane Shaw, Marie Walker, Leslie Walmsley, Janet Walmsley, Margaret Ward, Marjorie Ward.

Others in the group were Mr. and Mrs. Alipio Bartholo, Mrs. Walter Craven, Mrs. Louis Dumont, Mrs. Marguerite Heyliger, Louise Heyliger, Mrs. Robert Gunderson, Mr. and Mrs. Nathaniel Lassow, Mr. and Mrs. Irving A. Palmer, Miss Dawn Palmer, Miss Anne Poole, Mrs. James Sanderson, Mrs. Shaw, Mr. and Mrs. James Walmsley, Mr. and Mrs. Fred Ward.

Mrs. Sanderson and Mrs. Lassow are counselors of the club.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUN 23 1955

IN THANKS

To the Editor:

Please accept the sincerest thanks of the Israel Histadrut Pops Concert Committee for the splendid coverage which your journal gave to our concert, held Thursday evening, June 16, at Symphony Hall. This event, which played to a capacity audience at Symphony Hall, did much to bring the message of Histadrut to the Boston community.

SAMUEL D. SHAPIRO
Concert Chairman

[95]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 22 1955

MINEKO SASAHARA, Japanese

India, who arrived in Leningrad today in the course of an intensive 10-day tour of the Soviet Union, will have final talks with the Soviet leaders Wednesday.

He is expected then to ask for further concrete proof of the Kremlin's declared willingness to relax tension and to end the "Cold War."

Nehru, it was learned today, will certainly talk at length with Soviet Premier Nikolai Bulganin. And no one would be surprised if Nikita S. Khrush-

Peter Brook

George Zazofsky will be soloist in Beethoven's Violin Concerto at the Pops this evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Margaret Moreland will be piano soloist in Gershwin's Concerto in F for Piano and Orchestra at the Pops Wednesday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
JUN 20 1955

Pops Night Ballot Closes Wednesday

Wednesday is the final day to for "Request Night at the Pops," submit ballots to Arthur Fiedler to be held on July 1.

The top popular choices will be played at Symphony Hall. Ballots may be obtained there.

6-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Item (e)
LYNN, Mass.
Republican
Circ. 21,384
JUN 20 1955

POPS SOLOIST — Monte Nelson, Lynn concert pianist, will be featured as soloist with the Boston Symphony Pops Orchestra under Arthur Fiedler this evening for Realtors' Pops Night at Symphony Hall, Boston. Mr. Nelson has a downtown real estate and insurance office at 57 Silsbee Street.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Reporter
FOXBORO, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Advocate
SHARON, Mass.
Weekly Non-Partisan
Circ. 1,100
JUN 23 1955

BERNARD KRITZMAN TO BE SOLOIST

Bernard Kritzman to be soloist at the Boston Symphony Pops Concert next Wednesday evening at Symphony Hall. Arthur Fiedler will conduct the "Concerto in G Major" by Maurice Ravel in which Mr. Kritzman will play the solo part.

The young pianist made his debut with the Boston Pops at the age of 15, and has been a regular soloist each year both at Symphony Hall and at the Hatch Memorial Shell, on the Esplanade.

A resident of Sharon for the past teaches, in addition to his many tains a studio at his home where he teaches, an addition to his many concert appearances throughout New England.

Bernard Kritzman of Sharon, well known here, will be the soloist at the Boston Pops concert next Wednesday evening June 29 at Symphony Hall.

Arthur Fiedler will conduct the concerto in G Major by Maurice Ravel in which Mr. Kritzman will play the piano solo part. He has appeared regularly as a Pops soloist since the age of 15, both at Symphony Hall and the Hatch Shell on the Esplanade. In addition to many appearances in and around Boston, he maintains a studio for teaching at his home in Sharon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
New Era
DEEP RIVER, Conn.
Weekly Non-Partisan
Circ. 3995
JUN 23 1955

Westbrook

Mrs. John D Lang
Saybrook EVergreen 8-2969

A "Father's Day Special" was held at the Elks Lodge on Sunday at which time dinner was prepared on the charcoal grill by members of the fair sex. Wives of members took a turn as chefs and prepared a barbecued chicken dinner which the men enjoyed. Eddie Brockway entertained with organ selections.

In celebration of a long course of training in police procedures, which included judo and first aid emergency work, members of Westbrook's Auxiliary Police held a banquet at the Ivoryton Inn on Tuesday evening. Members were accompanied by their wives.

First selectman John A. Heissler returned to his home on Friday after being a patient at the Veteran's Hospital, Rocky Hill. He reported to his office at the Town Office Building at once and is reported to be in fine health and spirits.

Mrs. John D. Lang, her daughter Paula and John Ladone left for Boston, Mass., this morning to attend the Pops Concert at Symphony Hall tonight. The group will be house guests of Miss Virginia Egan for the week end. It is the first visit to the Hub for young Ladone who will be taken on a tour of the city by Cleveland Lang with whom he was graduated at the Westbrook Grammar School last year. Lang has completed his first year of high school as of yesterday and will return here for the summer on Monday.

BROWNSVILLE, TEX.
HERALD
JUNE 20, 1955

DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

ALPENA, MICH.
NEWS
JUN 21 1955

TWO FIEDLERS

MILWAUKEE — Arthur Fiedler took his Boston Pops Orchestra to Waukesha for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 22 1955

Harvard Studio, Boston

Rouben Gregorian will appear as guest conductor at the Pops on Saturday evening.

[96]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 20 1955

Margaret Moreland will be piano soloist in Gershwin's Concerto in F for Piano and Orchestra at the Pops Wednesday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 20 1955

POPS SOLOIST — Monte Nelson, Lynn concert pianist, will be featured as soloist with the Boston Symphony Pops Orchestra under Arthur Fiedler this evening for Realtors' Pops Night at Symphony Hall, Boston. Mr. Nelson has a downtown real estate and insurance office at 57 Silsbee Street.

JUN 23 1955

Kritzman Pops Soloist June 29

PAGE

Bernard Kritzman of Sharon, well known here, will be the soloist at the Boston Pops concert next Wednesday evening June 29 at Symphony Hall.

Arthur Fiedler will conduct the concerto in G Major by Maurice Ravel in which Mr. Kritzman will play the piano solo part. He has appeared regularly as a Pops soloist since the age of 15, both at Symphony Hall and the Hatch Shell on the Esplanade. In addition to many appearances in and around Boston, he maintains a studio for teaching at his home in Sharon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 20 1955

Pops Night Ballot Closes Wednesday

Wednesday is the final day to for "Request Night at the Pops," submit ballots to Arthur Fiedler to be held on July 1.

The top popular choices will be played at Symphony Hall. Ballots may be obtained there.

6-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

New Era
DEEP RIVER, Conn.
Weekly Non-Partisan
Circ. 3995

JUN 23 1955

Westbrook

Mrs. John D Lang
Saybrook EVergreen 8-2369

A "Father's Day Special" was held at the Elks Lodge on Sunday at which time dinner was prepared on the charcoal grill by members of the fair sex. Wives of members took a turn as chefs and prepared a barbecued chicken dinner which the men enjoyed. Eddie Brockway entertained with organ selections.

In celebration of a long course of training in police procedures, which included judo and first aid emergency work, members of Westbrook's Auxiliary Police held a banquet at the Ivoryton Inn on Tuesday evening. Members were accompanied by their wives.

First selectman John A. Heissler returned to his home on Friday after being a patient at the Veteran's Hospital, Rocky Hill. He reported to his office at the Town Office Building at once and is reported [illegible] in fine health and spirits.

Mrs. John D. Lang, her daughter Paula and John Ladone left for Boston, Mass., this morning to attend the Pops Concert at Symphony Hall tonight. The group will be house guests of Miss Virginia Egan for the week end. It is the first visit to the Hub for young Ladone who will be taken on a tour of the city by Cleveland Lang with whom he was graduated at the Westbrook Grammar School last year. Lang has completed his first year of high school as of yesterday and will return here for the summer on Monday.

ALPENA, MICH.
NEWS
Circ. D. 6,707

JUN 21 1955

TWO FIEDLERS

MILWAUKEE — Arthur Fiedler took his Boston Pops Orchestra to Waukesha for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

BROWNSVILLE, TEX.
HERALD
JUNE 20, 1955

DAVY GOES HIGH-BROW—Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and toy "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 22 1955

Harvard Studio, Boston

Rouben Gregorian will appear as guest conductor at the Pops on Saturday evening.

[96]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

JUN 23 1955

Plays Saturday In Pops Concert

Berj Zamkochian, organist and choir director of St. Theresa's Church, West Roxbury, will be soloist with the Boston Pops Orchestra in Symphony Hall at 8:30 p.m., Saturday.

He will play the Handel concerto in B-flat, reviving an early practice of the Baroque period. Mr. Zamkochian will also improvise an original organ cadenza.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

JUN 23 1955

FEATURE SOLOIST

The third annual "Armenian Night" at pops will feature as soprano soloist Agnes Dadekian of Arlington, Saturday evening, June 25. Miss Dadekian is soloist for the St. James Armenian Church in Watertown and is well-known on the concert stage, operettas and radio. At pops she will be heard in the aria "Un Bel Di" (One Fine Day(from Puccini's opera, Madame Butterfly, and Rouben Gregorian's composition "Nocturne."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

Soloist At Pops

The Third Annual "Armenian Night" at Pops will feature as soprano soloist, Agnes Dadekian of Arlington, Saturday evening.

Miss Dadekian is soloist for the St. James Armenian church in Watertown and is well-known on the concert stage, operettas and radio.

At Pops she will be heard in the aria "Un Bel Di" (One Fine Day) from Puccini's opera, "Madame Butterfly", and Rouben Gregorian's composition "Nocturne".

Also appearing on the program will be Berj Zamkochian, organist and choir director of St. Theresa's church in West Roxbury. He will be heard in Handel's Concert in B Flat.

Guest conductor for the evening will be Rouben Gregorian, former director of the Teheran Symphony Orchestra in Iran and presently serving on the faculty of the Boston Conservatory of Music.

Agnes Dadekian

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Roxbury Citizen
BOSTON, Mass.
Weekly Non-Partisan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

South End Citizen

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9500 Free

JUN 23 1955

"Night At Pops" Aids N.E. Hospital

The "Friends of New England Hospital" acted as hostesses at a "Night at Pops" last evening at Symphony Hall. Co-Chairman for the concert, which was for the benefit of the New England Hospital, were Mrs. Lawrence M. Sibley and Mrs. Carleton Richmond, Jr.

Flower girls included Miss Malia Dean, Miss Dorothy Duncan, Miss Josephine Harding, Miss Betty Lou Hill, Miss Susan Howlett, Miss Carol Marvin, Miss Kitty Nash, Miss Betsy Perry, Miss Anne Sears, and Miss Claire MacWilliams.

Among the 130 sponsors for the concert were: Mrs. Talbot Aldrich, Miss Ellen E. Barbour, Mr. and Mrs. Samuel Barron, Jr., Miss Marguerite M. Bourneuf, Mrs. George Allen Clapp, Mrs. Paul Dudley Dean, Miss Mary E. Driscoll, Mrs. George Richmond Fearing, Mrs. William Lloyd Garrison, Jr., Mr. Harry P. Harwich, Mrs. J. Philip Lane, Judge Frankland W. L. Miles, Mr. and Mrs. Charles H. Myers, Miss Amelia Peabody, Mr. and Mrs. Carleton R. Richmond, Jr., Mr. and Mrs. John G. Rote, Mr. and Mrs. Lawrence M. Sibley, Mrs. Guy Waring, and Miss Carolyn K. Winters.

...it N. E. Hospital

Miss Betsy Perry, Miss Anne Sears, and Miss Claire MacWilliams.

Among the 130 sponsors for the concert were: Mrs. Talbot Aldrich, Miss Ellen E. Barbour, Mr. and Mrs. Samuel Barron, Jr., Miss Marguerite M. Bourneuf, Mrs. George Allen Clapp, Mrs. Paul Dudley Dean, Miss Mary E. Driscoll, Mrs. George Richmond Fearing, Mrs. William Lloyd Garrison, Jr., Mr. Harry P. Harwich, Mrs. J. Philip Lane, Judge Frankland W. L. Miles, Mr. and Mrs. Charles H. Myers, Miss Amelia Peabody, Mr. and Mrs. Carleton R. Richmond, Jr., Mr. and Mrs. John G. Rote, Mr. and Mrs. Lawrence M. Sibley, Mrs. Guy Waring, and Miss Carolyn K. Winters.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Herald (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

'Family Night' at Pops

A new event at the Pops, "Family Night," is scheduled for Tuesday. Its aim is to present music appealing to both adults and children. The program will include Saint-Saëns "The Animal's Carnival" and the Pops version of the career of Davy Crockett. Those attending will receive a Disneyland Davy Crockett souvenir. Arthur Fiedler and Harry Ellis Dickson will conduct.

HIBBING, MINN.
TRIBUNE
Circ. 7,208
JUN

ALONG the IRON RANGE with George M. Fisher

ARTHUR FIEDLER, conductor of the Boston Pops orchestra, who directed the orchestra in Hibbing in the Winter series, amused his recent audience in Symphony Hall at Boston, Mass., by donning a coonskin cap and wielding a toy "shootin" iron as he directed a symphonic arrangements of "The Ballad of Davy Crokett." . . . A scrap book, covering the regime of Leo Mousseau while he served as exalted ruler was presened to him at the annual testimonial dinner at the Elks temple recently. Past State President Bill Spolar made the presentation. . . . The Star Motel of Hibbing now has a private telephone service to every one of its rooms, a convenience to the guests and the traveling public. . . . There are over 6,000 discount houses in the United States. These are places that sell merchandise below factory list prices. . . . Woolworth store in Hibbing is one of 2,065 stores in operation in the U. S., including 44 new ones, which is offering self-service. Some 53 stores have been converted to self-service and another 100 units will be added by the end of the year for a total of 400.

George Fisher

* * * *

[97]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

JUN 23 1955

Plays Saturday In Pops Concert

Berj Zamkochian, organist and choir director of St. Theresa's Church, West Roxbury, will be soloist with the Boston Pops Orchestra in Symphony Hall at 8:30 p.m., Saturday.

He will play the Handel concerto in B-flat, reviving an early practice of the Baroque period. Mr. Zamkochian will also improvise an original organ cadenza.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

JUN 23 1955

FEATURE SOLOIST

The third annual "Armenian Night" at pops will feature as soprano soloist Agnes Dadekian of Arlington, Saturday evening, June 25. Miss Dadekian is soloist for the St. James Armenian Church in Watertown and is well-known on the concert stage, operettas and radio. At pops she will be heard in the aria "Un Bel Di" (One Fine Day) from Puccini's opera, Madame Butterfly, and Rouben Gregorian's composition "Nocturne."

South End Citizen
BOSTON, Mass.
Weekly Independent
Circ. 14,000

JUN 23 1955

"Night At Pops" Aids N.E. Hospital

The "Friends of New England Hospital" acted as hostesses at a "Night at Pops" last evening at Symphony Hall. Co-Chairman for the concert, which was for the benefit of the New England Hospital, were Mrs. Lawrence M. Sibley and Mrs. Carleton Richmond, Jr.

Flower girls included Miss Malia Dean, Miss Dorothy Duncan, Miss Josephine Harding, Miss Betty Lou Hill, Miss Susan Howlett, Miss Carol Marvin, Miss Kitty Nash, Miss Betsy Perry, Miss Anne Sears, and Miss Claire MacWilliams.

Among the 130 sponsors for the concert were: Mrs. Talbot Aldrich, Miss Ellen E. Barbour, Mr. and Mrs. Samuel Barron, Jr., Miss Marguerite M. Bourneuf, Mrs. George Allen Clapp, Mrs. Paul Dudley Dean, Miss Mary E. Driscoll, Mrs. George Richmond Fearing, Mrs. William Lloyd Garrison, Jr., Mr. Harry P. Harwich, Mrs. J. Philip Lane, Judge Francis W. L. Miles, Mr. and Mrs. Charles H. Myers, Miss Amelia Peabody, Mr. and Mrs. Carleton R. Richmond, Jr., Mr. and Mrs. John G. Rote, Mr. and Mrs. Lawrence M. Sibley, Mrs. Guy Waring, and Miss Carolyn K. Winters.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

JUN 23 1955

Soloist At Pops

The Third Annual "Armenian Night" at Pops will feature as soprano soloist, Agnes Dadekian of Arlington, Saturday evening.

Miss Dadekian is soloist for the St. James Armenian church in Watertown and is well-known on the concert stage, operettas and radio.

At Pops she will be heard in the aria "Un Bel Di" (One Fine Day) from Puccini's opera, "Madame Butterfly", and Rouben Gregorian's composition "Nocturne".

Guest conductor for the evening will be Rouben Gregorian, former director of the Teheran Symphony Orchestra in Iran and presently serving on the faculty of the Boston Conservatory of Music.

Agnes Dadekian

JUN 25 1955

"Family Night" at The Pops on Tuesday

A new special event at the Pops, "Family Night," has just been announced by Arthur Fiedler for Tuesday night, June 28. The concert that evening will feature Pops favorites for all ages, and there will be a surprise official Disneyland Davy Crockett souvenir for every member of the audience. Th

HIBBING, MINN.
TRIBUNE
JUN

ARTHUR FIEDLER, conductor of the Boston Pops orchestra, who directed the orchestra in Hibbing in the Winter series, amused his recent audience in Symphony Hall at Boston, Mass., by donning a coonskin cap and wielding a toy "shootin" iron as he directed a symphonic arrangements of "The Ballad of Davy Crokett." . . . A scrap book, covering the regime of Leo Mousseau while he served as exalted ruler was presened to him at the annual testimonial dinner at the Elks temple recently. Past State President Bill Spolar made the presentation. . . . The Star Motel of Hibbing now has a private telephone service to every one of its rooms, a convenience to the guests and the traveling public. . . . There are over 6,000 discount houses in the United States. These are places that sell merchandise below factory list prices. . . . Woolworth store in Hibbing is one of 2,065 stores in operation in the U. S., including 44 new ones, which is offering self-service. Some 53 stores have been converted to self-service and another 100 units will be added by the end of the year for a total of 400.

George Fisher

* * * *

[97]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

West Roxbury Transcript
BOSTON, Mass.
Weekly Non-Partisan
Circ. 5,751

JUN 23 1955

Plays Saturday In Pops Concert

Berj Zamkochian, organist and choir director of St. Theresa's Church, West Roxbury, will be soloist with the Boston Pops Orchestra in Symphony Hall at 8:30 p.m., Saturday.

He will play the Handel concerto in B-flat, reviving an early practice of the Baroque period. Mr. Zamkochian will also improvise an original organ cadenza.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
ARLINGTON, Mass.
Weekly Non-Partisan
Circ. 9,700

JUN 23 1955

FEATURE SOLOIST

The third annual "Armenian Night" at pops will feature as soprano soloist Agnes Dadekian of Arlington, Saturday evening, June 25. Miss Dadekian is soloist for the St. James Armenian Church in Watertown and is well-known on the concert stage, operettas and radio. At pops she will be heard in the aria "Un Bel Di" (One Fine Day(from Puccini's opera Madame Butterfly, and Rouben Gregorian's composition "Nocturne."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Independent
Circ. 4,987

Soloist At Pops

The Third Annual "Armenian Night" at Pops will feature as soprano soloist, Agnes Dadekian of Arlington, Saturday evening.

Miss Dadekian is soloist for the St. James Armenian church in Watertown and is well-known on the concert stage, operettas and radio.

At Pops she will be heard in the aria "Un Bel Di" (One Fine Day) from Puccini's opera, "Madame Butterfly", and Rouben Gregorian's composition "Nocturne".

Also appearing on the program will be Berj Zamkochian, organist and choir director of St. Theresa's church in West Roxbury. He will be heard in Handel's Concert in B Flat.

Guest conductor for the evening will be Rouben Gregorian, former director of the Teheran Symphony Orchestra in Iran and presently serving on the faculty of the Boston Conservatory of Music.

Agnes Dadekian

Weekly
Circ. 19,000 Free

JUN 23 1955

Night At Pops" Benefit N. E. Hospital

The "Friends of New England Hospital" acted as hostesses at a "Night at Pops" last evening at Symphony Hall. Co-Chairmen for the concert, which was for the benefit of the New England Hospital, were Mrs. Lawrence M. Sibley and Mrs. Carleton Richmond, Jr.

Flower girls included Miss Malia Dean, Miss Dorothy Duncan, Miss Josephine Harding, Miss Betty Lou Hill, Miss Susan Howlett, Miss Carol Marvin, Miss Kitty Nash, Miss Betsy Perry, Miss Anne Sears, and Miss Claire MacWilliams.

Among the 130 sponsors for the concert were: Mrs. Talbot Aldrich, Miss Ellen E. Barbour, Mr. and Mrs. Samuel Barron, Jr., Miss Marguerite M. Bourneuf, Mrs. George Allen Clapp, Mrs. Paul Dudley Dean, Miss Mary E. Driscoll, Mrs. George Richmond Fearing, Mrs. William Lloyd Garrison, Jr., Mr. Harry F. Harwich, Mrs. J. Philip Lane, Judge Frankland W. L. Miles, Mr. and Mrs. Charles H. Myers, Miss Amalia Peabody, Mr. and Mrs. Carleton R. Richmond, Jr., Mr. and Mrs. John G. Rote, Mr. and Mrs. Lawrence M. Sibley, Mrs. Guy Waring, and Miss Carolyn K. Winters.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2[illegible]

'Family Night' at Pops

A new event at the Pops, "Family Night," is scheduled for Tuesday. Its aim is to present music appealing to both adults and children. The program will include Saint-Saens "The Animal's Carnival" and the Pops version of the career of Davy Crockett. Those attending will receive a Disneyland Davy Crockett souvenir. Arthur Fiedler and Harry Ellis Dickson will conduct.

HIBBING, MINN.
TRIBUNE
JUN

ARTHUR FIEDLER, conductor of the Boston Pops orchestra, who directed the orchestra in Hibbing in the Winter series, amused his recent audience in Symphony Hall at Boston, Mass., by donning a coonskin cap and wielding a toy "shootin" iron as he directed a symphonic arrangements of "The Ballad of Davy Crokett." . . . A scrap book, covering the regime of Leo Mousseau while he served as exalted ruler was presened to him at the annual testimonial dinner at the Elks temple recently. Past State President Bill Spolar made the presentation. . . . The Star Motel of Hibbing now has a private telephone service to every one of its rooms, a convenience to the guests and the traveling public. . . . There are over 6,000 discount houses in the United States. These are places that sell merchandise below factory list prices. . . . Woolworth store in Hibbing is one of 2,065 stores in operation in the U. S., including 44 new ones, which is offering self-service. Some 53 stores have been converted to self-service and another 100 units will be added by the end of the year for a total of 400.

George Fisher

Boston Traveler Features
THURSDAY, JUNE 23, 1955 A PAGE THIRTY-THREE

Twice Each Week

Dr. Goodman Gives Counsel to Parents

Take It from Me

Says Arthur Fiedler

(Batting for Neal O'Hara)

TODAY'S QUIZ for information "buffs": No. 1. What Boston building was a pioneer job of fireproof construction? . . . No. 2. What was the location of the old Music Hall, where the Boston Symphony and the Pops began? . . . No. 3. How long has A. Fiedler worn a moustache? . . . (The answers will be cued in a few measures before the finale.)

So now I have a brief engagement as guest conductor of a column instead of an orchestra. It's so different! Can't shake a stick at anyone but myself. Here's the "attack," and away I go. (Just where? That's the problem). . . . First, my belated congratulations to Mayor Hynes on being elected President of the United States Conference of Mayors. An abler or more likable man couldn't have been chosen. He puts in a really hard day's work at his job. Told me recently that it often leaves him pretty wilted. Then he gave me his secret method for "coming to" fresh as a daisy. He goes home, gets out of his shoes and into his lounge clothes, settles into his easy chair with a good book and reads it while he keeps his phonograph playing some of his favorite recordings. "And the fact is," he said, "I really follow and enjoy the music all the while I'm reading." . . . As for me, there's a lot of relaxation in finding out what I can do by way of cooking something tasty over my outdoor grill. . . . Because of owning a Dalmatian, "Sparky," I find myself often engaged in exchanging talk about dogs. Was considerably surprised to learn that Dalmatian puppies start life as spotless white as new-fallen snow. The characteristic Dalmatian spots come out by slow degrees. . . . Beginning to lose my first nervousness—and it was plenty—about this type of guest conducting. But I must confess to being still more nerved up while taking part in a concert a couple of months ago. . . . It was the special program at Symphony Hall, at which Pierre Monteux led the Boston Symphony on the exact date of his 80th birthday. He was our regular conductor from 1919 to 1924. During that time I was one of his viola players. For the anniversary concert, what does he do but insist that I resume playing the viola for the opening number, Beethoven's "Egmont" Overture. Did I get wrought up beforehand, wondering if my fingers would limber up! As to the performance, I was so anxious not to be caught late on cues—which in others annoy me as a conductor—that I was inclined to be a little too quick. . . . In filling engagements literally from Portland, Me., to Portland, Ore., I suppose I shouldn't be surprised at anything, but it happens. Imagine my coming face to face with Arthur Fiedler in Milwaukee last winter. Not that it was a case of traveling so fast that I met myself (although my trip with the Pops Tour Orchestra covered 10,000 miles in 53 days, presenting 58 concerts in 56 cities within 26 states). When I went to cash a check in a Milwaukee bank, my signature attracted attention. Arthur Fiedler happened to be the teller behind the window, as well as in front of it! The other fellow was my guest at the concert that night, and we had a snack together. Then we exchanged photos, each autographed, "To Arthur Fiedler, with best wishes from Arthur Fiedler." . . . Speaking of the family name, I am not, as sometimes reported, the son of a former conductor of the Boston Symphony. That was Max, who was of an entirely different family, and not even a distant cousin. My father was Emanuel, a violinist in the Symphony and the Pops between 1885 and 1910. . . . To straighten out another error, I was born in Boston, not Europe, and attended Public Latin School—although later I studied on a scholarship in the Royal Academy in Berlin. . . . To settle another argument, on the question of my children inheriting musical talent: My two daughters are just as balky about practicing on the piano as are any other little girls. And their dad, before conducting days, was in demand as a piano accompanist at recitals. . . . There's a heap of truth in the well-worn phrase, "It's a small world." Example: In my 'teens, some of my studies in Berlin were with Ernst von Dohnanyi, noted pianist and composer. When I led the Pops Tour Orchestra in his "Variations on a Nursery Song" in Tallahassee, who should be in the audience, and pay me a visit, but the composer, my old teacher, himself. How did it happen? He lives there. . . . Pretty obviously, a conductor needs good muscular development in his arms to start with, and gains more as he works at his job. But did you ever think that his legs need good staying powers? . . . Miles and miles of walking did it for me. Even walked up a pyramid—once. But never again. It was in Yucatan, where I was vacationing. Got sort of dared to go up a towering Mayan step-pyramid at Uxmal. To make the ascent, you stretch your legs, and at the same time heave yourself by grabbing a chain thoughtfully provided for tourists. Part way up, decided to come down, but didn't want to show how faint-hearted I felt. After getting to the top—fortunately it was flat and roomy—I was completely bushed and took a good rest. Then when I looked down, the distance to the ground was so far that I was too scared to think of it. Yelling for help from below brought me only an invitation to simply reverse my climb. Since I went up by myself, why not return by myself? The exercise had made me very hungry, and staying up until I starved wasn't appealing. Somehow, I got down. But I've never been so scared before or since, not on ships at sea nor on planes. . . . A much pleasanter experience in Yucatan was guest conducting a town band of Mayans. Long, oblong faces, no shoes. Some of the weirdest-looking instruments. No rehearsals—they didn't believe in 'em. And they turned in some excellent performances of Beethoven's "Egmont" Overture and a Hungarian Dance of Brahms. . . . ANSWER'S TO TODAY'S QUIZ: No. 1. Symphony Hall, opened in 1900. . . . 2. Where Loew's Orpheum now stands. . . . 3. From the time the whiskers were long enough. . . . Well, here comes the finale of this performance. Thank you, Neal, for the honor of this guest conducting engagement. I am placing it among the most unusual honors that have fallen to me—such as being appointed an Honorary Colonel in the Confederate Air Force and an Honorary Chief of the Otoe Indian Tribe in Oklahoma. The audience may go now, if they haven't left at the first intermission.

FIEDLER

O'Hara is on vacation. During this period "Take It from Me" will be written by guests.

MIDLAND, MICH.
NEWS
Circ. D. 8,968
JUN 25 1955

WMDN Concert Hour Programs

Sunday, 9 p.m. — Arthur Fiedler conducts the Boston Pops Orchestra in the Radetzky March by Strauss and the Peer Gynt Suite No. 2 by Grieg: The NBC Symphony Orchestra, conducted by Guido Cantelli, plays the Symphony In D Minor by Franck.

Monday, 9 p.m. — Leopold Stokowski and his Symphony Orchestra play Debussy's Prelude to The Afternoon Of A Faun: Arturo Toscanini leads the NBC Symphony Orchestra in Ponchielli's La Gioconda and The Dance Of The Hours: Jascha Heifetz, violinist, plays Bruch's Scottish Fantasy, with orchestral accompaniment: Sibelius' Finlandia is played by the NBC Symphony Orchestra with Arturo Toscanini conducting.

Tuesday, 9 p.m. — The Boston Pops Orchestra, with Arthur Fiedler conducting, play La Campanella by Paganini: Arturo Toscanini leads the NBC Symphony Orchestra in Schubert's "Unfinished Symphony and Elgar's "Enigma" Variations.

Wednesday, 9 p.m. — Mendelssohn's "Fingal's Cave" Overture played by the Boston Pops Orchestra with Arthur Fiedler conducting: Whittemore and Lowe, duo-pianists and Leopold Stokowski and Members of the NBC Symphony Orchestra play Sebastian-Ballet Suite by Menotti.

Thursday, 9 p.m. — The Boston Pops Orchestra with Arthur Fiedler conducting, play "Fiedler's 25th Anniversary" — Tschaikovsky's "None But The Lonely Heart" and "The Family All Together".

Friday, 9 p.m. — "Boston Pops Plays LeRoy Anderson Favorites" with Arthur Fiedler conducting the Boston Pops Orchestra: Byron Janis, pianist with Hugo Winterhalter and his Orchestra play excerpts from Gershwin's Rhapsody In Blue and Grofe's Grand Canyon Suite: Arthur Fiedler and the Boston Pops Orchestra bring the concert to a close with the popular Sabre Dance from Khatchaturian's Gayne ballet suite.

[98]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680
JUN 25 1955

Crockett Reign Over Air Waves Under Scrutiny

BY IRVING KOLODIN

GIVEN a sudden heat spell, it is quite possible that the Davy Crockett craze will collapse of its own weight, for there seems little likelihood that even the most avid enthusiast would wear his coonskin hat in a 90-degree blazer.

Short of that force majeure, there seems little in sight that can stem the spread of a tide that caught even the initiators unaware of what they had launched.

The learned observer of mercantile trends called Tide took up the subjects in a recent issue and reported, somewhat incredulously, that the number of records on which the tune itself has been "sung, twanged, thumped" has passed the 7,000,000 mark. Together with the novelties, oddities, wearables and eatables which have latched onto the mania, Tide forecasts that upwards of $300 million will be dredged up in the consumer market from exploitations of the lad who, according to the song, "kilt him a b'ar when he was only three."

* * *

IT ALL BEGAN, as most folks are more or less painfully aware, with a Walt Disney TV short series featuring lanky, likable Fess Parker. The response—keyed in part to the swingy tune, with its artfully repetitious "Davy! Davy Crockett, King of the Wild Frontier" refrain—was so inflammatory that plans were made forthwith to fashion the shorts into a full-length film for public presentation. Needless to say, sequels and follow-ups, including a Technicolor spectacular, are in the "urgent" category.

Researcher Alfred Politz solemnly refers to the tune as "a carrying device."

Dr. Ernest Dichter, head of an organization called the Institute for Research in Mass Motivation, declares, "Children are reaching for an opportunity to explain themselves in terms of the traditions of the country. Crockett gives them that opportunity."

Eugene Gilbert, of Gilbert Youth Research, opines that Davy is a successful fad because he makes a fine object lesson for moral values. Thus parents like, and encourage, the impulse. "Crockett helps at the A & P," says Gilbert succinctly, implying that any moppet worth his coonskin cap will help with the dishes, run down to the corner for an egg, or shoulder the unmanly burden of watching the kid sister because it is in the Crockett "tradition."

For that matter, numerous sermons have been preached from pulpits across the country in much the same vein.

* * *

IF THERE is a fly in this ointment — and what ointment would be worth its salve without the traditional fly?—it is that, like it or not, Disney Productions have created something of a Frankenstein's monster. That is to say, whereas such highly exploitable creations as Disney's Mickey Mouse, Bob Smith's "Howdy Doody," Roy Rogers and Trigger, Superman, etc., are pure inventions — hence copyrightable — Davy Crockett is, alas, what the "idea man" dreads even more than failure: a successful figure in the public domain.

To be sure, the likeness of Davy associated with Fess Parker is Disney property, and he can license its use (some 50 manufacturers are now using it), plus any references to "TV" or "the original;" but anybody can make a Davy Crockett bib, tucker or toothbrush and sell it, free of infringement charges or royalties.

Doubtless this has resulted in sleepless nights in some Hollywood haciendas, but, come the dawn, the red-eyed chief-in-charge-of-using-the-pig's squeal should console himself not alone with the giddy chart of successful merchandising, but also with the warm thought that for once a kid's fantasy is tied to decency, courage and a wholesome kind of exhibitionism. 'Tis not always, or often, thus.

* * *

ARTHUR FIEDLER, who is no man to miss an opportunity for adding to the gaiety of life, convulsed an audience recently at a Boston Pops concert with one of the better gags of his career. Returned to the podium after an illness that had prevented him from participating in the earlier concerts of the series, Fiedler was greeted by a standing ovation from the audience.

To show his appreciation, Fiedler, at an appropriate moment in the program, offered, as an unscheduled encore, a symphonic version of "Davy Crockett"—for which, to the delight of the audience, he donned the appropriate coonskin cap, meanwhile brandishing a rifle in his non-baton hand.

(Copyright SR)

047

Boston Traveler Features
THURSDAY, JUNE 23, 1955 A PAGE THIRTY-THREE

Twice Each Week

Dr. Goodman Gives Counsel to Parents

Take It from Me

Says Arthur Fiedler

(Batting for Neal O'Hara)

TODAY'S QUIZ for information "buffs": No. 1. What Boston building was a pioneer job of fireproof construction? . . . No. 2. What was the location of the old Music Hall, where the Boston Symphony and the Pops began? . . . No. 3. How long has A. Fiedler worn a moustache? . . . (The answers will be cued in a few measures before the finale.)

So now I have a brief engagement as guest conductor of a column instead of an orchestra. It's so different! Can't shake a stick at anyone but myself. Here's the "attack," and away I go. (Just where? That's the problem). . . . First, my belated congratulations to Mayor Hynes on being elected President of the United States Conference of Mayors. An abler or more likable man couldn't have been chosen. He puts in a really hard day's work at his job. Told me recently that it often leaves him pretty wilted. Then he gave me his secret method for "coming to" fresh as a daisy. He goes home, gets out of his shoes and into his lounge clothes, settles into his easy chair with a good book and reads it while he keeps his phonograph playing some of his favorite recordings. "And the fact is," he said, "I really follow and enjoy the music all the while I'm reading." . . . As for me, there's a lot of relaxation in finding out what I can do by way of cooking something tasty over my outdoor grill. . . . Because of owning a Dalmatian, "Sparky," I find myself often engaged in exchanging talk about dogs. Was considerably surprised to learn that Dalmatian puppies start life as spotless white as new-fallen snow. The characteristic Dalmatian spots come out by slow degrees. . . . Beginning to lose my first nervousness—and it was plenty—about this type of guest conducting. But I must confess to being still more nerved up while taking part in a concert a couple of months ago. . . . It was the special program at Symphony Hall, at which Pierre Monteux led the Boston Symphony on the exact date of his 80th birthday. He was our regular conductor from 1919 to 1924. During that time I was one of his viola players. For the anniversary concert, what does he do but insist that I resume playing the viola for the opening number, Beethoven's "Egmont" Overture. Did I get wrought up beforehand, wondering if my fingers would limber up! As to the performance, I was so anxious not to be caught late on cues—which in others annoy me as a conductor—that I was inclined to be a little too quick. . . . In filling engagements literally from Portland, Me., to Portland, Ore., I suppose I shouldn't be surprised at anything, but it happens. Imagine my coming face to face with Arthur Fiedler in Milwaukee last winter. Not that it was a case of traveling so fast that I met myself (although my trip with the Pops Tour Orchestra covered 10,000 miles in 53 days, presenting 58 concerts in 56 cities within 26 states). When I went to cash a check in a Milwaukee bank, my signature attracted attention. Arthur Fiedler happened to be the teller behind the window, as well as in front of it! The other fellow was my guest at the concert that night, and we had a snack together. Then we exchanged photos, each autographed, "To Arthur Fiedler, with best wishes from Arthur Fiedler." . . . Speaking of the family name, I am not, as sometimes reported, the son of a former conductor of the Boston Symphony. That was Max, who was of an entirely different family, and not even a distant cousin. My father was Emanuel, a violinist in the Symphony and the Pops between 1885 and 1910. . . . To straighten out another error, I was born in Boston, not Europe, and attended Public Latin School—although later I studied on a scholarship in the Royal Academy in Berlin. . . . To settle another argument, on the question of my children inheriting musical talent: My two daughters are just as balky about practicing on the piano as are any other little girls. And their dad, before conducting days, was in demand as a piano accompanist at recitals. . . . There's a heap of truth in the well-worn phrase, "It's a small world." Example: In my 'teens, some of my studies in Berlin were with Ernst von Dohnanyi, noted pianist and composer. When I led the Pops Tour Orchestra in his "Variations on a Nursery Song" in Tallahassee, who should be in the audience, and pay me a visit, but the composer, my old teacher, himself. How did it happen? He lives there. . . . Pretty obviously, a conductor needs good muscular development in his arms to start with, and gains more as he works at his job. But did you ever think that his legs need good staying powers? . . . Miles and miles of walking did it for me. Even walked up a pyramid—once. But never again. It was in Yucatan, where I was vacationing. Got sort of dared to go up a towering Mayan step-pyramid at Uxmal. To make the ascent, you stretch your legs, and at the same time heave yourself by grabbing a chain thoughtfully provided for tourists. Part way up, decided to come down, but didn't want to show how faint-hearted I felt. After getting to the top—fortunately it was flat and roomy—I was completely bushed and took a good rest. Then when I looked down, the distance to the ground was so far that I was too scared to think of it. Yelling for help from below brought me only an invitation to simply reverse my climb. Since I went up by myself, why not return by myself? The exercise had made me very hungry, and staying up until I starved wasn't appealing. Somehow, I got down. But I've never been so scared before or since, not on ships at sea nor on planes. . . . A much pleasanter experience in Yucatan was guest conducting a town band of Mayans. Long, oblong faces, no shoes. Some of the weirdest-looking instruments. No rehearsals—they didn't believe in 'em. And they turned in some excellent performances of Beethoven's "Egmont" Overture and a Hungarian Dance of Brahms. . . . ANSWER'S TO TODAY'S QUIZ: No. 1. Symphony Hall, opened in 1900. . . . 2. Where Loew's Orpheum now stands. . . . Concertgoers lined up in Hamilton Place, off Tremont St. . . . 3. From the time the whiskers were long enough. . . . Well, here comes the finale of this performance. Thank you, Neal, for the honor of this guest conducting engagement. I am placing it among the most unusual honors that have fallen to me—such as being appointed an Honorary Colonel in the Confederate Air Force and an Honorary Chief of the Otoe Indian Tribe in Oklahoma. The audience may go now, if they haven't left at the first intermission.

FIEDLER

Neal O'Hara is on vacation. During this period "Take It from Me" will be written by his guest columnists.

WMDN Concert Hour Programs

Sunday, 9 p.m. — Arthur Fiedler conducts the Boston Pops Orchestra in the Radetzky March by Strauss and the Peer Gynt Suite No. 2 by Grieg: The NBC Symphony Orchestra, conducted by Guido Cantelli, plays the Symphony In D Minor by Franck.

Monday, 9 p.m. — Leopold Stokowski and his Symphony Orchestra play Debussy's Prelude to The Afternoon Of A Faun: Arturo Toscanini leads the NBC Symphony Orchestra in Ponchielli's La Gioconda and The Dance Of The Hours: Jascha Heifetz, violinist, plays Bruch's Scottish Fantasy, with orchestral accompaniment: Sibelius' Finlandia is played by the NBC Symphony Orchestra with Arturo Toscanini conducting.

Tuesday, 9 p.m. — The Boston Pops Orchestra, with Arthur Fiedler conducting, play La Campanella by Paganini: Arturo Toscanini leads the NBC Symphony Orchestra in Schubert's "Unfinished Symphony and Elgar's "Enigma" Variations.

Wednesday, 9 p.m. — Mendelssohn's "Fingal's Cave" Overture played by the Boston Pops Orchestra with Arthur Fiedler conducting: Whittemore and Lowe, duo-pianists and Leopold Stokowski and Members of the NBC Symphony Orchestra play Sebastian-Ballet Suite by Menotti.

Thursday, 9 p.m. — The Boston Pops Orchestra with Arthur Fiedler conducting, play "Fiedler's 25th Anniversary" — Tschaikovsky's "None But The Lonely Heart" and "The Family All Together".

Friday, 9 p.m. — "Boston Pops Plays LeRoy Anderson Favorites" with Arthur Fiedler conducting the Boston Pops Orchestra: Byron Janis, pianist with Hugo Winterhalter and his Orchestra play excerpts from Gershwin's Rhapsody In Blue and Grofe's Grand Canyon Suite: Arthur Fiedler and the Boston Pops Orchestra bring the concert to a close with the popular Sabre Dance from Khatchaturian's Gayne ballet suite.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680
JUN 25 1955

Crockett Reign Over Air Waves Under Scrutiny

BY IRVING KOLODIN

GIVEN a sudden heat spell, it is quite possible that the Davy Crockett craze will collapse of its own weight, for there seems little likelihood that even the most avid enthusiast would wear his coonskin hat in a 90-degree blazer.

Short of that force majeure, there seems little in sight that can stem the spread of a tide that caught even the initiators unaware of what they had launched.

The learned observer of mercantile trends called Tide took up the subjects in a recent issue and reported, somewhat incredulously, that the number of records on which the tune itself has been "sung, twanged, thumped" has passed the 7,000,000 mark. Together with the novelties, oddities, wearables and eatables which have latched onto the mania, Tide forecasts that upwards of $300 million will be dredged up in the consumer market from exploitations of the lad who, according to the song, "kilt him a b'ar when he was only three."

* * *

IT ALL BEGAN, as most folks are more or less painfully aware, with a Walt Disney TV short series featuring lanky, likable Fess Parker. The response—keyed in part to the swingy tune, with its artfully repetitious "Davy! Davy Crockett, King of the Wild Frontier" refrain—was so inflammatory that plans were made forthwith to fashion the shorts into a full-length film for public presentation. Needless to say, sequels and follow-ups, including a Technicolor spectacular, are in the "urgent" category.

Researcher Alfred Politz solemnly refers to the tune as "a carrying device."

Dr. Ernest Dichter, head of an organization called the Institute for Research in Mass Motivation, declares, "Children are reaching for an opportunity to explain themselves in terms of the traditions of the country. Crockett gives them that opportunity."

Eugene Gilbert, of Gilbert Youth Research, opines that Davy is a successful fad because he makes a fine object lesson for moral values. Thus parents like, and encourage, the impulse. "Crockett helps at the A & P," says Gilbert succinctly, implying that any moppet worth his coonskin cap will help with the dishes, run down to the corner for an egg, or shoulder the unmanly burden of watching the kid sister because it is in the Crockett "tradition."

For that matter, numerous sermons have been preached from pulpits across the country, in much the same vein.

* * *

IF THERE is a fly in this ointment — and what ointment would be worth its salve without the traditional fly?—it is that, like it or not, Disney Productions have created something of a Frankenstein's monster. That is to say, whereas such highly exploitable creations as Disney's Mickey Mouse, Bob Smith's "Howdy Doody," Roy Rogers and Trigger, Superman, etc., are pure inventions — hence copyrightable — Davy Crockett is, alas, what the "idea man" dreads even more than failure: a successful figure in the public domain.

To be sure, the likeness of Davy associated with Fess Parker is Disney property, and he can license its use (some 50 manufacturers are now using it), plus any references to "TV" or "the original;" but anybody can make a Davy Crockett bib, tucker or toothbrush and sell it, free of infringement charges or royalties.

Doubtless this has resulted in sleepless nights in some Hollywood haciendas, but, come the dawn, the red-eyed chief-in-charge-of-using-the-pig's squeal should console himself not alone with the giddy chart of successful merchandising, but also with the warm thought that for once a kid's fantasy is tied to decency, courage and a wholesome kind of exhibitionism. 'Tis not always, or often, thus.

* * *

ARTHUR FIEDLER, who is no man to miss an opportunity for adding to the gaiety of life, convulsed an audience recently at a Boston Pops concert with one of the better gags of his career. Returned to the podium after an illness that had prevented him from participating in the earlier concerts of the series, Fiedler was greeted by a standing ovation from the audience.

To show his appreciation, Fiedler, at an appropriate moment in the program, offered, as an unscheduled encore, a symphonic version of "Davy Crockett"—for which, to the delight of the audience, he donned the appropriate coonskin cap, meanwhile brandishing a rifle in his non-baton hand.

(Copyright SR)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 24 1955

Society

Nancy Boggs to Wed Naval Lieutenant

By ROSE WALSH

Among the many weddings scheduled for the last Saturday in June is that of Trinity alumna Miss Nancy Anne Boggs, daughter of Mr. and Mrs. James W. Boggs of Newton Highlands, and Lieutenant (j.g.) Henry Stuart Palau USNR, son of Mr. and Mrs. Henry Paulau of Rawayton, Conn. A cousin of the bridegroom, the Rev. Lucien Donnelly, O.S.B., will perform the ceremony at an 11 o'clock nuptial mass in the Sacred Heart Church, Newton Center.

Miss Claire M. Reardon of Newton Highlands has the maid of honor role while Miss Evelyn S. Murphy of East Weymouth and Miss Ann Frankenberger of Newtonville, will share bridesmaid duties for their cousin.

William H. McMahon III of East Norwalk, Conn., is attending the bridegroom whose group of ushers headed by Paul R. Marte of Manchester, Conn., will include Lieutenant (j.g.) Thomas J. Sullivan of Yonkers, N. Y., Lieutenant (j.g.) Peter S. Mykrantz of Cleveland, O., and Ensign Edmund J. Dillworth of Detroit, Mich.

Miss Boggs received her degree from Trinity in 1952 and was graduated from Boston College Graduate School in 1955. The bridegroom, who is stationed on the USS Gatling, received his B. A. from Trinity College, Hartford, Conn., in 1950 and his LL. D from Boston University Law School.

* * *

Benefit At Joy Town

For the small fry, July 7 is being red-chceked as an important date at Joy Town on the Topsfield Fair Grounds where the third "Do-It-Again" party will benefit the North Shore Children's Friend Society. A single ticket will buy 12 rides on a choice of nine vehicles featuring the new miniature ferris wheel as well as the ever-plodding pony. Hours are from 10 a. m. to 6 p. m.

Mrs. William Allen of Salem is in char[illegible] of tickets under the gener[illegible] Mrs. E. Ca[illegible] erly Farms

Edwards of Topsfield. Austin E. Andrews, assistant treasurer of the society, will provide furnishings for the Magic by Miller Show.

The organization helps maintain modern child care services for counseling, foster home placement and adoption in North Shore communities.

* *

[illegible]nefit Night

the New England Hospital have taken a large section of the floor for tonight's Pops at Symphony Hall for the benefit of the hospital in Roxbury. Among the post-debutantes who are serving as flower vendors are Malia Dean, Dorothy Duncan, Josephine Harding, Betty Lou Hill, Susan Howlett, Carol Marvin, Kitty Nash, Betsy Perry, Ann Sears and Claire MacWilliams.

047

CLEVELAND, OHIO
PRESS
Circ. D. 300,880

JUN 25 1955

Sights and Sounds—
Milt Widder

AROUND THE TOWN: The W. F. Ryan Co., insurance (owned by Jack Johns and Karl Sebelin), is taking over the second floor of the Arena building at 3700 Euclid; the Arena offices will move to the Brush Development Bldg., bought recently on Chester, and possibly the Barons' office will move downstairs where the American Legion now holds forth. . . . After 35 years in Cleveland, McCrory's, the five & dime, is quitting business here—selling out at Euclid and E. Fourth. Rent is too high, was the comment. The corner, known as the Hirsch and Quimby properties, will be broken up into smaller stores.

SILVER LINING: Fred C. Kelly Jr., the writer's son, drove his 1930 Rolls Royce from Westchester, Conn., to Cleveland yesterday for the 25th reunion of his '30 Shaker High class at the Cleveland Skating Club. "My Rolls," said he, "probably is in better shape than most of my classmates."

MID-EUROPE FAIR: Three brightly colored leis—of Hawaiian origin—epitomized the spirit of the fair on the Cleveland Art Museum grounds (dedicated to Central European countries), they were hung around the neck of the solemn-looking naked "Thinker," by Rodin. . . . Nearby, at the steps of the gold and platinum "bricks" bought at $5 and $10 each by museum contributors, sat Museum Director William M. Milliken. He looked nearly as pensive and tired as the Rodin masterpiece, but he was fully garbed. Milliken wore a new summer suit, rust colored.

Among the first customers to get Mrs. Daphne McMillen Humphrey to analyze their handwritings were Mrs. Henry Rankin and Mrs. G. G. G. Peckham. . . . The David Ford Jrs. ran the Tiger Booth—for prizes. . . . Bob McGrath, who is on the staff of the National Machine Tool Builders Assn., realized a lifetime ambition: he was the magician who entertained at three full shows. Selling tickets for this attraction was Dr. Pete Bowerfind, a

Newsy Notes Rounded Up for Your Week-End Perusal

teaching fellow at Lakeside Hospital, son of Publicist Ed.

Hub Harwood was the man with the Polaroid-Land camera snapping pictures at 60 cents per. . . . Ed Weisberg, Lakeside Courthouse custodian's aide, was head of the five-man volunteer auxiliary police platoon which helped to keep the crowd moving. . . . And the Avery Sterners (of Fairhill Rd.) listened with faraway looks in their eyes as Al Berardi's Italian accordion squeezed out some fine Hungarian tunes.

SHORTIES: Rudolph Ringwall, associate conductor of the Cleveland Orchestra, will conduct the famed Esplanade Concerts in Boston (that's the Boston Pops) July 6, 7 and 8.

Frank Reeser, pastel portrait artist, was along on the Chamber of Commerce Cruise last week, finished 10 pictures during the four days, got commissions for an additional 10. Among the 10 he painted aboard were Mrs. John A. Green; Mrs. William Smith (daughter-in-law of Kurt Smith); Dr. Bill Barkley, the psychologist; Mrs. Ollie A. Reynolds; Mrs. William A. Lanking, wife of the Georgian Bay Line owner. . . . Al Maharas, the steak house owner, is exhibiting 12 prize winners in the recent Artists and Craftsmen Contest.

When it was announced this week that Lada C. Sykora's extensive collection of advertising posters (15,000 in all) will be donated to the Art Museum, it occurred to this corner that it's high time this fine retired lady got the HALO OF THE WEEK. For 20 years Miss Sykora has encouraged students in art by sponsoring a poster contest annually which was helped along by her bosses who ran the Central Outdoor Ad firm. She has had periodic exhibits of important, as well as rare, posters from all over the world and many of these are in the collection she is giving to the Museum. For her zeal and widespread promotional pitch in the interest of commercial and fine art, Lada Sykora's name long will be embedded in the educational history of the city.

Halo of the week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Press
ARLINGTON, Mass.
Weekly Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JUN 25 1955

Armenians Spark Pops

It ought to be a big Saturday at the Pops—Armenian Night, in which Rouben Gregorian takes the lion's share of the conducting.

Berj Zamkochian, brilliant young organist of St. Theresa's Church in West Roxbury, is going to do Handel's Second Concerto with the orchestra.

Agnes Dadekian sings a Puccini aria and a Nocturne of Gregorian's; there are some musical firecrackers from Kachaturian, and interspersed with all these rich Armenian flavors—what do you suppose? — Anderson's arrangement of "The Wearing of the Green"! Celtic tunes are probably international. The Saturday program includes:

Procession of the Sardar Ippolitov-Ivanov
In the Village Ippolitov-Ivanov
Concerto for Organ and Orchestra Handel
Soloist: BERJ ZAMKOCHIAN
Wedding Dance Press
ROUBEN GREGORIAN Conducting
Hayre Mer (The Lord's Prayer) Traditional
(To be sung by the audience)
A Night on Bald Mountain Mousserguky

BERJ ZAMKOCHIAN
Pops Organist Tonight

Arias with Orchestra
Un bel di vidremo, from "Madame Butterfly" Puccini
Nocturne Gregorian
Soprano: AGNES DADEKIAN
Suite from "Masquerade" Khachaturian
Hidjaz from "Erivan Studies" Spendarian
Scherzo Gregorian
The Wearing of the Green Anderson
Sabre Dance from "Gayne" Khachaturian

Films, although they stiffen competition for scene-painters, may overplay their hand and swamp the drama with scenery, as they did Shaw's "Cesar and Cleopatra." They do something worse in their close-ups of players' faces in moments of strong emotion. This is a violation of reality—bad art and worse manners. Imagine peering into the face of a girl who has just been told her mother is dead! Well-bred people close their eyes.

The stage art, dramatist's or composer's, may take for its subject matter the entire span of human experience, real or imaginary. Of course it spills over at both ends; the real surpasses reality, the imaginary falls short of imagination. We hold our cups gratefully under these living fountains of the fire-bright wine, and drink and drink and drink.

UNCLE DUDLEY.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

WINE OF IMAGINATION

Stage scenery is a question on which feeling can run high. How much, if any, do we want; and if any, what kind? One man's decor is another man's gyp. After decades of having farmed out its scene-painting, the Metropolitan Opera in New York will now for the first time build and paint its own. There is room for improvement, dear though some of the sets are through long association.

You may say that if the poet knows his trade, no scenery is needed. Shakespeare and his fellow-Elizabethans did with next to none, and better too:

"Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops."

What a catch of breath that gives one in the theatre, and how much can a drop-scene painter's brush do after that? Composers can even do without words. For a century and more the voluminous literature of symphonic tone-poems has depicted scenery and drama in orchestration and instrumental color with resounding success. Who needs scenery for Hector Berlioz' "Damnation of Faust," especially since the work is now obtainable in that most magnificent recording by the Boston Symphony Orchestra with the Harvard choirs?

"No designer," says the news from the Met, "has yet been chosen for 'Parsifal.'" That music-drama is a test of this paradox as between scenery and imagination. Wagner began by making unheard of demands on scene-designers: mountain summits, giants, dragons, Rhine flood, magic fire, sea storm, sword-forging, rainbow bridge, Valhalla in flames; then put his scene-painters out of countenance by the splendor of his orchestral imagination. In "Parsifal" he demanded three amazing "transformation" scenes, one instantaneous from magic garden to desert, and two requiring "wagon-stage scenery" to depict a a mountain-climb, if you please, the canvas unrolling on vertical poles. All three were, as a matter of fact, very good. Then either the canvas wore out or was too expensive to keep up, and they simply darkened the stage and let the orchestra storm, punctuated by that thrilling clangor of chimes which ring to worship in the Temple of the Holy Grail on Good Friday morning, and who ever misses the wagon-stage?

Earthquake, the burning of Troy, Caucasus mountain crag, the River of Death, hell itself, and the carrying-off of a great soul to heaven, the ancient Greek dramatists experimented boldly, but always returned to their more vivid scene-painting by the brush of poetry on the canvas of human imagination. Yet we all remain utterly unreasonable in this issue as between imagination and reality, for an audience, when the curtain rises on some astoundingly brilliant scene-set, is capable of bursting into a storm of applause to the discomfiture of the poor players ("So what? Where do we come in?"), and who would want to have missed the fun of some illusion-shattering stage-defect, even in the supreme "Tristan and Isolde" itself, where the princess reposes in a tent pavillion on the forward deck of a sailing vessel careening from Ireland to Cornwall before a strong Sou'wester?

[99]

INFORMATION OBSCURED

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 24 1959

Society

Nancy Boggs to Wed Naval Lieutenant

By ROSE WALSH

Among the many weddings scheduled for the last Saturday in June is that of Trinity alumna Miss Nancy Anne Boggs, daughter of Mr. and Mrs. James W. Boggs of Newton Highlands, and Lieutenant (j. g.) Henry Stuart Palau USNR, son of Mr. and Mrs. Henry Paulau of Rawayton, Conn. A cousin of the bride's groom, the Rev. Lucien Donnelly, O.S.B., will perform the ceremony at an 11 o'clock nuptial mass in the Sacred Heart Church, Newton Center.

Miss Claire M. Reardon of Newton Highlands has the maid of honor role while Miss Evelyn S. Murphy of East Weymouth and Miss Ann Frankenberger of Newtonville, will share bridesmaid duties for their cousin.

William H. McMahon III of East Norwalk, Conn., is attending the bridegroom whose group of ushers headed by Paul R. Marte of Manchester, Conn., will include Lieutenant (j. g.) Thomas J. Sullivan of Yonkers, N. Y., Lieutenant (j. g.) Peter S. Mykrantz of Cleveland, O., and Ensign Edmund J. Dillworth of Detroit, Mich.

Miss Boggs received her degree from Trinity in 1952 and was graduated from Boston College Graduate School in 1955. The bridegroom, who is stationed on the USS Gatling, received his B. A. from Trinity College, Hartford, Conn., in 1950 and his LL. D from Boston University Law School.

* * *

Benefit At Joy Town

For the small fry, July 7 is being red-chceked as an important date at Joy Town on the Topsfield Fair Grounds where the third "Do-It-Again" party will benefit the North Shore Children's Friend Society. A single ticket will buy 12 rides on a choice of nine vehicles featuring the new miniature ferris wheel as well as the ever-plodding pony. Hours are from 10 a. m. to 6 p. m.

Mrs. William Allen of Salem is in charge of tickets under the general chairmanship of Mrs. E. Carle Shotwell of Beverly Farms and Mrs. Roger J. Edwards of Topsfield. Austin E. Andrews, assistant treasurer of the society, will provide furnishings for the Magic by Miller Show.

The organization helps maintain modern child care services for counseling, foster home placement and adoption in North Shore communities.

* * *

Pops Benefit Night

Friends of the New England Hospital have taken a large section of the floor for tonight's Pops at Symphony Hall for the benefit of the hospital in Roxbury. Among the post-debutantes who are serving as flower vendors are Malia Dean, Dorothy Duncan, Josephine Harding, Betty Lou Hill, Susan Howlett, Carol Marvin, Kitty Nash, Betsy Perry, Ann Sears and Claire MacWilliams.

Newsy Notes Rounded Up for Your Week-End Perusal

W. F. Ryan Co., insurance (owned by Jack Johns and Karl Sebelin), is taking over the second floor of the Arena building at 3700 Euclid; the Arena offices will move to the Brush Development Bldg., bought recently on Chester, and possibly the Barons' office will move downstairs where the American Legion now holds forth. . . . After 35 years in Cleveland, McCrory's, the five & dime, is quitting business here—selling out at Euclid and E. Fourth. Rent is too high, was the comment. The corner, known as the Hirsch and Quimby properties, will be broken up into smaller stores.

SILVER LINING: Fred C. Kelly Jr., the writer's son, drove his 1930 Rolls Royce from Westchester, Conn., to Cleveland yesterday for the 25th reunion of his '30 Shaker High class at the Cleveland Skating Club. "My Rolls," said he, "probably is in better shape than most of my classmates."

MID-EUROPE FAIR: Three brightly colored leis—of Hawaiian origin—epitomized the spirit of the fair on the Cleveland Art Museum grounds (dedicated to Central European countries), they were hung around the neck of the solemn-looking naked "Thinker," by Rodin. . . . Nearby, at the steps of the gold and platinum "bricks" bought at $5 and $10 each by museum contributors, sat Museum Director William M. Milliken. He looked nearly as pensive and tired as the Rodin masterpiece, but he was fully garbed. Milliken wore a new summer suit, rust colored.

Among the first customers to get Mrs. Daphne McMillen Humphrey to analyze their handwritings were Mrs. Henry Rankin and Mrs. G. G. G. Peckham. . . . The David Ford Jrs. ran the Tiger Booth—for prizes. . . . Bob McGrath, who is on the staff of the National Machine Tool Builders Assn., realized a lifetime ambition: he was the magician who entertained at three full shows. Selling tickets for this attraction was Dr. Pete Bowerfind, a teaching fellow at Lakeside Hospital, son of Publicist Ed.

Hub Harwood was the man with the Polaroid-Land camera snapping pictures at 60 cents per. . . . Ed Weisberg, Lakeside Courthouse custodian's aide, was head of the five-man volunteer auxiliary police platoon which helped to keep the crowd moving. . . . And the Avery Sterners (of Fairhill Rd.) listened with far-away looks in their eyes as Al Berardi's Italian accordion squeezed out some fine Hungarian tunes.

SHORTIES: Rudolph Ringwall, associate conductor of the Cleveland Orchestra, will conduct the famed Esplanade Concerts in Boston (that's the Boston Pops) July 6, 7 and 8.

Frank Reeser, pastel portrait artist, was along on the Chamber of Commerce Cruise last week. He finished 10 pictures during the four days, got commissions for an additional 10. Among the 10 he painted aboard were Mrs. John A. Greene; Mrs. William Smith (daughter-in-law of Kurt Smith); Dr. Bill Barkley, the psychologist; Mrs. Ollie A. Reynolds; Mrs. William A. Lessing, wife of the Georgian Bay Line owner. . . . Al Maharas, the steak house owner, is exhibiting 12 prize winners in the recent Artists and Craftsmen Contest.

When it was announced this week that Lada C. Sykora's extensive collection of advertising posters (15,000 in all) will be donated to the Art Museum, it occurred to this corner that it's high time this fine retired lady got the HALO OF THE WEEK. For 20 years Miss Sykora has encouraged students in art by sponsoring a poster contest annually which was helped along by her bosses who ran the Central Outdoor Ad firm. She has had periodic exhibits of important, as well as rare, posters from all over the world and many of these are in the collection she is giving to the Museum. For her zeal and widespread promotional pitch in the interest of commercial and fine art, La'a Sykora's name long will be embedded in the educational history of the city.

Halo of the week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Press
ARLINGTON, Mass.
Weekly Independent

...p Agency, Inc.
...chmond 2-4200

The t... Night" a... soprano ... of Arling... June 25. M... for the ... Church in ... known on th... ettas and rad... heard in the a... Fine Day(f... Madame But... Gregorian's ... turne."

...IAN
...onight

...stra
...dremo, from "Madame ... Puccini
...sc. Gregorian
Soprano: AGNES DADEKIAN
...te from "Masquerade" Khachaturian
Hidjaz from "Erivan Studies" Spendarian
Scherzo. Gregorian
The Wearing of the Green Anderson
Sabre Dance from "Gayne" Khachaturian

Films, although they stiffen competition for scene-painters, may overplay their hand and swamp the drama with scenery, as they did Shaw's "Cesar and Cleopatra." They do something worse in their close-ups of players' faces in moments of strong emotion. This is a violation of reality—bad art and worse manners. Imagine peering into the face of a girl who has just been told her mother is dead! Well-bred people close their eyes.

The stage art, dramatist's or composer's, may take for its subject matter the entire span of human experience, real or imaginary. Of course it spills over at both ends; the real surpasses reality, the imaginary falls short of imagination. We hold our cups gratefully under these living fountains of the fire-bright wine, and drink and drink.

UNCLE DUDLEY.

[99]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

WINE OF IMAGINATION

Stage scenery is a question on which feeling can run high. How much, if any, do we want; and if any, what kind? One man's decor is another man's dirt. After decades of having farmed out its scene-painting, the Metropolitan Opera in New York will now for the first time build and paint its own. There is room for improvement, dear though some of the sets are through long association.

You may say that if the poet knows his trade, no scenery is needed. Shakespeare and his fellow-Elizabethans did with next to none, and better too:

"Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops."

What a catch of breath that gives one in the theatre, and how much can a drop-scene painter's brush do after that? Composers can even do without words. For a century and more the voluminous literature of symphonic tone-poems has depicted scenery and drama in orchestration and instrumental color with resounding success. Who needs scenery for Hector Berlioz' "Damnation of Faust," especially since the work is now obtainable in that most magnificent recording by the Boston Symphony Orchestra with the Harvard choirs?

"No designer," says the news from the Met, "has yet been chosen for 'Parsifal.'" That music-drama is a test of this paradox as between scenery and imagination. Wagner began by making unheard of demands on scene-designers: mountain summits, giants, dragons, Rhine flood, magic fire, sea storm, sword-forging, rainbow bridge, Valhalla in flames; then put his scene-painters out of countenance by the splendor of his orchestral imagination. In "Parsifal" he demanded three amazing "transformation" scenes, one instantaneous from magic garden to desert, and two requiring "wagon-stage scenery" to depict a a mountain-climb, if you please, the canvas unrolling on vertical poles. All three were, as a matter of fact, very good. Then either the canvas wore out or was too expensive to keep up, and they simply darkened the stage and let the orchestra storm, punctuated by that thrilling clangor of chimes which ring to worship in the Temple of the Holy Grail on Good Friday morning, and who ever misses the wagon-stage?

Earthquake, the burning of Troy, Caucasus mountain crag, the River of Death, hell itself, and the carrying-off of a great soul to heaven, the ancient Greek dramatists experimented boldly, but always returned to their more vivid scene-painting by the brush of poetry on the canvas of human imagination. Yet we all remain utterly unreasonable in this issue as between imagination and reality, for an audience, when the curtain rises on some astoundingly brilliant scene-set, is capable of bursting into a storm of applause to the discomfiture of the poor players ("So what? Where do we come in?"), and who would want to have missed the fun of some illusion-shattering stage-defect, even in the supreme "Tristan and Isolde" itself, where the princess reposes in a tent pavillion on the forward deck of a sailing vessel careening from Ireland to Cornwall before a strong Sou'wester?

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 26 1955

FATHERLY PRIDE and professional interest are displayed at Symphony Hall as Mike Higgins, Red Sox manager, and Pops conductor Arthur Fiedler (right) watch Higgins' young daughter, Diane, at piano. Diane played for maestro at Pops' intermission Thursday night.

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

JUN 26 1955

Many Unaided

The North Carolina Symphony receives a $20,000 appropriation from the State Legislature. The city of Cincinnati contributes $25,000 annually to its orchestra. In Denver, the city and county have supplied $20,000 to their orchestra and have reduced by half the rent of the municipal auditorium. There are many more examples.

On the other hand, these organizations have notoriously operated without any municipal or State support at all: the New York Philharmonic, the Boston Symphony, the National Symphony of Washington, the Chicago Symphony. The Pittsburgh Symphony even pays about $15,000 a year in city amusement taxes.

The going is increasingly difficult for our existing institutions, and the creation of new ones is a risky venture. Where is the answer? It will probably be resolved in a much larger issue of our political philosophies.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUN 26 1955

PIANIST IVAN DAVIS BOSTON POPS SOLOIST

Ivan Davis Jr. 23-year old American pianist, will be soloist for the opening movement of the Piano Concerto No. 1 by Tchaikovsky, with the Boston Pops Orchestra under direction of Arthur Fiedler, tomorrow (NBC Radio, 8:15 p. m. EDT). Davis won the 21st biennial young artists auditions of the National Federation of Music Clubs last April. He also has been awarded a Fulbright scholarship for further study in Europe in the fall.

Fiedler will open the program with the "American Salute," an arrangement of "When Johnny Comes Marching Home" by Gilmore-Gould. This will be followed by the colorful "El Salon Mexico," by the noted American composer Aaron Copland. The program will be concluded with the first movement of the Tchaikovsky concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 26 1955

Zimbler Sinfonietta

Lukas Foss, the brilliant young composer-pianist-conductor, now at the University of California where he is head of the music department, will come to Boston Nov. 2, to appear with the Zimbler Sinfonietta in Jordan Hall. He will play a Mozart concerto and participate in the performance of the 5th Brandenburg Concerto by Bach.

Charles Munch, the distinguished conductor of The Boston Symphony Orchestra again will conduct the ensemble next Feb. 29 in the world premiere of a work by the newly-discovered Greek composer Skalkottas.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUN 26 1955

Second Thoughts in Music

Rachmaninoff Symphony Heard in New Recording

Eugene Ormandy Conducts Philadelphia Orchestra In No. 3 and in Works by French Composers; Hollywood String Quartet Plays Schoenberg

By WILLARD M. CLARK

It is often said that the Philadelphia Symphony Orchestra is the finest in the world. Such an opinion is a personal one, but there seems no doubt that it stands today as the finest recording orchestra. Under the long-time direction of Eugene Ormandy this orchestra puts out for Columbia some of the finest performances to be heard anywhere. The Columbia engineers have captured the opulence of the tone and the vitality of the conductor, a vitality which makes every performance an arresting listening experience.

Rachmaninoff's Third

A case in point is ML 4961 which brings us this orchestra in a stunning performance of Symphony No. 3 in A minor by Rachmaninoff. The symphony was dedicated to the members of the orchestra and Mr. Ormandy. Ormandy and Rachmaninoff spent many hours going over the details of the score. One has, then, on this record as authentic a performance as seems possible. It is magnificent in every way and superbly recorded.

Turning from Rachmaninoff to such French composers as Ravel, Ibert, Chabrier and Debussy, Mr. Ormandy provides fine readings of such works, all familiar, as Ravel's "Bolero," "La Valse," "Pavane"; Ibert's "Iscales"; Debussy's "Clair de Lune" and Chabrier's "Espana." These are works which have been recorded many times, but this latest recording with its magnificent tone, quiet surfaces and brilliant readings is quite the best buy. ML 4983.

Columbia and Andre Kostelanetz get along well together. This new disc ML 4993, carries a group of favorite Strauss Waltzes played in the incomparable Kostelanetz manner. The waltzes are "Blue Danube," "Tales From the Vienna Woods," "Emperor Waltz" and "Voices of Spring."

Capitol Records

Capitol Records continues to make discs of outstanding excellence. Their "full dimensional sound" is very fine. The Capitol catalogue is varied and growing, particularly in its Capitol-Cetra operatic department.

For example, Cetra A-1250 brings us a charming performance of "The Secret of Suzanne" by Wolf-Ferrari. Most of us know this opera through its often heard overture. The little story of how a wife tries to keep her husband from knowing that she smokes, matches in spirit the story of Bach's "Coffee Cantata." The two-member cast comprises the baritone Giuseppe Valdengo and soprano Elena Rizzieri. Valdengo is the better of the two. It's a delightful opera, well sung and recorded.

Devotees of the ballet, classic style, will enjoy the fine performance Anatole Fistoulari and the London Symphony Orchestra give to "Giselle" by Adam. This dance fantasy in two acts, first performed in Paris in 1841, is the oldest ballet in the active repertoire. P-8306.

Record Capitol P-8304 is chiefly remarkable in that it provides a splendid performance in Schoenberg's, "Transfigured Night" in its original string quartet form. One hears it most often in the later orchestral form. It is more effective as a work for string quartet. It is beautifully played by the Hollywood String Quartet. Also on this record are two fine works for harp and string quartet, Ravel's "Introduction and Allegro" and Debussy's "Danses Sacree et Profane." Ann Mason Stockton is the harpist.

Milstein Plays

Nathan Milstein, violinist and the St. Louis Symphony Orchestra provide brilliant performances of Prokofieff's concerto No. 1 in D major and Lalo's "Symphonie Espagnole" on Capitol P-8303. Milstein seems at the height of his career at the moment and his playing is not only brilliant technically, but his readings are searching and communicative. We believe the Prokofieff is recorded for the first time.

Finally, on Cetra A-50178 you can have your choice of a variety of Cetra opera stars in a series of duets. Duets from "La Boheme," "Gioconda," "Andrea Chenier," "Manon Lescaut," "Adriana Locuvrier" and "La Sonnambula" may be heard. Among the singers are Tagliavini, Pagliughi, Prandelli, Carteri, Tebaldi, Poggi and others. Good singing in spirited Italian style.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 26 1955

Studio Tattler

With Bob Hope signed to a five-year NBC-TV contract, the Chevrolet Division of General Motors and Chevrolet Dealers announce the sponsorship of a series of 13 variety shows in the 8 to 9 p. m., Tuesday period next season, with Hope starring in six and possibly eight, and Dinah Shore in two. Other outstanding stars of Broadway and Hollywood will be chosen for the remaining productions in the series.

Announcement will be made later about plans for the other programs, under different sponsorship, starring Milton Berle and Martha Raye in this Tuesday lineup.

* * *

Arthur Godfrey's final telecast of the summer with his Friends on Wednesday, July 13, will be a salute to his 10 years as a nighttime network star. The following week, Frankie Laine, well-known popular singer, will take over the spot for eight weeks under the title "Frankie Laine Show," featuring Laine in songs and guest stars. Although frequently heard as a guest on many TV airings, this will be Laine's first "live" TV series.

* * *

Steve Allen, emcee of NBC-TV's "Tonight" show, will figure in another 90-minute "Spectacular" on Saturday, July 2. "Allen in Movieland." Allen will be in Hollywood to star in the title role of Universal-International's "The Benny Goodman Story," and the "spectacular" is a joint project between NBC and U-I. Universal stars tentatively booked for this 90-minute telecast are: Jeff Chandler, Piper Laurie, Tony Curtis, Audie Murphy and Mamie Van Doren.

Kraft TV Theatre has supplied the stars for the forthcoming motion picture, "Phoenix City." Included in the cast are ex-Kraft players, Richard Kiley, Lenka Peterson, Biff McGuire and George Mitchell.

* * *

Pretty Lucy Marlowe, one of the Ford Theatre's favorite leading ladies, who will wed New York Yankee third baseman, Andy Carey, this summer, won't return to film-making until late in the fall.

* * *

Louise Morgan, conductor of the popular "Dear Homemaker" daily over Channel 7 at 1 p. m., will celebrate her sixth anniversary on TV tomorrow. In her honor there will be a big party at the "Pops" Tuesday, June 30, at which the string section of the orchestra will play her theme song, "I Love Louisa."

* * *

The last of the NBC-TV summer "Saturday Specials" will be the telecast of the Dallas State Fair's revival presentation of "One Touch of Venus," on Aug. 27, with Janet Blair and Russell Nype in the principal roles.

* * *

Honors as the best TV news commentators in the annual selections by the General Federation of Women's Clubs, were shared by John Cameron Swayze of the NBC-TV News Caravan and John Daly of ABC-TV.

* * *

For her fine support in Bob Cummings' telefilms as his widowed sister, Rosemary DeCamp has been given a featured role in a new movie, "Many Are Called," which Allied Artists will produce in August.

[100]

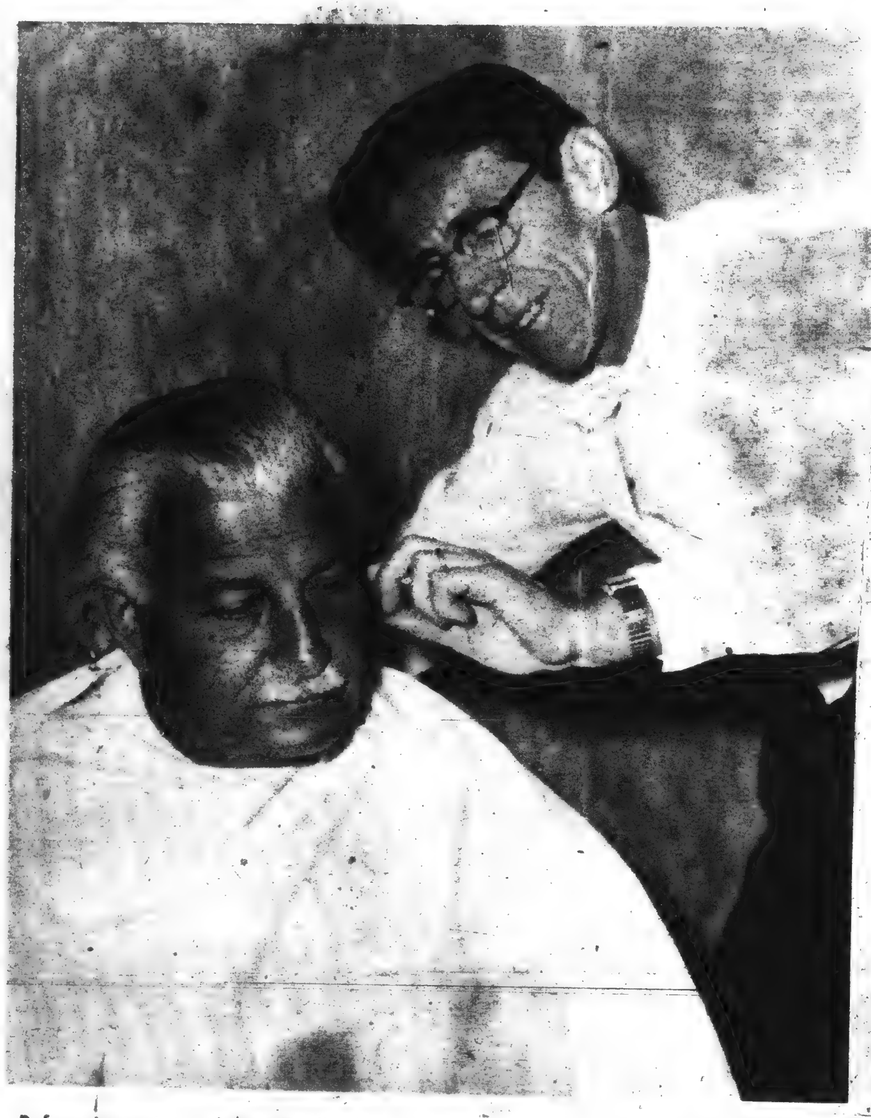
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 26 1955

Symphonic Barber

Easily the most musical barber since the barber of Seville is Dante Di Nunzio. An expert at both his jobs, he is a full-time clipper during the day and a symphony orchestra tuba player by night. Besides playing with symphonies in Providence, R. I., his home town, and Springfield, Mass., Dante has traveled with the famed Boston Pops Tour Orchestra, where he not only doubles in brass but acts as barber extraordinary to orchestra members on tour. As a result the Pops probably has fewer long-haired musicians than any other orchestra.



Before concert, conductor Fiedler has his hair trimmed by Di Nunzio. During tours Dante cuts hair of all the players, except the few women in the orchestra.

Globe Metro Photos

Dante Di Nunzio plays musical barber chairs with one of his customers. A barber by day and musician by night, he also takes time out for traveling with Boston Pops Tour Orchestra.

Di Nunzio barbers a customer at his Providence, R. I., shop. Many of his customers are music lovers who enjoy gossiping about opera and concert events with him.

Donning dress suit in place of barber's coat, Dante is ready to pick up his tuba and go to a concert. Photographs bordering mirror show barber-tubaist at musical work.

Sitting in back row (third from bottom), Dante Di Nunzio tools his tuba, watching conductor Fiedler for cues.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Frank Morrissey

BOSTON AFTER DARK

(Frank Morrissey Is A Veteran Bos[illegible] Newspaperman)

TOPICS OF CONVERSATION. The Eddie Fo[illegible] just-completed face-lifting, interior renovation [illegible] highlighted by the opening of the elegant new [illegible] lounge... Gisele McKenzie's so-easy-to-like recording of "Hard To Get". The bitter heartbreak of Marblehead cop Cliff Varrell, who, responding to an accident call, looked at the victim as he was turned face-up, and saw the face of his 13-year-old son, who died the next day. The arrival of Bob Hope at Logan Airport, tomorrow morning at 10:20, to help exploit the new film, "Eddie Foy and the Seven Little Foys"... T-N-T McManus's recent win at Salem Country Club over Hearst sports writer Arthur Sullivan... Gary Moore's daily TV show, recipient of rave encomiums from Bill, Esther and Bernadette Bambic, just from a personal appearance on the show, and quick to praise Gary Moore for his unique appeal and genuine sincerity... The local beach store which may soon be leased and transformed into a restaurant-delicatessen. The movie "Women's Prison" which graphically denounces the theory that Authority is synonomous with Right. That a student of philosophy, etc., the film's coldhearted, selfishly motivated head of the women's prison ends up with much treachery, a psycopath. Living up to the prison doctor's analysis of her!... The tremendous under-water disturbance created by spawning shrimp, now being studied off Woods Hole by M.I.T. and Naval research men in an effort to combat the sound's effect on radar, etc. The easy access to Varley's Diner, via the new Lynnway and Blossom Street. Diner there isn't any one finer... Lynn bluecoat Jim Patrick's favorite retreat. The Elms at Goff Falls, N.H., where retired Hub police captain Steve Flaherty resides. Take it easy, Go slow, Steve... The political maneuvering now plaguing any and all programs for correcting our chaotic prison system. The proud feature story on restaurateur Anthony Athanas, in Dielli E. Merkuré 15 Qershor, 1955. The oldest Albanian newspaper in America, uniquely printed in English and Albanian to please young and old generations. The news line of last Friday: "Visiting T-Men War On Bookies"—reminding us of our line here last Sunday "Treasury Agents will be the most active of all government investigators this year. Their scope is wide." The father of a 10-year-old near-drowning victim, at Myles Standish Reservation, abounding with gratitude and respect for the doctor who helped revive his son. Until he learned the doctor was a guest of the state at the nearby prison camp!... Herman Simard's little known gem of knowledge that a 220 volt air conditioner uses less current than a 110 volt model of the same size air conditioner. The new prison forestry camp being readied at Monroe, Mass. West Lynn Creamery's June Dairy Month reminder that consumption of fluid milk and cream during 1954 was 7 per cent above the pre-war rate. And per capita consumption of ice cream was more than twice as high in 1954 as in 1935... The one remaining week of the 70th Boston Pops season; Arthur Fiedler conducting. The good-food-for-any-mood-appeal of Varley's Diner, a veritable food palace with the accent on luxurious simplicity. No finer food served, anywhere... The music courses for children at Castle Hill, Ipswich, starting July 5, sponsored by the Castle Hill Foundation and N.E. Conservatory of Music... The fact that all complaints about gambling in any community which are sent to State Police, are relayed by registered mail to the community police head, with a return receipt requested.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUN 27 1955

Elsa Fiedler Is Guest Of Mr. & Mrs. Melcher

Miss Elsa Fieldler of New York city, operatic coach and sister of Arthur Fieldler, conductor of the Boston Pops orchestra, was the week-end guest of Mr. and Mrs. Harry Melcher of 60 Marion avenue.

Accompanied by Mr. Melcher's brother and sister-in-law, Mr. and Mrs. Samuel Melcher of New York, she came to the Berkshires to engage accommodations near Tanglewood, Lenox, where she will serve this season on the opera department staff of the Berkshire Music center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
JUN 26 1955

MASS. SEASHORE IN BOSTON AREA IS ATTRACTIVE

Has Usual Ocean Features And Is Near Many Points Of Historic Interest

Boston—There are extra dividends of pleasure and profit when vacationing along the Massachusetts seacoast between Salisbury on the north and Plymouth on the south. In either area there is every type of active sport, entertainment or lazy relaxation to be found at the ideal seashore resort. One dividend derives from the fact that Boston lies right in the center, only a short drive distant, and here one may find the range of amusements only a big metropolis has to offer.

Near Historic Points

A further important factor is that within the boundaries stated are more important historic landmarks and literary shrines than in any comparable region in the country. Bunker Hill, Fanueil Hall, Concord, Lexington, Salem, Plymouth, Paul Revere House, House of Seven Gables, Longfellow House—those are names tied inextricably to America's tap roots. These are but a few of the long list of Americans that makes history come alive for the tourist in eastern Massachusetts.

Famous Port

Gloucester is not only famous as a resort, but one of the oldest and most colorful commercial fishing ports. Adjacent Rockport, and Gloucester maintain summer art colonies that are outstanding. Salem still carries the storied aura of wealthy and daring clipper ship nabobs whose vessels for years carried the American flag to far flung foreign ports.

At Saugus, a suburb of Lynn, is the unusual First Iron Works, a restoration of the birthplace of one of America's greatest industries—steel.

South of Boston there is Nantasket, a well known playground with a carnival atmosphere. From there one drives through the more residential towns of Cohasset, Scituate, Marshfield and thence to Plymouth, the very heart of our American freedoms. Residents of this thriving community have long maintained with pride the traditions and memorials of their neighbors north of Boston.

Plymouth also offers fine fishing both fresh and salt water; good beaches, and many other kinds of entertainment.

Wherever the vacationeer stays, North Shore or South Shore, for entertainment found only in the big metropolis, Boston is but a short drive either way. In the Massachusetts capital one finds big league baseball, horse and dog racing, the finest in theaters, nightclubs and restaurants, cultural pleasures, fine stores and shops of every description. One may take a stroll in the Public Gardens for a ride in the swan boats, attend a concert by the Boston Pops Orchestra at the Hatch Shell beside the Charles River, a sightseeing trip up the Charles River by boat; visit the top of the Customs House or John Hancock Building for panoramic views; Mrs. Jack Gardner's fabulous palace museum; picturesque T-Wharf with its artists' studios, seafood restaurants and colorful fishing fleet.

Plymouth is "America's Home Town." Just passing through, Americans feel a sense of pride in their heritage and are eager to explore all the historic town treasures.

DALLAS, TEX.
NEWS
JUN 27 1955

Ivan Davis Soloist for Boston Pops

Ivan Davis Jr., 23-year-old American pianist from Hobbs, N. Mex. who won the Civic Federation Young Artists Competition here in 1951 will be heard as guest soloist with the Boston Pops Orchestra on the broadcast Monday (WFAA-820, 7:15 p.m.) with Arthur Fiedler conducting.

Davis will play the First Movement of Tchaikovsky's Piano Concerto No. 1 in B Flat Minor.

A graduate of North Texas State College, Denton, where he taught piano and keyboard harmony for two years, Davis won the 21st biennial Young Artists competition of the National Federation of Music Clubs last April.

He also recently received a Fullbright scholarship for further study in Europe this fall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Cape Cod Standard Times (e)
HYANNIS, Mass.
Independent
Circ. 14,331
JUN 27 1955

Music Teacher Unit Organized

Association Forms On Cape Basis

DENNISPORT, June 25 — A newly-formed Capewide music teaching association which could be the seed from which a Cape Cod Conservatory eventually will grow, is developing along a modest scale.

Willem A. Valkenier of Dennisport, former french horn player in the Boston Symphony, is president of the group, named the Cape Cod Conservatory Association. The association is preparing a booklet of music teachers connected with it which will be available in Chamber of Commerce information booths.

Secretary of the association is LeRoy Madary of Eastham, whose home will be its central office. By contacting Mr. Madary, music students may be put in touch with teachers in their neighborhood.

Mr. Valkenier said teachers would meet high standards of musical competence. Rather than give lessons at a central plant, they will instruct in their own homes or studios. If the plan in this form meets with success, these teachers conceivably would form the nucleus of the Cape Cod Conservatory envisioned last year and still hoped for.

Many musicians on Cape Cod feel wide interest might be attracted to a conservatory-type institution, particularly in Summer, Mr. Valkenier said. A plan considered last year to organize such an institution at the outset was laid aside, he said, the musicians preferring to see first what success they have on a smaller scale. Once formed, a Cape God Conservatory would be along the lines, though modestly, of the Boston Conservatory of Music, with a full-fledged faculty and curriculum.

Mr. Valkenier said the association, and any future conservatory which might develop out of it would endeavor to use the services of retired Boston Symphony men who make their home on Cape Cod.

[102]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

Frank Morrissey
BOSTON AFTER DARK

047

(Frank Morrissey is a Telegram-N

TOPICS OF CONVERSATION

just-completed face-lift[ing] inter[view] highlighted by the open[ing] of [the] lounge. Gisele McKenzie's [song] "Hard To Get" The bitter heartbreak of Cliff Varrell, who, responding to an [ad] at the victim as he was turned face-up [in] of his 13-year-old son, who [left] the [sea] rival of Bob Hope at Logan Airpo[rt] 10:20, to help exploit the new film [Ed]... Seven Little Foys." T-N-T McMa[hon] lem Country Club over Hearst sport[s] Van Gary Moore's daily TV show [receives] endorsements from Bill Esther and Be[tty] from a personal appearance on [the] praise Gary Moore for his unique [per]sonality. The local beach store where [he] and transformed into a restaurant [for] movie "Women's Prison" which [graphic] theory that Austerity is synonomous [with] a student of philosophy, etc. the film's [highly] motivated head of the women's [prison] much treachery, a psychopath[ic] Lo[ng]for's analysis of he[r] The tremendous [dis]turbance created to spawning shrimp [in the] off Woods Hole by M.I.T and [Navy] effort to combat the sound's effect [on] easy access to Varley's Dine[r] Blossom Street. Dine the [old] any one finer. Lynn blueco[at] Patrick's favorite retreat [in] Elms at Goff Falls, N.H. where [re]tired Hub police captain Steve Flaherty resides. Take it easy, Go slow, Steve. The political [un]easiness now plaguing any and [all] programs for correcting our chaotic prison system. The proud feature story on restaurateur Anthony Athanas in Dolli E. Mes[kuris'] 15 Question 1955. The oldest All-Italian newspaper in America uniquely printed in English and Al[ba]nian to please young and old [gen]erations. The [de]line of last Friday: "Visiting T-Men [Wa]rn[ing] reminding us of our line here last Sunday. [The] Agents will be the most active of all [gov]ernment [in]gators this year. Their scope is wide. The [ten]-year-old boat-drowning victim of [the] Reservation abounding with gratitude and [re]spect doctor who helped revive his son. Until he [left] doctor was a guest of the state at the [Sea]mans' camp. Herman Simard's little known gem of [a new] that a 220 volt air conditioner uses less [current] 110 volt model of the same size air conditioner. [The] prison forestry camp being readied at Mount [Au]burn. West Lynn Creamery's June Dairy Month [reminder] consumption of fluid milk and cream during [1954 was] per cent above the pre-war rate. And per capita [consump]tion of ice cream was more than twice [that of] 1935. The one remaining week of the Boston [Symphony] Pops season; Arthur Fiedler conducting. The [combo] for-any-mood-appeal of Varley's Diner, a [Cambridge] palace with the accent on luxurious simplicity, [serves] food served, anywhere. The music courses [offered] at Castle Hill, Ipswich, starting July 5 sponsored [by the] Castle Hill Foundation and N.E. Conservatory. [Music] The fact that all complaints about gambling in [the com]munity which are sent to State Police are [turned] registered mail to the community police head with [a re]turn receipt requested.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 100,753
JUN 26 1955

MASS. SEASHORE IN BOSTON AREA IS ATTRACTIVE

Has Usual Ocean Features And Is Near Many Points Of Historic Interest

Boston—There are extra dividends of pleasure and profit when vacationing along the Massachusetts seacoast between Salisbury on the north and Plymouth on the south. In either area there is every type of active sport, entertainment or lazy relaxation to be found at the ideal seashore resort. One dividend derives from the fact that Boston lies right in the center, only a short drive distant, and here one may find the range of amusements only a big metropolis has to offer.

Near Historic Points

A further important factor is that within the boundaries stated are more important historic landmarks and literary shrines than in any comparable region in the country. Bunker Hill, Fanueil Hall, Concord, Lexington, Salem, Plymouth, Paul Revere House, House of Seven Gables, Longfellow House—those are names tied inextricably to America's tap roots. These are but a few of the long list of Americans that makes history come alive for the tourist in eastern Massachusetts.

Famous Port

Gloucester is not only famous as a resort, but one of the oldest and most colorful commercial fishing ports. Adjacent Rockport, and Gloucester maintain summer art colonies that are outstanding. Salem still carries the storied aura of wealthy and daring clipper ship nabobs whose vessels for years carried the American flag to far flung foreign ports.

At Saugus, a suburb of Lynn, is the unusual First Iron Works, a restoration of the birthplace of one of America's greatest industries—steel.

South of Boston there is Nantasket, a well known playground with a carnival atmosphere. From there one drives through the more residential towns of Cohasset, Scituate, Marshfield and thence to Plymouth, the very heart of our American freedoms. Residents of this thriving community have long maintained with pride the traditions and memories of their neighbors north of Boston.

Plymouth also offers fine fishing both fresh and salt water, good beaches, and many other kinds of entertainment.

Wherever the vacationeer stays, North Shore or South Shore, for entertainment found only in the big metropolis, Boston is but a short drive either way. In the Massachusetts capital one finds big league baseball, horse and dog racing, the finest in theaters, nightclubs and restaurants, cultural pleasures, fine stores and shops of every description. One may take a stroll in the Public Gardens for a ride in the swan boats; attend a concert by the Boston Pops Orchestra at the Hatch Shell beside the Charles River; a sightseeing trip up the Charles River by boat; visit the top of the Customs House or John Hancock Building for panoramic views; Mrs. Jack Gardner's fabulous palace museum; picturesque T-Wharf with its artists' studios, seafood restaurants and colorful fishing fleet.

Plymouth is "America's Home Town." Just passing through, Americans feel a sense of pride in their heritage and are eager to explore all the historic town treasures.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
DALLAS, TEX.
NEWS
M. 190,893 S. 197,563
JUN 27 1955

Ivan Davis Soloist for Boston Pops

Ivan Davis Jr., 23-year-old American pianist from Hobbs, N. Mex. who won the Civic Federation Young Artists Competition here in 1951 will be heard as guest soloist with the Boston Pops Orchestra on the broadcast Monday (WFAA-820, 7:15 p.m.) with Arthur Fiedler conducting.

Davis will play the First Movement of Tchaikovsky's Piano Concerto No. 1 in B Flat Minor.

A graduate of North Texas State College, Denton, where he taught piano and keyboard harmony for two years, Davis won the 21st biennial Young Artists competition of the National Federation of Music Clubs last April.

He also recently received a Fullbright scholarship for further study in Europe this fall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUN 27 1955

Elsa Fiedler is Guest Of Mr. & Mrs. Melcher

Miss Elsa Fieldler of New York city, operatic coach and sister of Arthur Fieldler, conductor of the Boston Pops orchestra, was the week-end guest of Mr. and Mrs. Harry Melcher of 60 Marion avenue.

Accompanied by Mr. Melcher's brother and sister-in-law, Mr. and Mrs. Samuel Melcher of New York, she came to the Berkshires to engage accommodations near Tanglewood, Lenox, where she will serve this season on the opera department staff of the Berkshire Music center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Cape Cod Standard Times (e)
HYANNIS, Mass.
Independent
Circ. 14,331
JUN 27 1955

Music Teacher Unit Organized

Association Forms On Cape Basis

DENNISPORT, June 25 — A newly-formed Capewide music teaching association which could be the seed from which a Cape Cod Conservatory eventually will grow, is developing along a modest scale.

Willem A. Valkenier of Dennisport, former french horn player in the Boston Symphony, is president of the group, named the Cape Cod Conservatory Association. The association is preparing a booklet of music teachers connected with it which will be available in Chamber of Commerce information booths.

Secretary of the association is LeRoy Madary of Eastham, whose home will be its central office. By contacting Mr. Madary, music students may be put in touch with teachers in their neighborhood.

Mr. Valkenier said teachers would meet high standards of musical competence. Rather than give lessons at a central plant, they will instruct in their own homes or studios. If the plan in this form meets with success, these teachers conceivably would form the nucleus of the Cape Cod Conservatory envisioned last year and still hoped for.

Many musicians on Cape Cod feel wide interest might be attracted to a conservatory-type institution, particularly in Summer, Mr. Valkenier said. A plan considered last year to organize such an institution at the outset was laid aside, he said, the musicians preferring to see first what success they have on a smaller scale. Once formed, a Cape God Conservatory would be along the lines, though modestly, of the Boston Conservatory of Music, with a full-fledged faculty and curriculum.

Mr. Valkenier said the association, and any future conservatory which might develop out of it would endeavor to use the services of retired Boston Symphony men who make their home on Cape Cod.

[102]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 2 7 1955

"Mr. Boston" Named

About People

By GRACE DAVIDSON

At this season Bostonians start playing that pleasant game, "Who is Mr. Boston?"

Francis W. Hatch, the lean, tweedy general chairman of the 1956 Red Feather campaign, also poet, composer and advertising man, who has often been called "Mr. Boston" himself gave his list yesterday. They are all men he knows.

Grace Davidson

Here they are:—George Holden Tinkham, active bearded 85-year-old ex-United States Congressman.

Leslie B. Thompson, artist and raconteur of 150 Pleasant st., Newton.

Harry J. Blake, wool merchant and citizen active in community affairs, of 2 Brimmer st.

Joseph P. Spang, Jr., president of Gillette Safety Razor Co., Harvard '15, active in Boston's economic well-being.

Paul Bowser, wrestler and sports promoter, who lives in Lexington.

John B. Hynes, Mayor of Boston.

Stacy Holmes, business spokesman and worker, active in amateur sports.

General Robert Cutler of Beacon Hill, banker and former special assistant to President Eisenhower.

David McCord, poet, writer and teacher, familiar figure in the Harvard yard.

Edward A. Weeks, Jr., editor of The Atlantic Monthly.

Arthur Fiedler, conductor of the Pops and the Esplanade concerts.

It would appear that Mr. Hatch's "Mr. Boston" list is highly individual. His idea of "Mr. Boston" is a man whose personality, work, and appearance suggest the character of the city. This authority believes in Boston's distinctive qualities.

Francis W. Hatch

His choices are men who bear the Boston imprint. They would be recognized as "Mr. Boston" anywhere in the world by those familiar with this subject. He thinks of his "Mr. Boston" as a representative citizen, though he may not be rich or well-known to the many.

Mr. Hatch of the Harvard 1919 class, sat back in his office lined with books at 462 Boylston st., looked into space before he said, "I can think of a vast number of 'Mr. Bostons'." He gave the names of seven candidates for the title. Yesterday from Maine he wired three more names. He favors men of striking originality, all doers even though they be poets, writers and musicians. He enjoys people who give a good performance. It is apparent that they are men after his own heart.

Successful as he is as the New England manager of Batton, Barton, Durstine and Osborn, Mr. Hatch talks of retirement as the ideal time in a man's life when he can work at the other things he likes to do. He wants to have more time for writing verse, musical plays, songs and prose about people and ideas. From the earnings of his typewriter, he bought himself a piece of beautiful land at his beloved Castine, Me. His summer home is there. Some day he hopes to do something interesting with the new piece of land. At that time he will be working only at his typewriter and at his piano.

Francis W. Hatch, Jr.

Through the years he has had many offers of big and glamorous jobs in New York. He says simply that he was never tempted to leave Boston; he has no interest in collecting ulcers for money or fame. He lives with his wife in Wayland. Week ends he does his writing in the Wayland library and he has collaborated with his son, Francis, Jr., on a musical comedy. His son began executive position with the New England Mutual Life Insurance Company. His son is also a man after his own heart who writes verse, sails, golfs and likes people and talk after business hours. Perhaps it did not occur to Mr. Hatch to name his son as a young "Mr. Boston." It is obvious that he enjoys the company of his son and his "Mr. Bostons."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JUN 2 7 1955

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087

JUN 27 1955

What's Doing

TODAY'S TOP IN RADIO AND TV.

7:30 p. m.—Mimi Benzell and Robert Rounseville will be guest soloists on the Voice simulcast tonight over WBTV, WTVR, WCSC, WBTW and WTVD, at 8:30 o'clock over Radio WNAO.

8:15 p. m.—Arthur Fiedler will conduct the Boston Pops Orchestra in a concert over WPTF. Ivan Davis Jr., 23-year-old piano soloist will be featured in the first movement from Tchaikovsky's "Piano Concerto No. 1 in B-Flat Minor." "American Salute" by Gilmore-Gould and Copland's "El Salon Mexico" will be included on the program.

9 p. m.—"For the Defense," co-starring Mike Wallace and Hildy Parks, will be given on Studio One Summer Theater over WNCT, WFMY, WBTV, WTAR, WCSC and WLVA-TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

JUN 28 1955

Additional reservations for the Pops Concert by Quincy Symphony Orchestra tonight at Coral Gables, North Weymouth being sponsored by L'Eco of Quincy, have been received from: Dr. and Mrs. Fred P Costanza, Miss Mary Costanza, Mrs. Joel Dean, Mr. and Mrs Nicholas Papani, Miss Virginia Papani, Prof. and Mrs. Camillo P. Merlino, Dr. and Mrs. Joseph Guy, Dr. and Mrs. Frank Chimiello, Dr. and Mrs. William S. Atmen, Miss Alice Goodhue, Mr. and Mrs. Samuel Wein, and Mr. and Mrs. Gregory Barton, Mrs. Joseph Tomasello, Mrs. Fred Cook, Domenic Longo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 2 9 1955

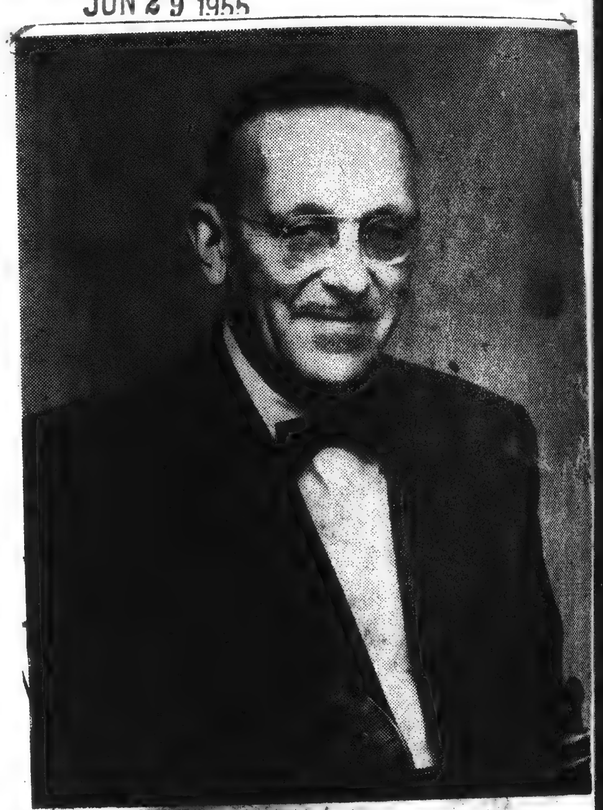
Tapley To Wield Baton At Pops

A delegation of 30 members of the North Shore Philharmonic Orchestra will attend the Boston Pops concert, in Symphony Hall, Boston, on Thursday evening, when their director, Rolland Tapley will be Arthur Fiedler's guest conductor. Mr. Tapley is the first violinist of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 9 1955



John Brook

Peter Bodge will conduct a group of his arrangements at the Pops Thursday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Evening Globe
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUN 2 9 1955

BERNARD KRITZMAN, young Boston pianist, will be soloist in Ravel's Concerto in G at the Pops in Symphony Hall tonight.

FINAL WEEK AT POPS

Harry Ellis Dickson, Conducting

Arthur Fiedler will bring an end to the 70th season of the Boston Pops at Symphony Hall next Friday night. He announces features of special interest this final week. Tomorrow night is to be family night. Thursday will bring the final Old Timers' Night and Friday, Request Night, for which the program has been determined by the vote of the Pops public.

Triumphal March from "Aida" Verdi
Roman Carnival, Overture Berlioz
Ave Maria Bach-Gounod

Solo Violin: Alfred Krips
On the Trail, from "Grand Canyon Suite." Grofe
Scherzo from "A Midsummer's Night's Dream" Mendelssohn
Concertstuck for Piano and Orchestra. Weber
Soloist: Leo Litwin
Irish Suite Anderson
Selection from "Kiss Me Kate" Porter
The Lost Chord Sullivan
Trumpet Solo: Armando Ghitalla
Davy Crockett Bruns-Hayman

[103]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 27 1955

"Mr. Boston" Named

About People

By GRACE DAVIDSON

At this season Bostonians start playing that pleasant game, "Who is Mr. Boston?"

Francis W. Hatch, the lean, tweedy general chairman of the 1956 Red Feather campaign, also poet, composer and advertising man, who has often been called "Mr. Boston" himself gave his list yesterday. They are all men he knows.

Grace Davidson

Here they are:—George Holden Tinkham, active bearded 85-year-old ex-United States Congressman.

Leslie B. Thompson, artist and raconteur of 150 Pleasant st., Newton.

Harry J. Blake, wool merchant and citizen active in community affairs, of 2 Brimmer st.

Joseph P. Spang, Jr., president of Gillette Safety Razor Co., Harvard '15, active in Boston's economic well-being.

Paul Bowser, wrestler and sports promoter, who lives in Lexington.

John B. Hynes, Mayor of Boston.

Stacy Holmes, business spokesman and worker, active in amateur sports.

General Robert Cutler of Beacon Hill, banker and former special assistant to President Eisenhower.

David McCord, poet, writer and teacher, familiar figure in the Harvard yard.

Edward A. Weeks, Jr., editor of The Atlantic Monthly.

Arthur Fiedler, conductor of the Pops and the Esplanade concerts.

It would appear that Mr. Hatch's "Mr. Boston" list is highly individual. His idea of "Mr. Boston" is a man whose personality, work, and appearance suggest the character of the city. This authority believes in Boston's distinctive qualities.

Francis W. Hatch

His choices are men who bear the Boston imprint. They would be recognized as "Mr. Boston" anywhere in the world by those familiar with this subject. He thinks of his "Mr. Boston" as a representative citizen, though he may not be rich or well-known to the many.

Mr. Hatch of the Harvard 1919 class, sat back in his office lined with books at 462 Boylston st., looked into space before he said, "I can think of a vast number of 'Mr. Bostons'." He gave the names of seven candidates for the title. Yesterday from Maine he wired three more names. He favors men of striking originality, all doers even though they be poets, writers and musicians. He enjoys people who give a good performance. It is apparent that they are men after his own heart.

Successful as he is as the New England manager of Batton, Barton, Durstine and Osborn, Mr. Hatch talks of retirement as the ideal time in a man's life when he can work at the other things he likes to do. He wants to have more time for writing verse, musical plays, songs and prose about people and ideas. From the earnings of his typewriter, he bought himself a piece of beautiful land at his beloved Castine, Me. His summer home is there. Some day he hopes to do something interesting with the new piece of land. At that time he will be working only at his typewriter and at his piano.

Francis W. Hatch, Jr.

Through the years he has had many offers of big and glamorous jobs in New York. He says simply that he was never tempted to leave Boston; he has no interest in collecting ulcers for money or fame. He lives with his wife in Wayland. Week ends he does his writing in the Wayland library and he has collaborated with his son, Francis, Jr., on a musical comedy. His son holds an executive position with the New England Mutual Life Insurance Company. His son is also a man after his own heart who writes verse, sails, golfs and likes people and talk after business hours. Perhaps it did not occur to Mr. Hatch to name his son as a young "Mr. Boston." It is obvious that he enjoys the company of his son and his "Mr. Bostons."

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087
JUN 27 1955

What's Doing

TODAY'S TOP IN RADIO AND TV.

7:30 p. m.—Mimi Benzell and Robert Rounseville will be guest soloists on the Voice simulcast tonight over WBTV, WTVR, WCSC, WBTW and WTVD, at 8:30 o'clock over Radio WNAO.

8:15 p. m.—Arthur Fiedler will conduct the Boston Pops Orchestra in a concert over WPTF. Ivan Davis Jr., 23-year-old piano soloist will be featured in the first movement from Tchaikovsky's "Piano Concerto No. 1 in B-Flat Minor." "American Salute" by Gilmore-Gould and Copland's "El Salon Mexico" will be included on the program.

9 p. m.—"For the Defense," co-starring Mike Wallace and Hildy Parks, will be given on Studio One Summer Theater over WNCT, WFMY, WBTV, WTAR, WCSC and WLVA-TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

JUN 28 1955

Additional reservations for the Pops Concert by Quincy Symphony Orchestra tonight at Coral Gables, North Weymouth being sponsored by L'Eco of Quincy, have been received from: Dr. and Mrs. Fred P Costanza, Miss Mary Costanza Mrs. Joel Dean, Mr. and Mrs Nicholas Papani, Miss Virginia Papani, Prof. and Mrs. Camille P. Merlino, Dr. and Mrs. Joseph Guy, Dr. and Mrs. Frank Chimiello, Dr. and Mrs. William S. Altman, Miss Alice Goodhue, Mr. and Mrs. Samuel Wein, and Mr. and Mrs. Gregory Barton, Mrs. Joseph Tomasello, Mrs. Fred Cook, Domenic Longo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 29 1955

Tapley To Wield Baton At Pops

A delegation of 30 members of the North Shore Philharmonic Orchestra will attend the Boston Pops concert, in Symphony Hall, Boston, on Thursday evening, when their director, Rolland Tapley will be Arthur Fiedler's guest conductor. Mr. Tapley is the first violinist of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 29 1955

...ap of his arrangements at the

Independent
Circ. 154,241

JUN 29 1955

BERNARD KRITZMAN, young Boston pianist, will be soloist in Ravel's Concerto in G at the Pops in Symphony Hall tonight.

JUN 27 1955

FINAL WEEK AT POPS

Harry Ellis Dickson, Conducting

Arthur Fiedler will bring an end to the 70th season of the Boston Pops at Symphony Hall next Friday night. He announces features of special interest this final week. Tomorrow night is to be family night. Thursday will bring the final Old Timers' Night and Friday, Request Night, for which the program has been determined by the vote of the Pops public.

Triumphal March from "Aida" Verdi
Roman Carnival, Overture Berlioz
Ave Maria Bach-Gounod

Solo Violist: Alfred Krips
On the Trail, from "Grand Canyon Suite," Grofe
Scherzo from "A Midsummer's Night's Dream" Mendelssohn
Concertstuck for Piano and Orchestra. Weber
Soloist: Leo Litwin
Irish Suite Anderson
Selection from "Kiss Me Kate" Porter
The Lost Chord Sullivan
Trumpet Solo: Armando Ghitalla
Davy Crockett Bruns-Hayman

[103]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUN 2 9 1955

"Mr. Boston" Named

About People

By GRACE DAVIDSON

At this season Bostonians start playing that pleasant game, "Who is Mr. Boston?"

Francis W. Hatch, the lean, tweedy general chairman of the 1956 Red Feather campaign, also poet, composer and advertising man, who has often been called "Mr. Boston" himself gave his list yesterday. They are all men he knows.

Grace Davidson

Here they are:—George Holden Tinkham, active bearded 85-year-old ex-United States Congressman.

Leslie B. Thompson, artist and raconteur of 150 Pleasant st., Newton.

Harry J. Blake, wool merchant and citizen active in community affairs, of 2 Brimmer st.

Joseph P. Spang, Jr., president of Gillette Safety Razor Co., Harvard '15, active in Boston's economic well-being.

Paul Bowser, wrestler and sports promoter, who lives in Lexington.

John B. Hynes, Mayor of Boston.

Stacy Holmes, business spokesman and worker, active in amateur sports.

General Robert Cutler of Beacon Hill, banker and former special assistant to President Eisenhower.

David McCord, poet, writer and teacher, familiar figure in the Harvard yard.

Edward A. Weeks, Jr., editor of The Atlantic Monthly.

Arthur Fiedler, conductor of the Pops and the Esplanade concerts.

It would appear that Mr. Hatch's "Mr. Boston" list is highly individual. His idea of "Mr. Boston" is a man whose personality, work, and appearance suggest the character of the city. This authority believes in Boston's distinctive qualities.

Francis W. Hatch

His choices are men who bear the Boston imprint. They would be recognized as "Mr. Boston" anywhere in the world by those familiar with this subject. He thinks of his "Mr. Boston" as a representative citizen, though he may not be rich or well-known to the many.

Mr. Hatch of the Harvard 1919 class, sat back in his office lined with books at 462 Boylston st., looked into space before he said, "I can think of a vast number of 'Mr. Bostons'." He gave the names of seven candidates for the title. Yesterday from Maine he wired three more names. He favors men of striking originality, all doers even though they be poets, writers and musicians. He enjoys people who give a good performance. It is apparent that they are men after his own heart.

Successful as he is as the New England manager of Batton, Barton, Durstine and Osborn, Mr. Hatch talks of retirement as the ideal time in a man's life when he can work at the other things he likes to do. He wants to have more time for writing verse, musical plays, songs and prose about people and ideas. From the earnings of his typewriter, he bought himself a piece of beautiful land at his beloved Castine, Me. His summer home is there. Some day he hopes to do something interesting with the new piece of land. At that time he will be working only at his typewriter and at his piano.

Francis W. Hatch, Jr.

Through the years he has had many offers of big and glamorous jobs in New York. He says simply that he was never tempted to leave Boston; he has no interest in collecting ulcers for money or fame. He lives with his wife in Wayland. Week ends he does his writing in the Wayland library and he has collaborated with his son, Francis, Jr., on a musical comedy. His son has an executive position with the New England Mutual Life Insurance Company. His son is also a man after his own heart who writes verse, sails, golfs and likes people and talk after business hours. Perhaps it did not occur to Mr. Hatch to name his son as a young "Mr. Boston." It is obvious that he enjoys the company of his son and his "Mr. Bostons."

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 117,496 - S. 126,087
JUN 27 1955

What's Doing

TODAY'S TOP IN RADIO AND TV.

7:30 p. m.—Mimi Benzell and Robert Rounseville will be guest soloists on the Voice simulcast tonight over WBTV, WTVR, WCSC, WBTW and WTVD, at 8:30 o'clock over Radio WNAO.

8:15 p. m.—Arthur Fiedler will conduct the Boston Pops Orchestra in a concert over WPTF. Ivan Davis Jr., 23-year-old piano soloist will be featured in the first movement from Tchaikovsky's "Piano Concerto No. 1 in B-Flat Minor." "American Salute" by Gilmore-Gould and Copland's "El Salon Mexico" will be included on the program.

9 p. m.—"For the Defense," co-starring Mike Wallace and Hildy Parks, will be given on Studio One Summer Theater over WNCT, WFMY, WBTV, WTAR, WCSC and WLVA-TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

JUN 28 1955

Additional reservations for the Pops Concert by Quincy Symphony Orchestra tonight at Coral Gables, North Weymouth being sponsored by L'Eco of Quincy, have been received from: Dr. and Mrs. Fred P Costanza, Miss Mary Costanza Mrs. Joel Dean, Mr. and Mrs Nicholas Papani, Miss Virginia Papani, Prof. and Mrs. Camille P. Merlino, Dr. and Mrs. Joseph Guy, Dr. and Mrs. Frank Chimiello, Dr. and Mrs. William S. Altman, Miss Alice Goodhue, Mr. and Mrs. Samuel Wein, and Mr. and Mrs. Gregory Barton, Mrs. Joseph Tomasello, Mrs. Fred Cook, Domenic Longo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

JUN 29 1955

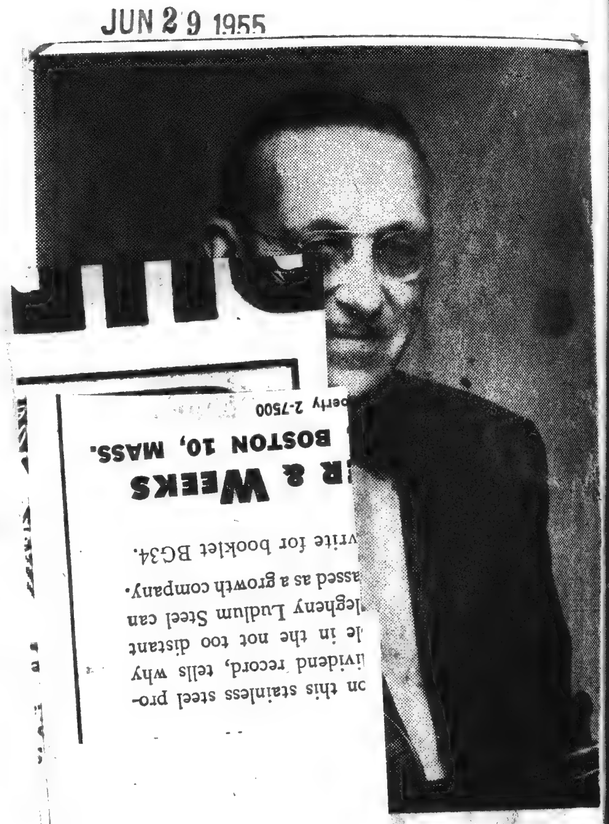
Tapley To Wield Baton At Pops

A delegation of 30 members of the North Shore Philharmonic Orchestra will attend the Boston Pops concert, in Symphony Hall, Boston, on Thursday evening, when their director, Rolland Tapley will be Arthur Fiedler's guest conductor. Mr. Tapley is the first violinist of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 29 1955



of his arrangements at the

...on this stainless steel pro-
...dividend record, tells why
...le in the not too distant
...Allegheny Ludlum Steel can
...passed as a growth company.
...Write for booklet BG34.
...R & WEEKS
...BOSTON 10, MASS.
...berty 2-7500

...publican
Circ. 196,593

JUN 29 1955

Pops Soloist

BERNARD KRITZMAN is piano soloist tonight with the Boston Pops Orchestra for Ravel's Concerto in G for Piano and Orchestra.

JUN 27 1955

FINAL WEEK AT POPS

Harry Ellis Dickson, Conducting

Arthur Fiedler will bring an end to the 70th season of the Boston Pops at Symphony Hall next Friday night. He announces features of special interest this final week. Tomorrow night is to be family night. Thursday will bring the final Old Timers' Night and Friday, Request Night, for which the program has been determined by the vote of the Pops public.

Triumphal March from "Aida" Verdi
Roman Carnival, Overture Berlioz
Ave Maria Bach-Gounod

Solo Violin: Alfred Krips
On the Trail, from "Grand Canyon Suite," Grofe
Scherzo from "A Midsummer Night's Dream" Mendelssohn
Concertstuck for Piano and Orchestra, Weber
Soloist: Leo Litwin
Irish Suite Anderson
Selection from "Kiss Me Kate" Porter
The Lost Chord Sullivan
Trumpet Solo: Armando Ghitalla
Davy Crockett Bruns-Hayman

[103]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4728

JUN 30 1955

TWO FIEDLERS

Milwaukee (UP) — Arthur Fielder took his Boston Pops Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW

Conductor Arthur Fielder of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arn," Fielder is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUN 30 1955

Pops Concerts Close Tomorrow; Programs Listed

Arthur Fiedler will bring an end to the 70th season of the Boston Pops at Symphony Hall tomorrow night. Mr. Fiedler conducted special features of interest during this last week and has announced that this evening will be the final Old Timer's Night and Friday will be request night for which the program has been determined by the vote of the Pops public.

The program for this evening and tomorrow evening are as follows:

Continued on Page Four

Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independ
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with or-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

o Start Tuesday

Arthur Fielder said the evening ncerts will run through July 17. d will be held again from Aug. to 20. In addition, there wil three children's concerts on ednesday mornings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
LONG BRANCH, N. J.
RECORD
Circ. D. 14,807

BOSTON, MASS.
HERALD
Circ. D. 130,559 - S. 248,071

Arthur Fiedler has announced at the 27th season of Esplanade ncerts by the Boston Symphony chestra will open next Tuesday the Hatch memorial shell on rrow embankment.

and Concert gin Today

ork Philharmonic Symphony Orestra; Paul Schaller, first clarietist with the New Orleans Symony Orchestra now playing the restone show on radio and teleion Monday evenings: Gil John-, trumpet soloist, has played h th Boston Pops Orchestra and ow first trumpet with the New eans Symphony Orchestra; Wal- Bowne, trombone soloist with W.R.C.A. Band of America on io Monday evenings; Alex Wilis, first clarinet with the Symy of the Air, formerly the C. Symphony Orchestra; Rob- Morris, flute and piccolo solo- formerly with the Cleveland mphony Orchestra and now with Symphony of the Air; Stephen witt, oboist and English horn ist has appeared with the Sad- Wells Ballet Co. and the Bal- Theater; Albert Klinko, French formerly with the Budapest harmonic and Opera House Ortra, Tonhalle Orchestra, Zur- Switzerland, Denver Sym- y Orchestra and now with the New York Center Ballet Orchestra.

The two popular drummers, Al D'Amico and Meyer Sebold, will be back with the Municipal Band this summer.

Radio Station W.J.L.K. will Broadcast the concerts every Wednesday and Friday, beginning tomorrow night at 8:30 for a half hour program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 30 1955

Esplanade Concerts Resume Tuesday

The annual Esplanade concerts at the Hatch Shell will open Tuesday at 8:30 p.m.

They will continue through July 17, except for Monday, July 11.

A third week of concerts will be given Aug. 15 through 20. Arthur Fielder will conduct.

Children's concerts will be given on July 6, 13 and Aug. 17 at 10:15 a.m.

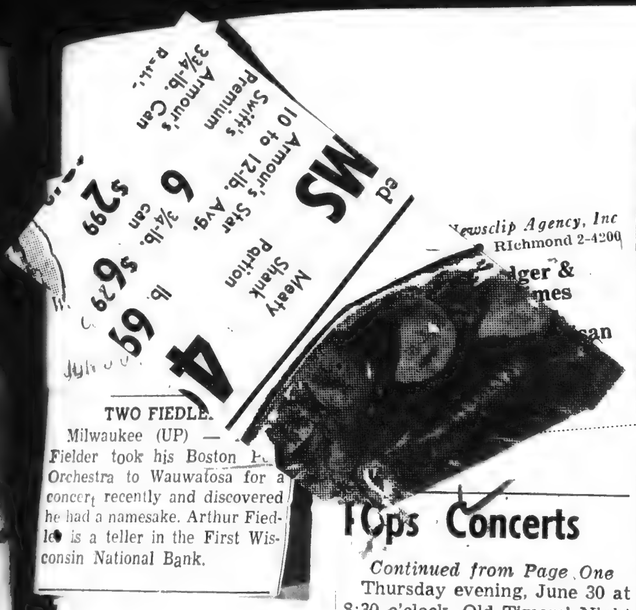
chaturian's "Masquer and the "Saber Da played together with tions by Spendarian rian.

Berj Zamkochian young organist and c tor of St. Theresa's West Roxbury, was ist and played Han certo for Organ and No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

Newsclip Agency, Inc
RIchmond 2-4200



TWO FIEDLE...

Milwaukee (UP) — ... Fielder took his Boston P... Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

Pops Concerts

Continued from Page One

Thursday evening, June 30 at 8:30 o'clock, Old Timers' Night —Semper Fidelis, March, by Sousa; By the Beautiful Blue Danube, Waltzes, by Strauss; Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun
WATERTOWN, Mass
Weekly Independ...
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with or-

New England Newsclip Agency, Inc.
Box 2078, Bost...

Ar...
BOS...
In...
C...

New Engl...
Box 2078, ...

...TE

...art Tuesday

...r Fielder said the evening ... will run through July 17. ... be held again from Aug. ... In addition, there will ... children's concerts on ... day mornings.

Arthur Fiedler has announced ... the 27th season of Esplanade ...certs by the Boston Symphony ...estra will open next Tuesday ... the Hatch memorial shell on ...rrow embankment.

Circ. D. 130,559 - S. ...

JUN 30 195...

...and Concert ...egin Today

...York Philharmonic Symphony Orchestra; Paul Schaller, first clarinetist with the New Orleans Symphony Orchestra now playing the Firestone show on radio and television Monday evenings: Gil Johnson, trumpet soloist, has played with th Boston Pops Orchestra and is now first trumpet with the New Orleans Symphony Orchestra; Walter Bowne, trombone soloist with the W.R.C.A. Band of America on Radio Monday evenings; Alex Williams, first clarinet with the Symphony of the Air, formerly the I.B.C. Symphony Orchestra; Robert Morris, flute and piccolo soloist, formerly with the Cleveland ...mphony Orchestra and now with ...e Symphony of the Air; Stephen ...witt, oboist and English horn ...oist has appeared with the Sadler Wells Ballet Co. and the Bal... Theater; Albert Klinko, French horn formerly with the Budapest Philharmonic and Opera House Orchestra, Tonhalle Orchestra, Zurich, Switzerland, Denver Symphony Orchestra and now with the New York Center Ballet Orchestra.

The two popular drummers, Al D'Amico and Meyer Sebold, will be back with the Municipal Band this summer.

Radio Station W.J.L.K. will Broadcast the concerts every Wednesday and Friday, beginning tomorrow night at 8:30 for a half hour program.

Concerts Begin On Esplanade Tuesday at 8:30

Boston's riverside symphony, ... the Esplanade Concerts, will ... open Tuesday evening at 8:30 ... o'clock and continue every night ... except Monday, July 11, through ... Sunday the 17th.

The third weekk will be from ... Aug. 15 through Aug. 20, all at ... The Hatch Memorial Shell on the ... Charles River.

In the interim, Conductor ... Arthur Fiedler announced that, ... Boston Symphony players will be ... performing at the Berkshire ... Festival in Tanglewood.

The Children's concerts will ... be Wednesday mornings at 10:15 ... on July 6, 13, and Aug. 17.

... the Mekhitarist Congr... Vienna, Austria, who ... ly touring the United ... and other distinguish... men who were prese... chaturian's "Masquer... and the "Saber Da... played together with ... tions by Spendarian a... rian.

Berj Zamkochian, ... young organist and c... tor of St. Theresa's ... West Roxbury, was ... ist and played Han... certo for Organ and ... No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

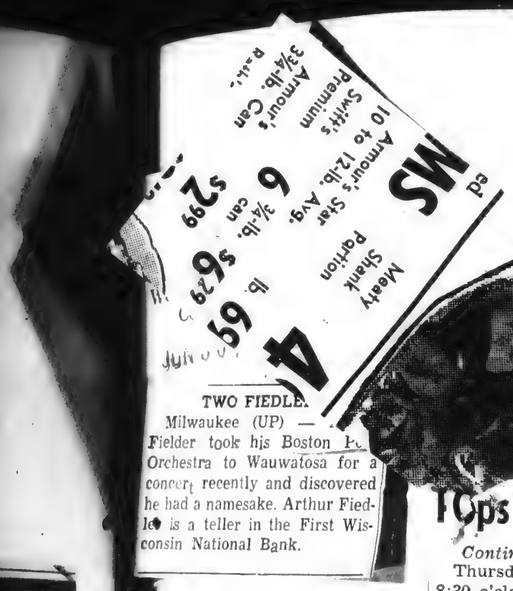
At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW

Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."



TWO FIEDLE
Milwaukee (UP) —
Fielder took his Boston P
Orchestra to Wauwatosa for a
concert recently and discovered
he had a namesake. Arthur Fied-
le is a teller in the First Wis-
consin National Bank.

Newsclip Agency, Inc
Richmond 2-4200

Pops Concerts

Continued from Page One

Thursday evening, June 30 at 8:30 o'clock, Old Timers' Night —Semper Fidelis, March, by Sousa; By the Beautiful Blue Danube, Waltzes, by Strauss; Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces, by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

New England
Box 2078, Bost

New Er
Box 207

Ne
Box

rt Tuesday

Fiedler said the evening will run through July 17. be held again from Aug. In addition, there will children's concerts on day mornings.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW
Conductor Arthur Fielder of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arn," Fielder is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

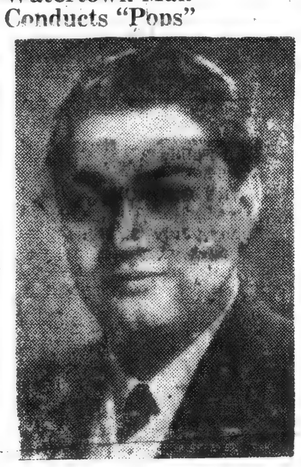
A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency,
Box 2078, Boston 6 ● RIchmond 2

Sun
WATERTOWN, Mass
Weekly Independ
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"



ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with or-

dience in accordance cient tradition and in Most Reverend Archbi rob Habozian, Abbott- the Mekhitarist Congr Vienna, Austria, who l ly touring the Unite and other distinguish men who were prese chaturian's "Masquer and the "Saber Da played together with tions by Spendarian a rian.

B e r j Zamkochian young organist and c tor of St. Theresa's West Roxbury, was ist and played Han certo for Organ and No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut in Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

Arthur Fiedler has announced at the 27th season of Esplanade ncerts by the Boston Symphony chestra will open next Tuesday the Hatch memorial shell on rrow embankment.

Circ. D.

JUN 30 1955

Asbury Park Band Concert Series Will Begin Today

ASBURY PARK—The Asbury Park Municipal Band, directed by Frank Bryan, will open its summer concert series today at the 8th avenue band pavilion on the boardwalk at 8:30 p.m. This season the concerts will be given every Wednesday, Thursday, Friday, Saturday and Sunday evenings at 8:30. Special holiday concerts will be given Monday, and Labor Day.

Bryan has assembled a number of outstanding artists of national renown including William Bell, tuba soloist, formerly with the N.B.C. Symphony Orchestra, Goldman Band, W.R.C.A. Band of America and now with the New

be Wednesday mornings at 10 on July 6, 13, and Aug. 17.

York Philharmonic Symphony Orchestra; Paul Schaller, first clarinetist with the New Orleans Symphony Orchestra now playing the Firestone show on radio and television Monday evenings: Gil Johnson, trumpet soloist, has played with th Boston Pops Orchestra and is now first trumpet with the New Orleans Symphony Orchestra; Walter Bowne, trombone soloist with the W.R.C.A. Band of America on Radio Monday evenings; Alex Williams, first clarinet with the Symphony of the Air, formerly the N.B.C. Symphony Orchestra; Robert Morris, flute and piccolo soloist, formerly with the Cleveland Symphony Orchestra and now with the Symphony of the Air; Stephen Hewitt, oboist and English horn soloist has appeared with the Sadler Wells Ballet Co. and the Ballet Theater; Albert Klinko, French horn formerly with the Budapest Philharmonic and Opera House Orchestra, Tonhalle Orchestra, Zurich, Switzerland, Denver Symphony Orchestra and now with the New York Center Ballet Orchestra.

The two popular drummers, Al D'Amico and Meyer Sebold, will be back with the Municipal Band this summer.

Radio Station W.J.L.K. will Broadcast the concerts every Wednesday and Friday, beginning tomorrow night at 8:30 for a half hour program.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quartettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW
Conductor Arthur Fiedler of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arn," Fiedler is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independe
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with or-

dience in accordance with Ancient tradition and in honor of Most Reverend Archbishop Mesrob Habozian, Abbott-General of the Mekhitarist Congregation of Vienna, Austria, who is presently touring the United States; and other distinguished clergymen who were present. Khachaturian's "Masquerade Suite" and the "Saber Dance" were played together with compositions by Spendarian and Gregorian.

Berj Zamkochian, Brilliant young organist and choir director of St. Theresa's Church in West Roxbury, was organ soloist and played Handel's Concerto for Organ and Orchestra No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechanns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

BOSTON, MASS.
Independent Republican
Circ. 130,559

JUN 30 1955

Concerts Begin On Esplanade Tuesday at 8:30

Boston's riverside symphony, the Esplanade Concerts, will open Tuesday evening at 8:30 o'clock and continue every night, except Monday, July 11, through Sunday the 17th.

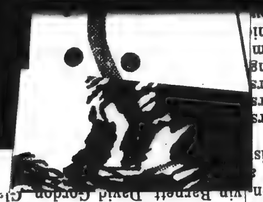
The third week will be from Aug. 15 through Aug. 20, all at The Hatch Memorial Shell on the Charles River.

In the interim, Conductor Arthur Fiedler announced the Boston Symphony players will be performing at the Berkshire Festival in Tanglewood.

The Children's concerts will be Wednesday mornings at 10:15 on July 6, 13, and Aug. 17.

Arthur Fiedler has announced at the 27th season of Esplanade ncerts by the Boston Symphony hestra will open next Tuesday the Hatch memorial shell on rrow embankment.

The evening concerts will run ough July 17 and from Aug. 15



garet; two sons, Francis K. Thom son of Quebec, Canada; Wilmer Thompson of Verona, and t grandaughters.

He was a member of the Simps Methodist Church; the Junior der of United American Mechi ics, Bayonne Council No. 119, a the Brotherhood of Railroad Cler

Mr. Thompson was a retired assistant chief clerk of the Lehigh Valley Railroad, Jersey City.

Funeral services are under direction of the Woolley Funeral Home, 10 Morrell St.

CHARLES L. BROWN

Red Bank Bureau

FAIR HAVEN — Charles L. Brown, 73, died yesterday at his home, 79 Navesink Ave.

Born in Virginia, Mr. Brown was the son of the late Abram and Amanda Brown, and had been a resident of this borough for the past 50 years. He had been engaged in gardening. He was a member of the Calvary Baptist Church of Red Bank.

Surviving are his wife Mrs. Sarah A. Brown; three daughters Mrs. Grace B. Cabaniss and Mrs. Irene McGuire, both of Washington, D. C., and Mrs. A. William of Red Bank; a sister, Mrs. Anni

Guild of New York in any capac

"It is a matter of record ty."

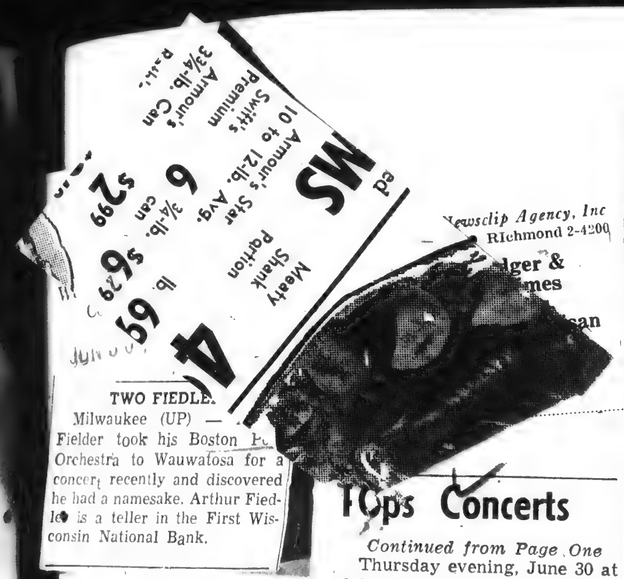
Local 3 added, "that none of th individuals named as employes of the Brooklyn Eagle have worke for that paper in a number o years and they have no voice guild affairs. . . ."

In addition to Grutzner, thos Communist unit were Victor Wei Burdett named as members of th man Charniak, Herbert Cohn, Mc Weingarten), Charles Lewis, H

Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

Newsclip Agency, Inc
RIchmond 2-4200



TWO FIEDLE

Milwaukee (UP) — Fielder took his Boston P Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

Pops Concerts

Continued from Page One

Thursday evening, June 30 at 8:30 o'clock, Old Timers' Night —Semper Fidelis, March, by Sousa; By the Beautiful Blue Danube, Waltzes, by Strauss;

New England Newsclip Agency, Inc
Box 2078, Boston 6 ● RIchmond 2-4200

CHARLES L. BROWN

Red Bank Bureau

FAIR HAVEN — Charles Brown, 73, died yesterday at h home, 79 Navesink Ave.

Born in Virginia, Mr. Bro was the son of the late Abr and Amanda Brown, and had be a resident of th

...garet; two sons, Francis R. Tho... son of Quebec, Canada; Wilmer Thompson of Verona, and granddaughters.

He was a member of the Simp... Methodist Church; the Junior der of United American Mech... ics, Bayonne Council No. 119, the Brotherhood of Railroad Cle... Mr. Thompson was a retired sistant chief clerk of the Le... Valley Railroad, Jersey City.

Funeral services are under dir... tion of the Woolley Funeral Hom... 10 Morrell St.

ROCKETT Joseph Henry, of New York City, suddenly, Wednesday. Nativ... of Marlborough. Funeral Saturday at 9 a. m. from the home of brother, Richard H. Rockett, 6 O... Circle. Requiem Mass at The Star of the Sea Church, at 10 a. m. Interment, Mount Auburn.

...Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

FRAMINGHAM, Mass.
Independent
Circ. 10,441

JUN 30 1955

Fiedler to Open 27th Season On Esplanade

BOSTON, June 30 (INS)—Director Arthur Fiedler has announced that the 27th season of Esplanade concerts by the Boston Symphony orchestra will open next Tuesday in the Hatch memorial shell on Storrow embankment.

The evening concerts will run through July 17 and from Aug. 15

...art Tuesday

...nur Fiedler said the evening ...rts will run through July 17. ...ill be held again from Aug. ... 23. In addition, there wil... ...children's concerts on ...esday mornings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW
Conductor Arthur Fielder of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arm," Fielder is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independent
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with organ and sung by the entire audience in accordance with Ancient tradition and in honor of Most Reverend Archbishop Mesrob Habozian, Abbott-General of the Mekhitarist Congregation of Vienna, Austria, who is presently touring the United States; and other distinguished clergymen who were present. Khachaturian's "Masquerade Suite" and the "Saber Dance" were played together with compositions by Spendarian and Gregorian.

Berj Zamkochian, Brilliant young organist and choir director of St. Theresa's Church in West Roxbury, was organ soloist and played Handel's Concerto for Organ and Orchestra No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really lop off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

Ad
MS
Meaty Shank Portion
lb. 69¢
Armour's Star 6 ¾-lb. Avg. can $2.99
10 to 12-lb. Avg.
Swift's Premium Armour's 3¾-lb. Can
Jul

TWO FIEDLE...

Milwaukee (UP) — ...Fielder took his Boston P... Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

...ewsclip Agency, Inc
...Richmond 2-4200

...lger &
...mes
...san

Pops Concerts

Continued from Page One

Thursday evening, June 30 at 8:30 o'clock, Old Timers' Night —Semper Fidelis, March, by Sousa; By the Beautiful Blue Danube, Waltzes, by Strauss; Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW
Conductor Arthur Fielder of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arm," Fielder is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun
WATERTOWN, Mass.
Weekly Independent
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an Interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with organ and sung by the entire audience in accordance with Ancient tradition and in honor of Most Reverend Archbishop Mesrob Habozian, Abbott-General of the Mekhitarist Congregation of Vienna, Austria, who is presently touring the United States; and other distinguished clergymen who were present. Khachaturian's "Masquerade Suite" and the "Saber Dance" were played together with compositions by Spendarian and Gregorian.

Berj Zamkochian, Brilliant young organist and choir director of St. Theresa's Church in West Roxbury, was organ soloist and played Handel's Concerto for Organ and Orchestra No. 2 in B-Flat without flaw. He also played an encore which was well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

Circ. 6,624

JUN 30 1955

Arthur Fiedler to Start '55 Concerts July 5

BOSTON (INS) — Director Arthur Fielder has announced that the 27th season of Esplanade concerts by the Boston Symphony Orchestra will open next Tuesday in the Hatch Memorial Shell on Storrow Embankment.

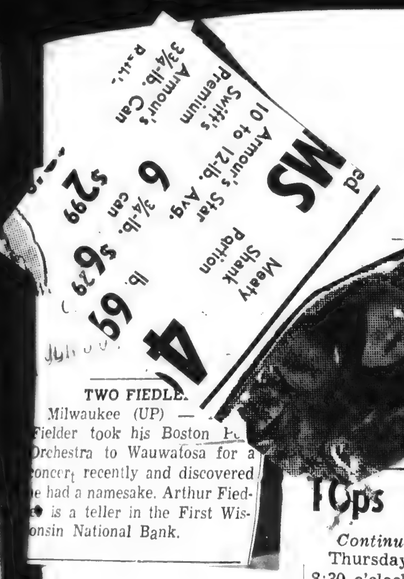
The evening concerts will run through July 17 and from Aug. 15 to 20. Three children's concerts will be given Wednesday mornings July 6, 13 and Aug. 17.

Framingham
Boys Lead (

...The pitche... at the Framingham...
...grandaughters.
He was a member of the Simp...
...dist Church; the Junior...
...der of United American Med...
...ics, Bayonne Council No. 119,...
...the Brotherhood of Railroad Cle...
Mr. Thompson was a retired...

...o Start Tuesday

...Arthur Fielder said the evening ...certs will run through July 17. ...d will be held again from Aug. ... to 20. In addition, there will ... three children's concerts on ...ednesday mornings.



TWO FIEDLE...

Milwaukee (UP) — ...Fielder took his Boston P... Orchestra to Wauwatosa for a concert recently and discovered ...e had a namesake. Arthur Fied... is a teller in the First Wis...onsin National Bank.

SAN ANTONIO, TEX.
NEWS
Circ. D. 76,648

JUN 30 1955

Trinity Adds Music Teacher

Composer-pianist John Duke, professor of music at Smith College, Northampton, Mass., will join the faculty of Trinity University Sept. 7, Trinity President James W. Laurie announced Wednesday.

Duke

Except for a year of sabbatical leave in 1929 when he studied in Paris and Berlin, Duke has taught continuously at Smith since 1923.

As a concert pianist, he has given first performances of the works of a number of well-known American composers including Roger Sessions, Ross Lee Finney, Bernard Wagenaar, and Walter Piston.

As a composer, he is best known for art-songs set to English texts. His works have been played by the Boston Pops Orchestra, the National Orchestral Association of New York and the Walden, Smith College and NBC string quarettes.

At 16, he won a scholarship at Peabody Conservatory, Baltimore. After a year of Army service in 1918, he studied piano and composition in New York City.

MARION, IND.
LEADER TRIBUNE
Circ. D. 8,613

JUN 30 1955

DAVY GOES HIGH-BROW

Conductor Arthur Fielder of the Boston Pops Orchestra goes Davy Crockett to amuse his audience at Boston's Symphony Hall. Suitably equipped with a coonskin cap and top "shootin' arn," Fielder is shown directing with gusto a symphonic arrangement of "The Ballad of Davy Crockett."

...ewsclip Agency, Inc
Richmond 2-4200

...lger &
...mes
...an

Pops Concerts

Continued from Page One

Thursday evening, June 30 at 8:30 o'clock, Old Timers' Night —Semper Fidelis, March, by Sousa; By the Beautiful Blue Danube, Waltzes, by Strauss; Sailors' Dance by Gliere; Overture to Poet and Peasant by Suppe; Prayer of Thanksgiving by Valerius; The Southern Cross by Clarke; Davy Crockett by Bruns-Hayman; Salute to Our Armed Forces by Bodge; The Glowworm Turns by Lincke Bodge; Song Fest Medley arranged by Bodge; George M. Cohan Medly by Bodge.

Friday evening, July 1, at 8:30 o'clock, Request Program, Harry Ellis Dickson, conducting—The Stars and Stripes Forever by Sousa; Overture to "Orpheus in Hades" by Offenbach; Meditation from "Thais" by Massenet; Dance of the Hours from "La Gioconda" by Ponchielli; Tales from the Vienna Woods, Waltzes, by Strauss; Warsaw Concerto for Piano and Orchestra by Addinsell; Bolero by Ravel; TViana by Hayman; The Glowworm Turns by Lincke-Bodge, and Pomp and Circumstance by Elgar.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624

JUN 30 1955

Catholic Club to Attend Pops Concert Friday

St. Francis of Assisi Catholic Club will attend the Boston Pops Orchestra final concert at Symphony Hall, Boston, Friday night.

Henry Mariani, 216 Fulton street, past president, is in charge of reservations. Members will leave from the church. The concert will begin at 8:30 P.M.

The club will meet at the church parish hall July 7 at 8 P.M. to plan for an outing on July 10. Miss Lorraine Corsetti, 7 Elm street, will preside.

A weenie roast is scheduled for July 30 at 6 P.M. at Nahant.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun
WATERTOWN, M...
Weekly Indep...
Circ. 4,665

JUN 30 1955

Watertown Man Conducts "Pops"

ROUBEN GREGORIAN

The Third Annual "Armenian Night" at "Pops" was held Saturday night in Symphony Hall with Rouben Gregorian of 176 Spruce St., conducting the entire program. Mr. Gregorian was former conductor of the Iranian Symphony Orchestra in Teheran and is internationally known as a conductor, composer, and musician. This was his third appearance at Symphony Hall and he again demonstrated his mastery in brilliantly conducting the symphony orchestra through an interesting and varied program. Two of his compositions were played and sung during the evening. As a special feature, the traditional church liturgical hymn, "Hayre Mer" (The Lord's Prayer) was played by the orchestra with or-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JUN 30 1955

Esplanade Concerts To Start Tuesday

The Hatch Memorial shell will be the mecca for thousands of music lovers Tuesday at the opening of the 27th season of Esplanade concerts by the Boston Pops Orchestra.

Arthur Fiedler said the evening concerts will run through July 17, and will be held again from Aug. 15 to 20. In addition, there will be three children's concerts on Wednesday mornings.

RECORD
Circ. D. 14,807

BOSTON, MASS.
HERALD
Circ. D. 130,559 - S. 248,071

Arthur Fiedler has announced ...at the 27th season of Esplanade ...ncerts by the Boston Symphony ...hestra will open next Tuesday ...the Hatch memorial shell on ...rrow embankment.

...and Concert ...gin Today

...rk Philharmonic Symphony Or...estra; Paul Schaller, first clar...etist with the New Orleans Sym...ony Orchestra now playing the ...restone show on radio and tele...ion Monday evenings: Gil John..., trumpet soloist, has played ...h th Boston Pops Orchestra and ...ow first trumpet with the New ...eans Symphony Orchestra; Wal... Bowne, trombone soloist with ...W.R.C.A. Band of America on ...io Monday evenings; Alex Wil...s, first clarinet with the Sym...y of the Air, formerly the ...C. Symphony Orchestra; Rob... Morris, flute and piccolo solo... formerly with the Cleveland ...phony Orchestra and now with ... Symphony of the Air; Stephen ...witt, oboist and English horn ...ist has appeared with the Sad... Wells Ballet Co. and the Bal... Theater; Albert Klinko, French ... formerly with the Budapest ...harmonic and Opera House Or...tra, Tonhalle Orchestra, Zur..., Switzerland, Denver Sym...y Orchestra and now with the New York Center Ballet Orchestra.

The two popular drummers, Al D'Amico and Meyer Sebold, will be back with the Municipal Band this summer.

Radio Station W.J.L.K. will Broadcast the concerts every Wednesday and Friday, beginning tomorrow night at 8:30 for a half hour program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUN 30 1955

Esplanade Concerts Resume Tuesday

The annual Esplanade concerts at the Hatch Shell will open Tuesday at 8:30 p.m.

They will continue through July 17, except for Monday, July 11.

A third week of concerts will be given Aug. 15 through 20. Arthur Fielder will conduct.

Children's concerts will be given on July 6, 13 and Aug. 17 at 10:15 a.m.

...and the "Sabe... played together ...tions by Spenda... ...rian.

...B e r ... Zamko... young organist ...tor of St. The... West Roxbury, ...ist and played ...certo for Orga... No. 2 in B-Flat ... also played an encore ... well-received by the audience. Mr. Zamkochian Recently made a tour of Europe under the auspices of the Gregorian Institute and played on many famous organs in the capitols of Europe.

Also appearing as soloist was Agnes Dadekian, soprano soloist of the St. James Armenian Church of Watertown who sang an aria from the opera "Madame Butterfly", "Un Bel Di" by Puccini and Mr. Gregorian's "Nocturne". Miss Dadekian thrilled the audience with her sweet voice and unfortunately was somewhat drowned out by the orchestra on occasions. However, her debut at Symphony Hall was well-received by an appreciative audience and her future looks very promising.

Irish Leprechauns are everywhere, even in Symphony Hall: regardless of the occasion - and sure enough, one appeared in Symphony Hall to lead the "Pops" orchestra in Anderson's arrangement of the "Wearing Of The Green" - But, to really top off the occasion - was the sight of the Americans of Irish Descent; the choir members of St. Theresa's Church of West Roxbury singing the "Hayre Mer" (The Lord's Prayer) in the Armenian Language - It certainly was international night at "Pops" in Symphony Hall on Saturday night.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 3 1955

Records: Music for the Fourth

Columbia and Louisville Feature Americans

By HERBERT KUPFERBERG

The July 4 week end is a good time to combine one's musical and patriotic impulses by examining some recent releases of contemporary American music.

Columbia—as befits its name—is the leader among record companies in paying attention to American music. Its annual Modern American Music Series, supervised by a committee of composers, has given native musicians an important outlet for their work, and it has also given audiences here a chance to get better acquainted with musical creativity in this country.

H. Kupferberg

The records issued this year include the following works:

1. Carl Ruggles: Lilacs, Portals, Evocations; Henry Cowell: Toccanta.

2. Virgil Thomson: Quartet No. 2; William Schuman: Voyage.

3. Samuel Barber: Hermit Songs; Alexei Haieff: Quartet No. 1.

4. Vincent Persichetti: Concerto for Piano, Four Hands; Paul Creston: Sonata for Saxophone and Piano.

5. Peggy Glanville-Hicks: Sonata for Piano and Percussion, Concertino da Camera for Piano, Flute, Clarinet and Bassoon; Nikolai Lopatnikoff: Variations and Epilogue for Cello and Piano.

Despite the great adeptness, even adroitness, displayed by these composers in handling their technical resources, none of these works stands out as a major contribution to the musical literature. They almost all display a sharpness and clarity of outline that contrasts strikingly with their vagueness of content. In short, most of these composers are stronger on manner than on matter; one can admire their music without becoming especially involved in it.

Although a pleasant quality of relaxation pervades a few of these compositions, such as Lopatnikoff's Cello Variations and Thomson's String Quartet, the predominating spirit is one of tension and even strain. In this respect these modern chamber works are a pretty accurate reflection of the times that have produced them.

Music in Louisville

An even more ambitious program on behalf of contemporary music is that undertaken by the Louisville Orchestra, which since 1948 has been commissioning music by American and European composers. The orchestra under its able conductor Robert Whitney, is currently producing a series of twelve LPs devoted to these works. Issued monthly, they are available on a subscription basis at $65 for the set, or at $5.95 a disk.

Since symphonies, concertos, operas and even a tape-recorder piece by Otto Luening and Vladimir Ussachevsky are included in this series, there is considerably more variety and color here than in the Columbia chamber music series (Columbia, incidentally, is the company which handles the recording and manufacture of the Louisville records—another fine contribution to the cause of contemporary music.)

Oddly enough—or perhaps it [illegible] music [illegible] teristics [illegible] ss that [illegible] r-music [illegible] percus- [illegible] e quali- [illegible] as in [illegible] No. 11, [illegible] Music," [illegible] uite, Op. [illegible] a Giaco- [illegible] notice- [illegible] ks, such [illegible] rto No. 7 [illegible] danville- [illegible] asposeed [illegible] d on the [illegible] ne of the [illegible] in the [illegible] she has [illegible] pon Hin- [illegible] ere is a [illegible] to the [illegible] ly seems [illegible] am of [illegible] which is [illegible] ative, if [illegible] m.

[illegible] ented on [illegible] far in- [illegible] e "Louis- [illegible] g piece), [illegible] a-Lobos,

Halsey Stevens, Bernard Wagenaar, Peter Mennin, Wallingford Riegger, Ernst Toch, Mario Castelnuovo-Tedesco, Carlos Surinach, Vincent Persichetti, Robert Sanderi and Boris Blacher. Others are to follow.

Ward, Menotti, Ives

Robert Ward's Symphony No. 3 and Leon Stein's Three Hassidic Dances for Orchestra, coupled on a Remington record, are two more contemporary works displaying considerable technical skill by their composers. The recordings, produced by Remington in cooperation with the American Composer's Alliance, are made by the Cincinnati Symphony Orchestra conducted by Thor Johnson.

Gian-Carlo Menotti's Violin Concerto is a smooth-flowing, graceful, melodic composition, rich in ideas and inventiveness. It is played on a Victor record by Tossy Spivakovsky, violinist, with Charles Munch conducting the Boston Symphony Orchestra. Coupled with it on the disk is Arthur Honegger's Symphony No. 2, written during the Nazi occupation of Paris and reflecting some of the torment and the unyielding faith of those dark days.

Finally, a record devoted to Charles Ives, who may possibly be the greatest—or at least the most authentic—American composer of all. These are twenty-four songs, sung on an Overtone Record by Helen Boatwright, soprano, with John Kirkpatrick at the piano. These songs, written from 1890 to 1921, are impressive in their modernity and musicality alike. Among the poems set are Vachel Lindsay's "General William Booth Enters Into Heaven" and John McCrae's "In Flanders Fields." But most striking of all is a song dated May 30, 1917, in celebration of the doughboys overseas—a melange of skillfully blended and contrasted patriotic melodies that would be the highlight of any Fourth of July celebration.

INDIANAPOLIS, IND.
TIMES
Circ. D. 96,161
JUL 3 1955

Off the Record—

New RCA Record Is Educational Treat

A Red Seal experimental record just released by RCA Victor (12-inch, 33⅓ rpm) is something definitely different for education and listening pleasure.

Titled "The Synthesis of Music" the record gives the sounds and music produced by the newly-developed RCA electronic music synthesizer. The machine actually creates music, based on a breakdown of tone into its component parts, and the generation of these parts by electronic circuits.

On Side 1 you will hear demonstrations of frequency, waveform, envelope, intensity, synthesis by parts, and excerpts from musical selections, all produced on the synthesizer. On Side 2 are complete selections produced on the machine.

It is not intended to compete with musicians. Its purpose is to provide a broader field of creation for composers, as the machine is capable of providing a wider range of tones and sounds than any known combination of instruments.

Other releases received this week are:

MUSIC FOR A SUMMER NIGHT (Victor, 12-inch, 33⅓ rpm). The Boston Pops Orchestra conducted by Arthur Fiedler plays music to add gaiety and romance to your summer evenings. Hearts beat faster as the orchestra plays "Liebestraum," "Candlelight Waltz," "Liebesleid," and "Liebesfreud," by Kreisler, the "Faust Waltzes," and "Espana Waltz." On Side 2 are "Moonlight Sonata," "Caprice Viennois," "Tres Jolie Waltz," and "Kammenoi-Ostrow."

FOREVER THE WALTZ (Victor, 12-inch, 33⅓ rpm). Recorded in Europe by the Vienna Bohemian Orchestra conducted by Fried Walter. Seven of the best-known waltzes of Johann Strauss Jr. are done in real Viennese style. In Vienna the waltz is not played at the same speed from beginning to end. The experts know there must be a slight buoyancy, a sort of almost inaudible springing bow on the second beat. Waltz lovers will find it entrancing.

"SHEHERAZADE" by Ravel, recorded by Suzanne Danco, soprano, with L'Orchestra De La Suisse Romande conducted by Ernest Ansermet (12-inch London LP microgroove full frequency range recording. On the same record are two other interesting Ravel compositions: "Trois Poemes De Stephane Mallarme" and "Deux Melodies Hebraiques."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 1 1955

"NOT GETTING ANY YOUNGER"

Guests to Conduct on Esplanade

By CYRUS DURGIN

Arthur Fiedler, spectacled, jacketless and shirt collar opened, was steaming away yesterday in the music library of Symphony Hall, clearing his desk before taking an airplane to San Francisco.

ARTHUR FIEDLER

This year the founder and guiding genius of the Esplanade Concerts will not be on the stand when the 27th season of free, open-air musical entertainment begins Tuesday night at the Hatch Memorial Shell. He will be conducting in the city by the Golden Gate, from which he will go to Miami and other cities, before returning to Boston Aug. 15.

"The Esplanade Concerts are still my baby," he smiled, "but neither I nor anyone else is getting any younger, and I think the time has come to let some of the newer conducting talent take over from time to time.

"Of course I'll be back for the final week at the Esplanade, and I'll conduct there from August 15 through the 20th. But as I say, we all must look ahead to the future, and I think it's a good idea to have a certain number of guest conductors."

Harry Ellis Dickson will open the season.

There is another reason for Fiedler's absence during the early part of the Esplanade season, a reason which modestly he did not emphasize. That is, Arthur Fiedler is now a musical figure of country-wide interest, thanks to his broadcasts, his tours with the traveling Boston Pops Orchestra and his guest appearances. In San Francisco, for example, his popularity equals that in his native Boston, and the public in that city invite him back for their popular concerts each year. His engagement for the present Summer was made, as it happened, before final dates for the Boston Esplanade Concerts could be determined.

"You have no idea how far the fame of the Esplanade Concerts has traveled," continued Fiedler. Time and again I have been approached by people in far corners of the country who would say to me: 'You know, I used to be in Boston, and I heard you many times on the Esplanade'

"People who have lived and worked in Boston, or who were in military service here, still cherish happy memories of those evenings they spent down on the Esplanade.

Romance Enters

"Another thing. I have received quite a number of letters from married couples who said they met each other at Esplanade Concerts. I suppose they happened to sit nearby, got into conversation and became acquainted through this mutual interest in music. Then, as time went on, they got engaged and married.

"I guess perhaps you could say that the Hatch Shell has hatched a good bit of romance."

The Esplanade Concerts for 195[illegible] will be played every evening from July 5 through July 17, with the exception of July 11. Then Fiedler will be back for the final session, Aug. 15-20. There will be three children's concerts, at 10:15 on the Wednesday mornings of July 6 and 13, and Aug. 17.

MIAMI BEACH, FLA.
SUN
Circ. D. 7,310 S. 7,310

JUL 3 1955

LEROY ANDERSON

Leroy Anderson Directs Pops Concert Tonight

"Tin Pan Alley Longhair" is a name that Broadway and the record distributors have attached to Leroy Anderson, [illegible] conductor of the University of Miami Summer Symphony orchestra in tonight's [illegible] concert of the season. It is [illegible] synonym to have, but Mr. Anderson wears it with some pride.

He is a graduate in music from Harvard University and for several years was director of the Harvard University band. After becoming associated with the Boston

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 3 1955

Records: Music for the Fourth

Columbia and Louisville Feature Americans

By HERBERT KUPFERBERG

The July 4 week end is a good time to combine one's musical and patriotic impulses by examining some recent releases of contemporary American music.

Columbia—as befits its name—is the leader among record companies in paying attention to American music. Its annual Modern American Music Series, supervised by a committee of composers, has given native musicians an important outlet for their work, and it has also given audiences here a chance to get better acquainted with musical creativity in this country.

H. Kupferberg

The records issued this year include the following works:

1. Carl Ruggles: Lilacs, Portals, Evocations; Henry Cowell: Toccanta.

2. Virgil Thomson: Quartet No. 2; William Schuman: Voyage.

3. Samuel Barber: Hermit Songs; Alexei Haieff: Quartet No. 1.

4. Vincent Persichetti: Concerto for Piano, Four Hands; Paul Creston: Sonata for Saxophone and Piano.

5. Peggy Glanville-Hicks: Sonata for Piano and Percussion, Concertino da Camera for Piano, Flute, Clarinet and Bassoon; Nikolai Lopatnikoff: Variations and Epilogue for Cello and Piano.

Despite the great adeptness, even adroitness, displayed by these composers in handling their technical resources, none of these works stands out as a major contribution to the musical literature. They almost all display a sharpness and clarity of outline that contrasts strikingly with their vagueness of content. In short, most of these composers are stronger on manner than on matter; one can admire their music without becoming especially involved in it.

Although a pleasant quality of relaxation pervades a few of these compositions, such as Lopatnikoff's Cello Variations and Thomson's String Quartet, the predominating spirit is one of tension and even strain. In this respect these modern chamber works are a pretty accurate reflection of the times that have produced them.

Music in Louisville

An even more ambitious program on behalf of contemporary music is that undertaken by the Louisville Orchestra, which since 1948 has been commissioning music by American and European composers. The orchestra, under its able conductor, Robert Whitney, is currently producing a series of twelve LPs devoted to these works. Issued monthly, they are available on a subscription basis at $65 for the set, or at $5.95 a disk.

Since symphonies, concertos, operas and even a tape-recorder piece by Otto Luening and Vladimir Ussachevsky are included in this series, there is considerably more variety and color here than in the Columbia chamber music series (Columbia, incidentally, is the company which handles the recording and manufacture of the Louisville records—another fine contribution to the cause of contemporary music.)

Oddly enough—or perhaps it isn't so odd—much of this music displays the same characteristics of tenseness and tautness that were noted in the chamber-music series. The availability of percussion instruments make these qualities all the more direct, as in Henry Cowell's Symphony No. 11, subtitled "Seven Rituals of Music," Alexander Tcherepnin's Suite, Op. 87, Gardner Read's Toccata Giacosa, and others.

Oriental colorations are noticeable in several of the works, such as Alan Hovhaness' Concerto No. 7 for Orchestra and Peggy Glanville-Hicks' opera, "The Transposed Heads." This opera, based on the Thomas Mann story, is one of the most interesting works in the series. The composer says she has based some of her music upon Hindu folk themes, and there is a distinctly Oriental tinge to the opera, though it frequently seems to resemble the Orientalism of Bizet's "Pearl Fishers"—which is to say, a rather derivative, if highly pleasant Orientalism.

Other composers represented on the Louisville records so far include Jacques Ibert (whose "Louisville Concerto" is a rousing piece), Paul Creston, Heitor Villa-Lobos, Halsey Stevens, Bernard Wagenaar, Peter Mennin, Wallingford Riegger, Ernst Toch, Mario Castelnuovo-Tedesco, Carlos Surinach, Vincent Persichetti, Robert Sanderf and Boris Blacher. Others are to follow.

Ward, Menotti, Ives

Robert Ward's Symphony No. 3 and Leon Stein's Three Hassidic Dances for Orchestra, coupled on a Remington record, are two more contemporary works displaying considerable technical skill by their composers. The recordings, produced by Remington in cooperation with the American Composer's Alliance, are made by the Cincinnati Symphony Orchestra conducted by Thor Johnson.

Gian-Carlo Menotti's Violin Concerto is a smooth-flowing, graceful, melodic composition, rich in ideas and inventiveness. It is played on a Victor record by Tossy Spivakovsky, violinist, with Charles Munch conducting the Boston Symphony Orchestra. Coupled with it on the disk is Arthur Honegger's Symphony No. 2, written during the Nazi occupation of Paris and reflecting some of the torment and the unwavering faith of those dark days.

Finally, a record devoted to Charles Ives, who may possibly be the greatest—or at least the most authentic—American composer of all. These are twenty-four songs, sung on an Overtone Record by Helen Boatwright, soprano, with John Kirkpatrick at the piano. These songs, written from 1890 to 1921, are impressive in their modernity and musicality alike. Among the poems set are Vachel Lindsay's "General William Booth Enters Into Heaven" and John McCrae's "In Flanders Fields." But most striking of all is a song dated May 30, 1917, in celebration of the doughboys overseas, a melange of skillfully blended and contrasted patriotic melodies that would be the highlight of any Fourth of July celebration.

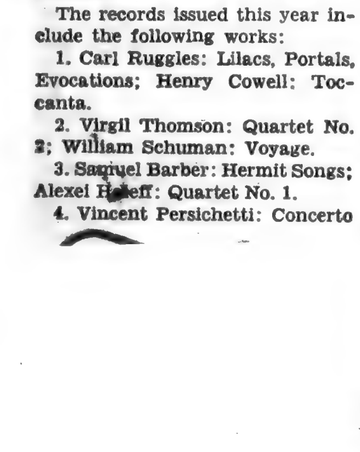
New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 1 1955

"NC
Gu**ort, S**

Arthu
etless a
steamin



ARTHUR
entertai
night at
He will
by the
he will
cities, b
Aug. 15.

"The
still m
neither
ting an
time ha
newer
from ti

nts collides with Do
get Harris and Gil H

"Of
final w
I'll con
throug
all mus
and I t
a cert
ductor
Harr
the sea
Ther
Fiedler
part of tribute to one of the greate
reason uys ever to swing a bat, field
empha all or run a base. God rest you
is now on the radio from this par
try-wie adcaster Curt Gowdy paid th
broadcibute: "Harry Agganis, at th
travelise of 26, has been lost to his fam
y, friends, the Red Sox and
ns of America

Agganis at W

ill be an inspiration to us. W
ll sorely miss you as well as you
mily and your thousands
riends. We have been lucky
ave known you and been ass
ated with you. We have suffere
tremendous loss and your fello
ayers all join in a silent praye

MIAMI BEACH, FLA.
SUN
Circ. D. 7,310 - S. 7,310

JUL 3 1955

LEROY ANDERSON

Leroy Anderson Directs Pops Concert Tonight

"Tin Pan Alley Longhair" is a name that Broadway and the record distributors have attached to Leroy Anderson, pops conductor of the University of Miami Summer Symphony orchestra in tonight's [illegible] of the season. It is an unusual pseudonym to have, but Mr. Anderson wears it with some pride.

He is a graduate in music from Harvard University and for several years was director of the Harvard University band. After becoming associated with the Boston

INDIANAPOLIS, IND.
TIMES
Circ. D. 96,161

JUL 3 1955

Off the Record—

New RCA Record Is Educational Treat

A Red Seal experimental record just released by RCA Victor (12-inch, 33⅓ rpm) is something definitely different for education and listening pleasure.

Titled "The Synthesis of Music" the record gives the sounds and music produced by the newly-developed RCA electronic music synthesizer. The machine actually creates music, based on a breakdown of tone into its component parts, and the generation of these parts by electronic circuits.

On Side 1 you will hear demonstrations of frequency, waveform, envelope, intensity, synthesis by parts, and excerpts from musical selections, all produced on the synthesizer. On Side 2 are complete selections produced on the machine.

It is not intended to compete with musicians. Its purpose is to provide a broader field of creation for composers, as the machine is capable of providing a wider range of tones and sounds than any known combination of instruments.

Other releases received this week are:

MUSIC FOR A SUMMER NIGHT (Victor, 12-inch, 33⅓ rpm). The Boston Pops Orchestra conducted by Arthur Fiedler plays music to add gaiety and romance to your summer evenings. Hearts beat faster as the orchestra plays "Liebestraum," "Candlelight Waltz," "Liebesleid," and "Liebesfreud," by Kreisler, the "Faust Waltzes," and "Espana Waltz." On Side 2 are "Moonlight Sonata," "Caprice Viennos," "Tres Jolie Waltz," and "Kammenoi - Ostrow."

FOREVER THE WALTZ (Victor, 12-inch, 33⅓ rpm). Recorded in Europe by the Vienna Bohemian Orchestra conducted by Fried Walter. Seven of the best-known waltzes of Johann Strauss Jr. are done in real Viennese style. In Vienna the waltz is not played at the same speed from beginning to end. The experts know there must be a slight buoyancy, a sort of almost inaudible springing bow on the second beat. Waltz lovers will find it entrancing.

"SHEHERAZADE" by Ravel, recorded by Suzanne Danco, soprano, with L'Orchestra De La Suisse Romande conducted by Ernest Ansermet (12-inch London LP microgroove full frequency range recording. On the same record are two other interesting Ravel compositions: "Trois Poemes De Stephane Mallarme" and "Deux Melodies Hebraiques."

BALTIMORE, MD.
AMERICAN
Circ. S. 3.7.397

JUL 3 1955

Records

By RECORDER

Hit Disks Bring Banjo Back

"The Ban[illegible] Back [illegible]" in Jazz

The [illegible] tune [illegible] hottest [illegible] on the [illegible] pop [illegible] here [illegible] the [illegible] for

[illegible] of course, [illegible] aph record. [illegible] goes to the [illegible] "The Man [illegible] which was [illegible] Mr. Banjo." [illegible] Tell A Lie." [illegible] of bands that [illegible] the banjo in [illegible] traditional style [illegible]

[illegible] body and [illegible] Cliquot [illegible] among the [illegible] greats, and [illegible]

[illegible] some 10-[illegible] sound. Col-umbia, Mercury and London have virtually eliminated their 10-inch LP lines in favor of all-out concentration on the 12-inch platers. Columbia, originator of the long-play philosophy, who has not released a 10-inch LP since "Joanne Sings" last November, is closing out both the popular and classical series.

The reason: Wherever similiar collections are available in both sizes, the larger disk is the runaway favorite. RCA Victor, Capitol, Decca and M-G-M say they plan no changes—but don't take any bets.

* * *

TOMORROW — the Fourth of July — marks the birthday of Louis (Satchmo) Armstrong, born in New Orleans on Independence Day, 1900.

The harpsichord has come back to its own recently, and gets a monumental reception. First (for Columbia) Ralph Kirkpatrick has recorded a four-volume album of 60 sonatas by Scarlatti, while the culmination of five years of recording of Bach by Wanda Landowska has been issued in a limited edition album of six long-playing disks. Only 1,000 copies have been printed and each is personally autographed Landowska, who considers this to be her "last will and testament."

If you like "concert-in-the-park music, you'll enjoy "Music For A Summer Night," a typical repertoire which the Boston Pops, under Arthur Fiedler, does so well and has done for 26 seasons.

* * *

SCIENCE fiction fans can now go to their record store instead of the newsstand for their fun. "Exploring the Unknown" is a musical trip through space to the planets, via narration and vocal interludes by the Voices of Walter Schumann (RCA Victor, 12-inch LP). Besides songs of the really wide-open spaces, the Voices imitate comets and other noises of the outer world.

SAN ANTONIO, TEX.
LIGHT
Circ. D. 101,225 - S. 135,919

JUL 3 1955

Off the Record

Dame Edith Evans on Disc

By RENWICKE CARY

Dame Edith Evans, who in the course of her distinguished stage career has been a great boon to the revival of eighteenth century English comedy, is now to be heard on a 12-inch Angel LP disc in scenes from Congreve's "The Way of the World (1700), Farquhar's "The Beaux' Strategem" (1707) and Sheridan's "The Rivals" (1775). Also, she speaks the epilogue to Sheridan's "The School for Scandal" (1777).

In the Congreve masterpiece, Dame Edith exhibits her genius for high comedy by playing two roles. One is that of the lovely young coquette, Mrs. Millamant, and the other that of her absurd old aunt, Lady Wishfort. In turn she shines just as brilliantly as Mrs. Sullen in "The Beaux' Strategem" and as Mrs. Malaprop in "The Rivals." Assisting with the delightful business are Sir John Gielgud (Mirabell), Ralph Truman (Squire Sullen), Anthony Quayle (Captain Absolute) and others.

Music of India

On another new 12-inch Angel LP, you may listen to the music of India as performed by two of India's top-ranking musicians. Namely, Ali Akbar Khan, who plays the sarod (a stringed instrument) and Chatur Lal, who plays the tabla or drums. Shirish Gor, now studying in the U. S., also is heard as he provides a drone accompaniment on a four-stringed instrument called the tambura.

The listener will quickly sense the improvisatory quality of this strange music, which is comparable to the best in jazz improvisation. The effect is stimulating and at the same time somewhat hypnotic.

Andalusian Dances

Perhaps none of Spain's music is more colorful, spontaneous and exciting than its Andalusian dances, a collection of which has been released on a 10-inch Angel LP. The heel tapping of the dancers, the click of castanets and all are embodied in the performance. The best known of the participating artists is Luis Maravilla, the guitarist-composer, who has visited North and South America several times. And, interesting to note, he is responsible for some of the whirling rhythms on this new disc. He composes under his true name, Luis Lopez Tejera.

The Boston Pops

With Arthur Fiedler conductor, the Boston Pops orchestra has come up with a program of familiar melodies on a 12-inch RCA Victor LP. These include Liszt's "Liebestraum" (orchestrated by Victor Herbert), Kriesler's "Liebesleid" and "Liebesfreud," Mason's "Candlelight Waltz," Waldteufel's "Espana Waltz," the first movement of Beethoven's "Moonlight Sonata" and others. Here Fiedler and his musicians are in full stride with a program that will appeal to those in quest of light summer listening.

DAYTON, OHIO
JOURNAL HERALD
Circ. D. 84,808

JUL 2 1955

Summer Records Of Light Music

The Boston Pops orchestra, with Arthur Fiedler conducting, plays for Victor Records a concert titled "Music for Summer Night."

The disc carries, among other numbers, an orchestrated version of Liszt's "Liebestraum," Kreisler's "Liebeslied" and "Liebesfreud," Gounod's "Faust Waltzes" and Anton Rubnistein's "Kammenoi-Ostrow."

Victor has issued, too, a record titled "Forever the Waltz." Played by the Vienna Bohemian orchestra, the record concert is comprised of seven Johann Strauss waltzes.

The RCA Electronic Music Synthesizer is introduced by a record which through word and sound, interprets the performing nature of the synthesizer.

The instrument, devised by electrical engineers to reproduce the sound of any musical instrument, may as it is developed take the place of some orchestras.

It would have to be handled, however, by trained musicians for best performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

JUN 30 1955

ESPLANADE POPS STARTS TUESDAY

BOSTON, June 30 (INS)—Director Arthur Fiedler has announced that the 27th season of Esplanade concerts by the Boston Symphony Orchestra will open next Tuesday in the Hatch Memorial Shell on Storrow Embankment.

The evening concerts will run through July 17 and from Aug. 15 to 20. Three children's concerts will be given Wednesday mornings July 6, 13 and Aug. 17.

KANSAS CITY MO. STAR

JUL 3 1955

SUMMER HUES ON RECORDINGS.

Victor Has Emphasis on Waltz Time and Vienna Flavor.

More of the vacation-time theme in recorded music is issued by R. C. A. Victor in its latest long-play discs, including a 12-inch [illegible] Music for a Sum[illegible] by Arthur Fiedler and the Boston Pops orchestra, all in 12-inch LP [illegible] waltz, in the sp[illegible] Vienna B[illegible] either one r[illegible] Grimm[illegible] yet conducive of a haunting nostalgia, as the Holstenian offering of Beautiful Blue Danube, Voices of Spring, Vienna Blood, Treasure Waltz, Tales From the Vienna Woods, Artist's Life and "Tritsch-Tratsch."

Boston Pops Style.

Somewhat more precise but equally persuasive is the Boston Pops style in Liebestraum, Kreisler's Liebesleid and Liebesfreud, the Faust waltzes, Moonlight Sonata in orchestral arrangement, Capriccio Viennois with violin solo, and others.

Those who enjoy Brahms lieder will bask in the singing art and resonant baritone of Bruce Boyce, British singer, on a 12-inch London L'Oiseau-Lyre disc. Abetted by Jacqueline Bonneau at the piano, he sings a group of eight lieder, [illegible] with Brahms's Vier Ernste Gesange (four serious songs), a welcome combination for listening pleasure.

Recent London 10-inch LP discs present Albert Wolff conducting the Conservatory of Paris orchestra in Liszt's Hungarian Rhapsody No. 2 and the Prelude and La Nuit de Noel from Massenet's opera, "Werther", very good; Volume No. 3 in a series exploiting the clarinet, with Ulysse Delecluse as the solo artist; the same series on clarinet, volume No. 4, presenting the Paris Clarinet sextet, paired with volume No. 1 on the flute, with Fernand Marseau as the flutist.

A Scandinavian composer, Hilding Rosenberg, who has been overshadowed by the towering musical figure of Sibelius, wins recognition to the point of finding his Symphony No. 3 on a London 12-inch LP, with Tor Mann and the Stockholm Symphony orchestra giving it devoted treatment. Despite this, the composition that is supposed to depict "The Four Ages of Man" does not altogether escape dullness.

A Graceful Symphony.

Haydn's Symphony No. 101 in D Major (The Clock) is a gem of simplicity and beauty. Of itself, it would be worth the price of a London 12-inch disc, as played by the Vienna Philharmonic orchestra with Karl Munchinger conducting. The andante movement is a masterpiece. The extra dividend, on the other side of the record, is another Haydn symphony, the No. 88 in G Major, (Letter V).

Vanguard has a 12-inch LP for $4.98 presenting Igor Oistrakh, violinist, son of the famed Russian violin virtuoso, David Oistrakh. It starts with Vitali and unaccompanied Bach, and ends with some showpieces (Vieuxtemps, Wieniawski and Szymanowski). This first sampling of the son leads the listener to compare him with his father, and young Igor does quite well under such severe scrutiny.

The Hilda Gueden fans in Kansas City are many. They date mostly from the one appearance Miss Gueden has made here, when she helped the Philharmonic orchestra open its twentieth anniversary season in October, 1952. At that time, she sang two Mozart arias and a "La Traviata" aria on one program; on the other a "Rigoletto" favorite, Caro Nome, a Puccini air and the Czardas from "Die Fledermaus."

Arias and Operetta.

London Records, Inc., is bringing the recording fans' files up to date on Miss Gueden, on a 10-inch disc, "Operatic Arias" with favorites of Verdi and Puccini; a collection called "Memories of the Vienna Theater," on two 10-inch discs or if preferred, on a 12-inch copy of the same favorites by Lehar, Strauss, Kalman, Kreisler, Strauss, Ascher and others. The opera arias are from "La Traviata," "Gianni Schicchi," "Turandot" and "Falstaff." This reviewer's choice of the five arias is O Mio Babbino Caro, from "Schicchi." Miss Gueden sings it entrancingly.

David Oppenheim, of the Columbia Masterworks staff, has gone to Europe to perform with Pablo Casals at the 1955 Prades festival. He will play the entire clarinet repertoire of Brahms. During the coming season Oppenheim will fulfill engagements with the Budapest and Loewenguth string quartets. He is director of artists and repertoire for Columbia.

C. B. N.

[106]

BALTIMORE, MD.
AMERICAN
Circ. S. 317,397
JUL 3 1955

Records

By RECORDER

Hit Disks Bring Banjo Back

"The Banjo's Back in Town" in fact as well as music.

The plunk-plung relic of ragtime and minstrel show days is hotter than Goodman's clarinet on the Fourth of July, and music publishers and manufacturers have been caught unprepared for the revival.

The impetus, of course, is the phonograph record. Most credit goes to the Ames Brothers' "The Man With the Banjo," which was followed by "Hey, Mr. Banjo," "It's A Sin To Tell A Lie," plus a number of bands that have been using the banjo in playing traditional-style jazz.

Even Lester Peabody and Harry Coover, whose Cliquot Club Eskimos were among the early jazz performers, are making comeback.

* * *

THERE MAY be some 10-inch LP bargains around. Columbia, Mercury and London have virtually eliminated their 10-inch LP lines in favor of all-out concentration on the 12-inch platers. Columbia, originator of the long-play philosophy, who has not released a 10-inch LP since "Joanne Sings" last November, is closing out both the popular and classical series.

The reason: Wherever similiar collections are available in both sizes, the larger disk is the runaway favorite. RCA Victor, Capitol, Decca and M-G-M say they plan no changes—but don't take any bets.

* * *

TOMORROW — the Fourth of July — marks the birthday of Louis (Satchmo) Armstrong, born in New Orleans on Independence Day, 1900.

The harpsichord has come back to its own recently, and gets a monumental reception. First (for Columbia) Ralph Kirkpatrick has recorded a four-volume album of 60 sonatas by Scarlatti, while the culmination of five years of recording of Bach by Wanda Landowska has been issued in a limited edition album of six long-playing disks. Only 1,000 copies have been printed and each is personally autographed Landowska, who considers this to be her "last will and testament."

If you like "concert-in-the-park music, you'll enjoy "Music For A Summer Night," a typical repertoire which the Boston Pops, under Arthur Fiedler, does so well and has done for 26 seasons.

* * *

SCIENCE fiction fans can now go to their record store instead of the newsstand for their fun. "Exploring the Unknown" is a musical trip through space to the planets, via narration and vocal interludes by the Voices of Walter Schumann (RCA Victor, 12-inch LP). Besides songs of the really wide-open spaces, the Voices imitate comets and other noises of the outer world.

SAN ANTONIO, TEX.
LIGHT
Circ. D. 101,225 - S. 135,919
JUL 3 1955

Off the Record

Dame Edith Evans on Disc

By RENWICKE CARY

Dame Edith Evans, who in the course of her distinguished stage career has been a great boon to the revival of eighteenth century English comedy, is now to be heard on a 12-inch Angel LP disc in scenes from Congreve's "The Way of the World (1700), Farquhar's "The Beaux' Strategem" (1707) and Sheridan's "The Rivals" (1775). Also, she speaks the Prologue to Sheridan's "The School for Scandal" (1777).

In the Congreve masterpiece, Dame Edith exhibits her genius for high comedy by playing two roles. One is that of the lovely young coquette, Mrs. Millamant, and the other that of her absurd old aunt, Lady Wishfort. In turn she shines just as brilliantly as Mrs. Sullen in "The Beaux' Strategem" and as Mrs. Malaprop in "The Rivals." Assisting with the delightful business are Sir John Gielgud (Mirabell), Ralph Truman (Squire Sullen), Anthony Quayle (Captain Absolute) and others.

Music of India

On another new 12-inch Angel LP, you may listen to the music of India as performed by two of India's top-ranking musicians. Namely, Ali Akbar Khan, who plays the sarod (a stringed instrument) and Chatur Lal, who plays the tabla or drums. Shirish Gor, now studying in the U. S., also is heard as he provides a drone accompaniment on a four-stringed instrument called the tamboura. The listener will quickly sense the improvisatory quality of this strange music, which is comparable to the best in jazz improvisation. The effect is stimulating and at the same time somewhat hypnotic.

Andalusian Dances

Perhaps none of Spain's music is more colorful, spontaneous and exciting than its Andalusian dances, a collection of which has been released on a 10-inch Angel LP. The heel tapping of the dancers, the click of castanets and all are embodied in the performance. The best known of the participating artists is Luis Maravilla, the guitarist-composer, who has visited North and South America several times. And, interesting to note, he is responsible for some of the whirling rhythms on this new disc. He composes under his true name, Luis Lopez Tejera.

The Boston Pops

With Arthur Fiedler conductor, the Boston Pops orchestra has come up with a program of familiar melodies on a 12-inch RCA Victor LP. These include Liszt's "Liebestraum" (orchestrated by Victor Herbert), Kriesler's "Liebesleid" and "Liebesfreud," Mason's "Candlelight Waltz," Waldteufel's "Espana Waltz," the first movement of Beethoven's "Moonlight Sonata" and others. Here Fiedler and his musicians are in full stride with a program that will appeal to those in quest of light summer listening.

DAYTON, OHIO
HERALD
JUN 30 1955

Summer Records Of Light Music

The Boston Pops orchestra, with Arthur Fiedler conducting, plays for Victor Records a concert titled "Music for Summer Night."

The disc carries, among other numbers, an orchestrated version of Liszt's "Liebestraum," Kreisler's "Liebeslied" and "Liebesfreud," Gounod's "Faust Waltzes" and Anton Rubnistein's "Kammenoi-Ostrow."

Victor has issued, too, a record titled "Forever the Waltz." Played by the Vienna Bohemian orchestra, the record concert is comprised of seven Johann Strauss waltzes.

The RCA Electronic Music Synthesizer is introduced by a record which through word and sound, interprets the performing nature of the synthesizer.

The instrument, devised by electrical engineers to reproduce the sound of any musical instrument, may as it is developed take the place of some orchestras.

It would have to be handled, however, by trained musicians for best performance.

KANSAS CITY MO. STAR
JUL 3 1955

SUMMER HUES ON RECORDINGS.

Victor Has Emphasis on Waltz Time and Vienna Flavor.

More of the vacation-time theme in recorded music is issued by R. C. A. Victor in its latest long-play discs, including a 12-[illegible] for a Sum[illegible] by Arthur Fiedler and the Boston Po[illegible] in the sp[illegible] Vienna Be[illegible] either one [illegible] yet [illegible] nostal[illegible] the Bohemian offering of [illegible] Voices of Spring, Vienna Blood, Treasure Waltz, Tales From the Vienna Woods, Artist's Life and [illegible] by the Boston Pops.

Somewhat more precise but equally persuasive is the Boston Pops style in Liebesfreud, Kreisler's Liebesleid, Liebesfreud, the Faust waltzes, Moonlight Sonata in orchestral arrangement, Caprice Viennois with violin solo and others.

Those who enjoy Brahms lieder will balm in the singing art and resonant baritone of Bruce Boyce, British singer, on a 10-inch London Gisean-Lyrec disc. Assisted by Jacqueline Bonneau at the piano, he sings a group of eight lieder, [illegible] with Brahms's Vier Ernste Gesange (four serious songs), a welcome combination for listening pleasure.

Recent London 10-inch LP discs present Albert Wolff conducting the Conservatory of Paris orchestra in Liszt's Hungarian Rhapsody No. 2 and the Prelude and La Nuit de Noel from Massenet's opera, "Werther", very good; Volume No. 3 in a series exploiting the clarinet, with Ulysse Delecluse as the solo artist; the same series on clarinet, volume No. 4, presenting the Paris Clarinet sextet, paired with volume No. 1 on the flute, with Fernand Marseau as the flutist.

A Scandinavian composer, Hilding Rosenberg, who has been overshadowed by the towering musical figure of Sibelius, wins recognition to the point of finding his Symphony No. 3 on a London 12-inch LP, with Tor Mann and the Stockholm Symphony orchestra giving it devoted treatment. Despite this, the composition that is supposed to depict "The Four Ages of Man" does not altogether escape dullness.

A Graceful Symphony.

Haydn's Symphony No. 101 in D Major (The Clock) is a gem of simplicity and beauty. Of itself, it would be worth the price of a London 12-inch disc, as played by the Vienna Philharmonic orchestra with Karl Munchinger conducting. The andante movement is a masterpiece. The extra dividend on the other side of the record is another Haydn symphony, the No. 88 in G Major, (London V).

Vanguard has a 12-inch LP for $4.98 presenting Igor Oistrakh, violinist, son of the famed Russian violin virtuoso, David Oistrakh. It starts with Vitali and unaccompanied Bach, and ends with some showpieces (Vieuxtemps, Wieniawski and Szymanowski). Take such sampling of the son leads the listener to compare him with his father, and young Igor does quite well under such severe scrutiny.

The Elsa Gueden fans in Kansas City, and many, they date mostly from the one appearance Miss Gueden has made here, when she helped the Philharmonic orchestra open its twentieth anniversary season in October, 1952. At that time, she sang two Mozart arias and a "La Traviata" aria on one program; on the other a "Rigoletto" favorite, Caro Nome, a Puccini air and the Czardas from "Die Fledermaus."

Arias and Operetta.

London Records, Inc., is bringing the recording fans' files up to date on Miss Gueden, on a 10-inch disc, "Operatic Arias" with favorites of Verdi and Puccini; a collection called "Memories of the Vienna Theatre," on two 10-inch discs or if preferred, on a 12-inch copy of the same favorites by Lehar, Strauss, Kalman, Kreisler, Strauss, Ascher and others. The opera arias are from "La Traviata," "Rigoletto," Schicchi, "Turandot" and "Falstaff." The reviewer's choice of the five is Miss Gueden's Mi Chiamano Mimi, from "La Boheme." Caro, from "Schicchi." Miss Gueden sings it entrancingly.

David Oppenheim of the Columbia Masterworks staff has gone to Europe to perform with Pablo Casals at the 1955 Prades festival. He will play the entire clarinet repertoire of Brahms. During the coming season Oppenheim will fulfill engagements with the Budapest and Loewenguth string quartets. He is director of artists and repertoire for Columbia.

C. B. N.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681
JUN 30 1955

ESPLANADE POPS STARTS TUESDAY

BOSTON, June 30 (INS)— Director Arthur Fiedler has announced that the 27th season of Esplanade concerts by the Boston Symphony Orchestra will open next Tuesday in the Hatch Memorial Shell on Storrow Embankment.

The evening concerts will run through July 17 and from Aug. 15 to 20. Three children's concerts will be given Wednesday mornings July 6, 13 and Aug. 17.

CHARLOTTE, N. C.
OBSERVER
Circ. D. 133,135 - S. 142,144

JUL 3 1955

MUSIC ROUNDUP

Menotti's 'The Saint' Is Offered

Gian-Carlo Menotti's "The Saint of Bleecker Street" can be seen and heard fairly close to home for the next 10 days. The controversial opera, which has drawn raves from many quarters and sneers from others, will be sung at the Carter Barron Amphitheater near Washington, D. C., through July 13.

The opera, about a man torn between good and evil, sparkles with soaring arias in the old Italian operatic style. The National Symphony Orchestra will play the orchestral accompaniment.

Brian Sullivan, American tenor, will sing on a special Fourth of July program from Carnegie Hall tomorrrow at 3 p.m. over some NBC stations. In keeping with the holiday the program will be entirely of American songs. With Donald Voorhees conducting, the orchestra will play "The Legend of the Arkansas Traveler."

ARTHUR FIELDER will conduct the "Boston Pops" orchestra for its final program of the season on NBC radio tomorrow at 7:15 p.m. It will include Offenbach's "Orpheus in Hades" overture, the "Cloudburst" section of Ferde Grofe's "Grand Canyon Suite," and the rhythmic "Bolero" by Ravel.

Operas are planned for NBC television outlets in compatible color this fall. Scheduled for production are "Madam Butterfly," "The Magic Flute," and Menotti's "Amahl, and the Night Visitors." Two new American operas will be presented: "Griffelkin" by Lukas Foss and "La Grande Breteche" by Stanley Hollingsworth.

"Serious American composers are members of a badly publicized society," according to Aaron Copeland, "American opera is being produced all over the country, thanks to Menotti, and American Symphony orchestras are playing our music. But we have the devil of a time being heard in Europe. The European public thinks the only music we have to offer is jazz."

ROBERT ROUNSEVILLE, leading tenor of the New York City Opera Company, will be guest soloist at 1 p.m. today on CBS radio. He will sing an aria from Stauss, "The Gypsy Baron." He will be joined by the chorus when he sings "America."

On television tomorrow night the Firestone Hour will present Eugene Conley, a tenor with the Metropolitan Opera Company, as soloist. He is in his second year with the Met and has sung with the La Scala company in Italy. The program can be seen locally at 7:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JUL 6 1955

Sweltering Shell—Finding the Hatch Shell on the Esplanade hotter than Boogie Woogie music, Rudolph Ringwall, associate conductor of the Cleveland Symphony Orchestra, wipes his brow during visit to the West End music center. He'll direct the Boston Symphony Or[illegible] tomorrow and Friday [illegible] n Stephan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
JUL 6 1955

27th Season Of Esplanade Music Opens

Pictures on Page 28

by FRED BRADY

They played "By the Beautiful Blue Danube" last night down by the far bluer Charles, and 10,000 firstnighters applauded the overture — with summer lightning overtones — of the 27th season of Esplanade concerts.

Appeals for Support

The premiere of Boston's famed concerts of free and moonlit music was light and charming, so much so that the audience would never suspect that for the last two or three years the Esplanade season has been running $20,000 into the red.

The only public hint came from Mayor Hynes who appealed for public support in an inter-

(Continued on Page Fourteen)

Co[illegible]pany, Inc.

PLEASANT EVENING

To the average concertgoer last night's premiere was a pleasant evening of Handel and Beethoven and even the hits from "South Pacific."

Conductor for the premiere was Harry Ellis Dickson, Boston

t Esplanade

nphony violinist who studied ducting in the Royal Academy Berlin. Arthur Fiedler, who ded the concerts, is conduct- in San Francisco.

e concerts continue through 17, except for Monday, July with Wednesday morning ren's concerts. The final n will be Aug. 15 to Aug. en Mr. Fiedler will be here duct.

t night's soloist was the t master of the 80-piece orchestra, Rolland , who did the violin solo del's "Largo from Xerxes." d how he felt about his ecture of the Esplanade, n thought a while and

been feeling thankful all er what a wonderful thing for the city. Of course ankful to Mr. Fiedler for portunity to conduct.

I'm also thankful for ing a Bostonian."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JUL 6 19[illegible]

Esplanade's 1st Concert Lures 10,000

By TUCKER KEISER

The weather co-operated magnificently last night for the opening of the 27th season of the Esplanade concerts by not only turning cooler just before the program, but also by providing a distant thunderstorm with brilliant flashes of lightning and rumbling thunder as an offstage accompaniment to Beethoven's Fifth Symphony, the featured work of the evening.

The audience at last night's concert was estimated to number about 10,000 listeners.

There have been many performances of this favorite symphony which have had a cleaner execution, but few have had the impressive assistance of nature. Harry Ellis Dickson conducted the work in a perfectly straightforward manner, but this is the way it sounds best rather than in famous conductor interpretations. In fact, it captured the mood of the symphony more vividly than did the performance which closed the Boston Symphony season in April.

Mr. Dickson included on this opening program a sonorous instrumental version of the Hallelujah Chorus from the "Messiah," a somewhat stodgy reading of the "Blue Danube," a moving performance of Handel's "Largo," and the rollicking "South Pacific" medley.

Arthur Fiedler, whose name is synonomous with Boston's celebrated outdoor summer series, was not on hand for this concert because he had a previous commitment in San Francisco. The Esplanade concerts will continue for two weeks, take a recess while the orchestra goes to Tanglewood, and then resume for a week on Aug. 15, at which time Mr. Fiedler will once again be on his accustomed podium.

[107]

CHARLOTTE, N. C.
OBSERVER
Circ. D. 133,135 - S. 142,144

JUL 3 1955

MUSIC ROUNDUP

Menotti's 'The Saint' Is Offered

Gian-Carlo Menotti's "The Saint of Bleecker Street" can be seen and heard fairly close to home for the next 10 days. The controversial opera, which has drawn raves from many quarters and sneers from others, will be sung at the Carter Barron Amphitheater near Washington, D. C., through July 13.

The opera, about a man torn between good and evil, sparkles with soaring arias in the old Italian operatic style. The National Symphony Orchestra will play the orchestral accompaniment.

Brian Sullivan, American tenor, will sing on a special Fourth of July program from Carnegie Hall tomorrow at 8 p.m. over some NBC stations. In keeping with the holiday the program will be entirely of American songs. With Donald Voorhees conducting, the orchestra will play "The Legend of the Arkansas Traveler."

ARTHUR FIELDER will conduct the "Boston Pops" orchestra for its final program of the season on NBC radio tomorrow at 7:15 p.m. It will include Offenbach's "Orpheus in Hades" overture, the "Cloudburst" section of Ferde Grofe's "Grand Canyon Suite," and the rhythmic "Bolero" by Ravel.

Operas are planned for NBC television outlets in compatible color this fall. Scheduled for production are "Madam Butterfly," "The Magic Flute," and Menotti's "Amahl, and the Night Visitors." Two new American operas will be presented: "Griffelkin" by Lukas Foss and "La Grande Breteche" by Stanley Hollingsworth.

"Serious American composers are members of a badly publicized society," according to Aaron Copeland. "American opera is being produced all over the country, thanks to Menotti, and American Symphony orchestras are playing our music. But we have the devil of a time being heard in Europe. The European public thinks the only music we have to offer is jazz."

ROBERT ROUNSEVILLE, leading tenor of the New York City Opera Company, will be guest soloist at 1 p.m. today on CBS radio. He will sing an aria from Stauss, "The Gypsy Baron." He will be joined by the chorus when he sings "America."

On television tomorrow night the Firestone Hour will present Eugene Conley, a tenor with the Metropolitan Opera Company, as soloist. He is in his second year with the Met and has sung with the La Scala company in Italy. The program can be seen locally at 7:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JUL 6 1955

Sweltering Shell—Finding the Hatch Shell on the Esplanade hotter than Boogie Woogie music, Rudolph Ringwall, associate conductor of the Cleveland Symphony Orchestra, wipes his brow during visit to the West End music center. He'll direct the Boston Symphony Orchestra at the Shell tonight, tomorrow and Friday evenings. ...an Photo, Edwin Stephan

Herald (m)

Concerts Open At Esplanade

(Continued from First Page)

mission talk, but backstage Thomas D. Perry, Jr., manager of the Boston Symphony, confirmed the average deficit figure.

Perry said: "Up to now the deficit has been absorbed by the Boston Symphony."

But veteran concertgoers would have seen another hint at once on the first page of the program.

For the first time in the 27 years of the concerts the programs listed co-sponsors who James Wilbur of the Boston Symphony said might be better described as "benefactors."

Here's the program list: Cott Bottling Company, Inc., First National Stores, Gillette Safety Razor Company, Merchants National Bank, New England Confectionery Company, New England Mutual Life Insurance Company, Old Colony Trust Company, and Haffenreffer and Company, Inc.

PLEASANT EVENING

To the average concertgoer last night's premiere was a pleasant evening of Handel and Beethoven and even the hits from "South Pacific."

Conductor for the premiere was Harry Ellis Dickson, Boston Symphony violinist who studied conducting in the Royal Academy in Berlin. Arthur Fiedler, who founded the concerts, is conducting in San Francisco.

The concerts continue through July 17, except for Monday, July 11, with Wednesday morning children's concerts. The final session will be Aug. 15 to Aug. 20 when Mr. Fiedler will be here to conduct.

Last night's soloist was the concert master of the 80-piece Esplanade orchestra, Rolland Tapley, who did the violin solo in Handel's "Largo from Xerxes." Asked how he felt about his first premiere of the Esplanade, Dickson thought a while and said:

"I've been feeling thankful all day over what a wonderful thing this is for the city. Of course I'm thankful to Mr. Fiedler for the opportunity to conduct.

"But I'm also thankful for just being a Bostonian."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 6 19

Esplanade's 1st Concert Lures 10,000

By TUCKER KEISER

The weather co-operated magnificently last night for the opening of the 27th season of the Esplanade concerts by not only turning cooler just before the program, but also by providing a distant thunderstorm with brilliant flashes of lightning and rumbling thunder as an offstage accompaniment to Beethoven's Fifth Symphony, the featured work of the evening.

The audience at last night's concert was estimated to number about 10,000 listeners.

There have been many performances of this favorite symphony which have had a cleaner execution, but few have had the impressive assistance of nature. Harry Ellis Dickson conducted the work in a perfectly straightforward manner, but this is the way it sounds best rather than in famous conductor interpretations. In fact, it captured the mood of the symphony more vividly than did the performance which closed the Boston Symphony season in April.

Mr. Dickson included on this opening program a sonorous instrumental version of the Hallelujah Chorus from the "Messiah," a somewhat stodgy reading of the "Blue Danube," a moving performance of Handel's "Largo," and the rollicking "South Pacific" medley.

Arthur Fiedler, whose name is synonomous with Boston's celebrated outdoor summer series, was not on hand for this concert because he had a previous commitment in San Francisco. The Esplanade concerts will continue for two weeks, take a recess while the orchestra goes to Tanglewood, and then resume for a week on Aug. 15, at which time Mr. Fiedler will once again be on his accustomed podium.

[107]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JUL 1955

Cambridge Youth Stars at Pops

New Prexy—Mrs. Nancy Gardner, new president of Marsh Post Auxiliary Unit No. 442, American Legion, is surrounded by her family: (L-r) James J. Gardner, Jr., 12; James J. Gardner, Sr., and Francis, 7. Mr. and Mrs. Gardner are active in Legion and Community Services work. Young Jimmy is a pitcher for the Dodgers Little Baseball League team.

Photo by V. Lucas

Guests at Pops—Arthur Fiedler, right, Boston Symphony Orchestra conductor, congratulates Miss Beth Flanagan of West Roxbury and Arthur MacKenzie, Jr., son of Arthur G. MacKenzie, Sr., Cambridge businessman and member of the local Chamber of Commerce, after their guest appearance as duo pianists at Pops Family Night. Enthusiastically received, this was their second appearance at Symphony Hall this season as a duo. Both have appeared as soloists.

Photo by ValDuardo

Welcome

Mrs. Winifred Mickle, center, new president of Cambridge Unit No. 27, American Legion Auxiliary, welcomes Mrs. Ruth McHale, left, past department president, and Department President Mrs. Ruth Manual to the installation exercises.

Photo by V. Lucas

Civic Ass'n

The Massachusetts Civic Ass'n held its first board of directors meeting at the Smith House, Cambridge. New officers are, (l.-r.) standing: James Profirio, Manuel Mendonca, Roy L. Goulart, Jesse A. Rogers, Manuel Rogers, members of board. Seated: Roland Neves, president; Joseph A. Castignetti, chairman of board; Salvatore Indrisano, secretary of board.

Photo by ValDuardo

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUL 6 1955

Music Charms The Youngsters

(Traveler Staff Photo by Ernest Hill)

MUSIC-LOVING CHILDREN and their mothers enjoy today's Children's Concert of the Boston Symphony Orchestra at the Hatch Memorial Shell despite the muggy weather. Mrs. D. B. Flickinger (left) sits with her son, Dale III. At right, Mrs. Feung Lee listens with daughters, Janice, 21 months, and Patricia, 4.

Raiders Break Up Clinton Sex Club

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 6 1955

Parolee, 24, Photographs Seized In Case Involving Teen-Agers

CLINTON — A teen age drinking and sex club has been smashed with the arrest of a Clinton man, it was disclosed today.

Dean Warren, 24-year-old Concord Refermatory parolee, was arraigned in district court on a morals charge involving a 15-year-old girl.

ARRESTED AT HIS APARTMENT

He pleaded innocent and Judge William P. Constantino ordered him held without bail for a hearing July 14. He was sent to Worcester County Jail while police continued their investigation.

Warren, who works as a binder at a Clinton printing concern, was arrested last night at his three-room apartment at 903 Main St.

Police said they found a completely-equipped darkroom and 35 to 40 photographs of young boys and girls in indecent poses.

Police said Warren induced the youngsters to pose by promising them contracts as "models."

No charges have been placed against the teen agers. But police said Warren and "others" may face additional charges when the investigation is competed.

Warren's arrest followed a joint inquiry by Clinton, Marlboro and state police.

A state police spokesman said the action resulted from complaints about wild drinking parties in Marlboro and at Warren's apartment.

Lt. Mary Kilpatrick and State Trooper John Regan of the Framingham barracks were assigned to the case. With Police Chief Michael Kelly of Clinton they raided Warren's apartment last night.

Police said Warren was on parole from Concord where he served a term for burglary and gun-carrying. They said he was a widower, his wife having been killed in a railroad accident several years ago.

Nature Beats Drum as Esplanade Concerts Start

Against a backdrop of lightning-lighted skies and sky, Boston's world-famous Esplanade concerts got underway last night for the 27th season.

An estimated 10,000 attended the opening session, conducted by Harry Ellis Dickson.

The Symphony players opened the outdoor concerts by playing an entire symphony, Beethoven's No. 5 in C minor.

It was announced during intermission that for the first time in Esplanade concert history, several business firms had joined in as financial sponsors of the undertaking.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 5 1955

New Director at Shell

About People

By GRACE DAVIDSON

In the world of music where performers are expected to show off idiosyncrasies, and temperament, Boston-born Harry Ellis Dickson of 126 Amory st., Brookline, offers surprises in contrast to the popular picture of a conductor.

He will direct the Esplanade concerts tomorrow night at the Hatch Memorial Shell.

Grace Davidson

A million or more people will see this 41-year-old man on the podium. Some may wonder about him. In physique and in his manner of conducting he resembles the founding conductor Arthur Fiedler, now in California. There the parellel ends.

Mr. Dickson has never been interested in stressing personal showmanship. A member of the Boston Symphony orchestra since 1938, he has played the first violin and served as substitute Pops conductor when Fiedler was ill this year.

He said quietly, "So much depends upon chance. I have no desire to leave Boston. I am quite content to do my work here."

He's a first cousin of the late Eddie Duchin. His family name, he explained, is Duchin. One year older than Duchin, he and his cousin Eddie started out to be serious musicians at the age of 10. Eddie made a fortune after orchestra conductor Leo Reisman of Cohasset and New York gave him his first chance to be a jazz pianist.

Harry Ellis Dickson

Said Mr. Dickson, "Eddie was discouraged with popular music and was studying pharmacy when he met Reisman. Reisman changed the course of his life. I did play with a vaudeville band. I was interested only in serious music, at 14. After I was graduated from the New England Conservatory, I went to Europe to study. Symphony player Boaz Pillar warned me not to become engaged. One month after I arrived in Berlin, I met my wife, Jane Williams, and became engaged.

"After that," he smiled, "everything went along pleasantly. We have two daughters in college. I have my work.

That's his story.

* * *

The Rev. Norman J. O'Connor

People who meet the attractive, white-haired 33-year-old Paulist Father Norman J. O'Connor never forget him.

No businessman in town has a busier schedule. Father O'Connor says there's always room for one more thing to do each day. Gladly, he accepted the job of moderator at the Newport Jazz Festival, Saturday, July 16.

Musician, writer and Boston University curate, he's also a resident at St. Ann's Church on St. Stephen's st. As resident, he listens, all summer long to the problems of his neighbors.

He looks as if he were a Shakespearean actor about to play Hamlet until he smiles. And he smiles often because he's happy. Born of a wealthy family in Detroit, he decided at 22 to join the Paulists.

He said, "I wanted to have a religious life and I wanted to write. My life now offers me everything I ever wanted. I live in the midst of life. I listen to dramatic stories all the day long. I shall have plenty to write about when the time comes."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUL 6 1955

Esplanade Concert Attracts 10,000; To Run Into August

The 27th season of the Esplanade Concerts is underway with two weeks of music in prospect now and one week in August.

A turnout of 10,000 persons heard last night's concert at the Hatch Shell, ith Harry Dickson conducting. Mayor Hynes appealed for public support of the concerts during an intermission talk.

The programs will continue through July 17, except for July 11. The final session will be Aug. 15-20, with Arthur Fiedler conducting.

[109]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Roxbury Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 7 1955

Norfolk House Ladies' Guild Caps Season

A springtime full of gala events began for the Norfolk House Ladies Guild on April 4th with a business meeting. A trip to the Museum of Fine Arts was planned for Tuesday, April 12th, but it was never taken, due to the sickness of several members. "The best-laid plans of mice and men!"

The members spent three evenings during the spring working on a patch-work quilt. Despite the number of individual patterns in it, the quilt is turning out to be quite beautiful. The Guild plans to auction it off in the fall.

On April 25th the Guild heard an interesting talk by Thelma Thompson, librarian at the Fellowes Athenaeum. Her speech, which was well organized and illustrated by book selections, stimulated all the members to do more reading, and some members borrowed books then and there.

May 23rd was Pops night for the members of the Guild. The music played so energetically by the Boston Pops Orchestra bore out all the eager anticipations.

On June 1st, the members relaxed at a lobster house in Quincy, and it was a rare occasion, indeed, for the busy housewives, mothers, working women, and civic-minded citizens who belong to the Guild to spend an entire evening enjoying someone else's cooking!

The year came to a close with a

Continued on Page Six

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

JUL 11 1955

Two Fiedlers

MILWAUKEE.—Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fieldler is a teller in the First Wisconsin National Bank.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

L'Etoile
LOWELL, Mass.
Tri-weekly
Non-Partisan
Circ. 4,781

JUL 8 1955

Sur la scène de la

Franco-Américanie

par Antoine Clément

Semaine Champlain

La Semaine Champlain sera célébrée la semaine prochaine en Franco-Américanie de Nouvelle-Angeterre pour marquer le 350ème anniversaire de la découverte du havre de Boston par Samuel de Champlain, le 16 juillet 1605.

Cette semaine a été organisée par la Commission Champlain de la Société Historique Franco-Américaine pour signaler à toute la population de la région que Champlain fut le premier Européen à longer les côtes de la Nouvelle-Angleterre et à en désigner les endroits au cours de trois voyages qu'il y fit avec des marins français et des Indiens en 1604, 1605 et 1606. Le célèbre navigateur y fit aussi des premières cartes des baies, des caps, des rivières et ports visités et on en publiait une édition à Paris en 1613.

047

Le programme de la semaine comportera un concert sur l'Esplanade à la rivière Charles dimanche soir par un ensemble de la Symphonie de Boston, une exposition des cartes et ouvrages de Champlain ou de travaux sur Champlain à la Bibliothèque Publique de Boston, et le dévoilement d'une plaque de bronze à l'effigie de Champlain à l'entrée 16 de l'aéroport International Logan à East Boston, vendredi 15 juillet prochain à midi précis.

Le concert de dimanche soir à l'Esplanade en sera un de la série Pops donnée à cet endroit. Une moitié en sera consacrée à de la musique française et nautique en commémoration du passage de Champlain à Boston en 1605.

L'exposition Champlain à la bibliothèque s'est ouverte le 1er juillet. On pourra la visiter à coeur joie pendant la Semaine Champlain, et elle se continuera jusqu'au 31 juillet en hommage des autorités à Champlain.

Des fonctionnaires de l'Etat, de l'aéroport, des invités des autres sociétés historiques et les membres de la Société Historique Franco-Américaine ont été invités à la cérémonie de dévoilement la semaine prochaine. Mgr William E. Duggan fera l'invocation, M. le curé Adrien Verrette présidera, Me Pierre Belliveau sera maître de cérémonies, et l'hon. juge Arthur-L. Eno présentera la plaque au gouverneur de l'Etat ou à son représentant.

Sur cette plaque de bronze de 24 par 18 1-2 pouces, au centre de l'effigie de Champlain, il y a celle de la médaille de la Société Historique, et une inscription bilingue, dont voici le texte français: Le 16 juillet 1605 —Le navigateur Samuel de Champlain leva de son troisième voyage en Amérique, accompagné du Sieur de Monts, découvrit la baie du Massachusetts, visita ses plages et donnait au havre de Boston le nom de BAYE DES ISLES.— La Société Historique Franco-Américaine. Boston, juillet 1955.

Ce bronze a été offert par des bienfaiteurs de la région et du Canada à la Société Historique. La liste à date paraîtra dans notre numéro de la semaine Champlain, vendredi prochain, jour du dévoilement. Et les fêtes à Champlain se termineront au gala annuel de la Société Historique, le 26 octobre prochain, au Somerset de Boston. La fête annuelle française de la Bastille sera célébrée au cours de la Semaine Champlain, soit jeudi soir prochain, 14 juillet, à un dîner dansant à 7 heures à l'hôtel Statler de Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

JUL 9 1955

TWO FIEDLERS

MILWAUKEE, (UP) — Arthur Fiedler took his Boston Pops Orchestra to Wauwatosa for a concert recently and discovered he had a namesake. Arthur Fiedler is a teller in the First Wisconsin National Bank.

6-55

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 11 1955

Fiedler Pops Up at 'Frisco Fire

PAGE 1

(United Press-Boston Globe Telephoto)

ARTHUR FIEDLER, Boston Pops conductor and honorary chief of the Boston Fire Department, talks with Beatrice Kay as they watch $250,000 fire that destroyed a San Francisco hotel and night club at which Miss Kay was appearing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 11 1955

2000 Hear Concert After Heavy Rain

047

Despite yesterday's violent thunderstorms, a crowd of 2000 gathered at Hatch Shell on the Charles River last night to hear the Esplanade Concert with Frederick Fennell of the University of Rochester, N. Y., as guest conductor.

6-55

TOLEDO, OHIO
TIMES
Circ. D. 48,355

JUL 11 1955

Arthur Fiedler Missed At Esplanade Concerts

By FREDERICK J. KOUNTZ

BOSTON, July 10—The 27th season of Esplanade concerts by the Boston Orchestra, which began July 5, will run through July 17 and will be resumed for another week of concerts in August. To the casual observer foreign to Boston—and I suspect to a good many Boston natives—this split season is another indication that the activities of the total Boston Orchestra enterprise have become enormously complicated.

They have also become more expensive. In years past any deficit arising from the Esplanade venture—and there has always been one—has been handled by the Boston Symphony Orchestra. This year there were listed in the program nine co-sponsors and they represent a new departure in the Boston Orchestra's financial planning.

Fiedler In San Francisco

For me the first concert of the series seemed a little personless. That is to say, that it was without that podium which has made these concerts something of an institution. Mr. Arthur Fiedler, the founder of these concerts and their real life force, is presently conducting in San Francisco.

Mr. Fiedler will be back in August. But I wonder, meanwhile, whether the Esplanade idea would ever function in lively fashion without him. Or would it perhaps have to go through a period of reorientation, of new forces, new directions, new personalities? All those matters will become known of course at such time—when and if—as Mr. Fiedler is gone from these parts permanently.

Audience Drops Sharply

The first concert was conducted by Harry Ellis Dickson who has been a violinist in the Boston Orchestra. I heard some Beethoven, some Handel, some of the waltz Strauss, even some "South Pacific". All of it was very agreeable. It was not, however, as I have suggested, stamped with the particular brand name which seems to sell best here and elsewhere.

And it may have been this absence of the Fiedler touch that cut down the size of the audience. Two years ago, on the 25th anniversary of the association of Mr. Fiedler with these concerts, there were many more than 20,000 on hand. Last year the audience was only slightly smaller. This year it was announced that there were only 10,000.

The growing complexity of the operations of the Boston Orchestra is an interesting matter and rather indicative, I suppose, of the direction in which big time orchestral operations are going. When I was a student in this locality there was the regular Boston Orchestra season. This was followed by the season of "Pops." Then came the Esplanade series, which was in its infancy at that time. And all the concerts were played by essentially the same orchestra. It was cut down in size at the end of the winter season but it looked very much the same.

Consider what it is today. The orchestral season starts off innocently enough—as if it were just a season of concerts. It goes on its normal way until suddenly there emerges a "Pops" Tour Orchestra.

Many Concerts Involved

Their simultaneous seasons are completed. Then there begins at once the regular "Pops" season in Symphony Hall. In the offing are the Esplanade concerts and the much larger Berkshire Festival. The latter gets under way early in July and runs through six weeks. It employs the full Boston Orchestra for five of the six weeks. And finally there is the additional week on the Esplanade after the conclusion of the Berkshire Festival.

All this represents a lot of concerts, a lot of players, a lot of conductors. One wonders if the management is always quite sure who is in what place at which time.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 13 1955

20,000 at Concert On Esplanade

An audience of 20,000 turned out at last night's Esplanade concert, the start of the second week of the series, with Harry Ellis Dickson conducting. Listeners showed particular enthusiasm for two perennial favorite numbers — Schubert's "Unfinished" Symphony, and Tchaikovsky's First Piano Concerto (the opening movement), with young Arthur MacKenzie of Cambridge as soloist.

This morning Mr. Dickson will conduct the second Children's Concert from 10:15 to 11:15, with a surprise feature. Tonight G. Wallace Woodworth will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

JUL 10 1955

MUSIC

It Takes 10,000 Customers To Get 'Even Break' In Pops

By GORDON E. ARMSTRONG

"Rain, rain, go away, come again—but please not on Tuesday," could well be the slogan for the current Pop concerts, the second of which will be given in the Bowl on Tuesday evening. Unfavorable weather conditions were disastrous for the opening event two weeks ago and another small attendance at Tuesday's concert could add up to a bad financial outlook for this season's schedule. It takes around 10,000 customers just to break even on expenses for each program and one more "bad night" such as the opener (8,300 persons) would be most unfortunate, requiring capacity audiences at the other concerts in order to show a favorable balance.

The Bowl concerts are a civic project, sponsored and managed by the New Haven Junior Chamber of Commerce which, incidentally, has done a magnicient job in promoting the Pops series. The principal beneficiary of the concerts is the New Haven Symphony, which receives considerable support for its regular activities from the Bowl events. Like other symphonic orchestras, the local symphony is not self supporting and is dependent on contributions to make up an annual deficit. In this respect, the Pop concerts are a very important part of the New Haven Symphony's yearly activities; in fact, the orchestra has come to depend on them for a considerable part of its income needs. Let's hope that the programs may have "fair sailing" starting with Tuesday's concert.

The orchestra's brilliant young conductor, Frank Brieff, will replace the veteran Pops conductor, Harry Berman, in Tuesday's concert. He will conduct a colorful program which is to feature both vocal and instrumental soloists. The former is Dorothy Maynor, one of America's favorite singers, and the sensational 15-year-old pianists, the Marlowe twins from Philadelphia, will provide the instrumental interest. All of the soloists will be making their first Bowl appearance in this concert though the accomplished young piano duo was heard here in Woolsey Hall during the recent Young People's Concerts by the New Haven Symphony.

Miss Maynor, a native of Norfolk, Va., has reached the top of her profession since she was "discovered" by Serge Koussevitzky, late conductor of the Boston Orchestra, at one of the earlier Berkshire Music Festivals. Since then, she has won the favor of audiences throughout the world. Concert tours have taken her through the United States and Canada, and to the Hawaiian Islands, Central and South America, the Caribbean Islands, Australia, and many European countries. Her offerings in her Bowl debut on Tuesday evening will include both arias and concert favorites. At that time, the audience will hear one of the most distinguished American singers ever to appear in one of these events.

In their first Bowl appearance, the Marlowe twins will perform one of the most engaging works ever to come from the pen of the French contemporary composer, Francis Poulenc. A local audience discovered that the eminent French musician is also a first rate pianist when he appeared here in Sprague Hall a few years ago in a program devoted to his own music. He is, therefore, thoroughly familiar with the pianistic idiom as will be evident when the young duo-pianists perform his Concerto for two pianos in Tuesday's concert. The Marlowe twins have already been acclaimed for their performances with such orchestras as the Pittsburgh and Philadelphia Orchestras, and the New York Philharmonic.

Here is the complete program for Tuesday's concert:

1. Pomp and Circumstance ..... Elgar
2. Overture to Merry Wives of Windsor ..... Nicolai
3. Five Russian Folk Songs—Liadov—a. Christmas Carol, b. Humorous Song, c. Legend of the Birds, d. Cradle Song, e. Village Dance Song.
4. Adieux De L'hotesse Arabe ..... Bizet
   Ave Maria, "Otello" ..... Verdi
   Pace Pace, Mio Dio, "Forza Del Destino" ..... Verdi
   (Dorothy Maynor)
5. Espana ..... Chabrier

Intermission

6. Concerto for Two Pianos—Poulenc—I Allegro ma non troppo, II Larghetto, II Finale.
   (The Marlowe Twins)
7. Rosamunde Entracte Music No. 2 ..... Schubert
8. Song To the Moon, "Rusalka" ..... Dvorak
   Bachianas Brasilieras No. 5 ..... Villa-Lobos
   Standchen ..... Richard Strauss
   Cecilie ..... Richard Strauss
   (Dorothy Maynor)

Concrete evidence of the statement made here last Sunday, that our Bowl concerts have inspired similar concerts elsewhere, is presented herewith. The Junior Chamber of Commerce of Providence is sponsoring its first Pops series this summer with three concerts by the Rhode Island Philharmonic Orchestra to be given in the Municipal Stadium in Providence. The concerts will follow the pattern of our Pops here and feature guest artists and programs devoted principally to lighter music.

Jaycee representatives from Providence as well as a number of other cities have been visitors at our Bowl concerts in recent years to study all phases of the exemplary handling of the programs here which have won the local Junior Chamber of Commerce citations from the national organization. Also, the various artists who have performed in our Bowl concerts have carried their admiration of and praise for the expert promotion of the concerts to all parts of the country.

The new Providence Pops, the latest "baby" of the local concerts, will be presented in the new quarter and a million dollar athletic stadium in that city. Backed by Mayor Walter H. Reynolds, the Providence City Council appropriated funds this spring for the construction of an accoustical shell like the Carrol C. Hincks Shell in the Bowl. The first concert of the Providence series will be given on Tuesday evening with pianist Leonard Pennario as the guest artist. The soloists at the later programs are to be the celebrated jazz trumpeter, Bobby Hackett, and baritone Todd Duncan. The Providence stadium accommodates only 8,000 listeners, in contrast to the Yale Bowl which will seat twice that number at our summer programs.

[111]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613

JUL 13 1955

One Day Trip Tips

The following list of the many current Bay State events has been compiled for you by the Massachusetts Department of Commerce as a public service.

ESPLANADE CONCERTS—Boston Symphony Orchestra; Hatch Memorial Shell on the Banks of Charles River, Boston, 8:30 p.m., July 12-17, Aug 15-20. Children's program, Wednesday mornings during concert week.

BACH - MOZART CONCERT — Charles Munch and Leonard Berrstein conducting. Berkshire Music Festival, Tanglewood. Afternoons July 10 and 17. Evenings, July 12, 15 and 16. Lenox, Rtes. 9 or 20 onto Rte. 7.

EDUCATIONAL FAMILY PICNIC—Amid old New England. Old Sturbridge Village, open very Saturday, July and Aug. until 8 p.m. Demonstrators on hand daily. Sturbridge, Rte. 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union Leader (e)
MANCHESTER, N. H.
Independent
Circ. 44,706

JUL 12 1955

Ten members of the Manchester Youth Symphonette with their instructor, George Gerasi, attended the Sunday evening Samuel D. Champlain Night concert of the Boston Symphony orchestra at The Esplanade, Boston, with Frederick Fenell as guest conductor. In the group were Adrienne Burbank, Betty Johnson, Irene Landry, Lorraine Venne, Raymond Landry, Robert Vogel, Paul Socha, Stephen Collins, John Operowski, James Lukeman, and a guest, Louise Venne.

MADISON, WIS.
STATE JOURNAL
Circ. D. 40,802 - S. 72,141

JUL 13 1955

Disc of the Day

"MUSIC FOR A SUMMER NIGHT": Boston "Pops" orchestra, conducted by Arthur Fiedler (12-inch LP, Victor) . . . A typical "Pops" concert, full of familiar music. Among the 10 selections are Victor Herbert's orchestration of Liszt's "Liebestraum;" Walter Piston's arrangement of the first movement of the "Moonlight" sonata; three Kreisler favorites, and music by Gounod, Waldteufel, and Rubinstein. All have the Fiedler touch of sympathetic lightness.—W.L.D.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 15 1955

Sunday Concert Last Until Aug. 15 on Esplanade

The first portion of the 27th annual Esplanade concerts at Hatch Memorial Shell closes this week-end with 8:30 performances tonight, tomorow and Sunday under the baton of Harry Ellis Dickson.

Boston Symphony musicians who make up the orchestra head for Lenox and the Berkshire Festival next week. The Esplanade orchestra reassembles here Aug. 15 for a final week, including a children's program the morning of Aug. 17.

Some 20,000 heard last night's program conducted by Guy Fraser Harrison, conductor of the Oklahoma City Symphony and leader of the Metropolitan Theatre orchestra in 1929.

Berkshire Music Festival In Second Week

The second week of Berkshire Music Festival programs will continue with chamber music fare. Wednesday evening's event comprises a concert of Beethoven trios, to be performed by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Manahem Pressler, piano).

The weekend concerts, by the chamber group of the Boston Symphony, will present a variety of offerings. Leonard Bernstein, after a year's leave of absence, is back at Tanglewood this summer and is in charge of the department of "orchestra and conducting" at the Berkshire Music Center. He will conduct Friday evening's all-Mozart program with Jennie Tourel as the soloist. Bernstein will also be in the role of soloist in a performance of the Piano Concerto in G major which he will direct from the piano bench.

Charles Munch, conductor of the Boston Symphony, will lead his musicians in both the Saturday evening and the Sunday afternoon concerts. The former will be devoted to Italian music and the latter will consist entirely of French music. A highlight of Friday's concert is to be a presentation of Vivaldi's Gloria, with Hugh Ross conducting the orchestra and a chorus of students from the Center's choral department which he heads. Next Sunday's program will highlight a performance of Honegger's Fourth Symphony and also include works by Rameau, Faure, and Milhaud.

Several student events during the week are open to anyone who makes a contribution to the Friends of the Berkshire Music Center.

10th Annual Convention Of Orchestra League

John Haskins of Washington, D. C., program specialist in the Music Section, Pan American Union, had some interesting comments in a speech given last month at the tenth annual convention of the American Symphony Orchestra League in Evansville, Indiana.

In his talk, Mr. Haskins compared the musical activities in North and South America. In this country, the American "genius for private organization to serve a public end" provides support for musical activities and makes government aid unnecessary, he pointed out. In contrast to this, government sponsored organization of music is the rule rather than the exception in South American countries, he said.

The speaker noted that art music in South America, with a history of some 400 years, is vital and strong today. However, he claimed that there is a need for the regular exchange of serious music between the South and North American continents.

World Music Festival On Radio Today

The CBS Radio's "World Music Festivals" program this afternoon (2:30-3:55) will present excerpts from productions at the Royal Opera House in Stockholm, Sweden. Featured on the program will be almost the entire second act of Wagner's "Die Walkure," sung in German with a predominantly Swedish cast. The great new dramatic soprano, Birgit Nilsson, will be in the role of Brunnhilde and the leading Wagnerian tenor of the Metropolitan Opera, Set Svanholm, will be heard as Siegmund.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUL 14 1955

Lyman W. Fisher, [illegible]

'Minor' Interlude 047

Allen Rosenfield, attending the morning children's concert at the Hatch Memorial Shell, gets a few fine points on the tuba from Kilton Vinal Smith, member of the orchestra. The Wednesday series of concerts are held on the Charles River Esplanade. [Other Pictures: Page 2.]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUL 15 1955

Symphony Interview on Air

Laning Humphrey, public relations director of the Boston Symphony Orchestra, will be Charles Ashley's guest Sunday night at 10:05, on WEEI's "Q, 'n' A" program, in a 25 minute discussion of the origin of the Boston Symphony Orchestra, enlivened with anecdotes and information on the activities of the orchestra.

The orchestra itself will be heard over WGBH-FM Saturday night at 8:30 from Tanglewood. Charles Munch will conduct. Tentatively, the following program has been scheduled. Bach's Sinfonia from the Easter Oratorio and Suite 2 for Flute and Strings; Stravinsky's "Orpheus" and Mozart's Symphony No. 38 in D (Prague).

* * *

Miss Katherine N. Robinson, vice-chairman of the education committee of the Boston Branch of the National Association for the Advancement of Colored People, will speak on the "High Lights of the Program of the Education Committee in the Greater Boston Area," Saturday at 12:45 p.m. on Radio Station WBMS (1090kc).

* * *

Last-minute preparations for the opening of "Disneyland" will be shown on WNAC-TV Saturday at 6 p.m. Entitled "a Further Report on Disneyland and a Tribute to Mickey Mouse," the hour-long show will depict the final stages of completion of Walt's 160-acre magic kingdom in Anaheim, Calif. Saturday's show will close with a tribute to Mickey Mouse, Disney's first and favorite character.

A special 90-minute live telecast will be presented over the ABC-TV network Sunday, July 17, but will not be carried by WNAC-TV until Sunday July 24, when it will be telecast on that station from 3:30 p.m. until 5 o'clock.

* * *

The Stratford Shakespearian Festival of Drama and Music at Stratford, Ontario, will be the origin point for four special concerts to be broadcast over MBS-WNAC beginning Saturday, from 10 p.m., until 11 o'clock. The first broadcast on July 16 will present the Hart House Orchestra under the direction of Boyd Neel. Guest soloists will be Isaac Stern and Alexander Schneider, violinists. Music by Bach, Mozart, and Oscar Morowitza will be played.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mattapan Tribune
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100
JUL 14 1955

Summer Events In The Bay State

The Massachusetts Department of Commerce this week released a list of Bay State events which may provide diversion for persons seeking entertainment this fine summer weather. Events listed are:

ESPLANADE CONCERTS—Boston Symphony Orchestra; Hatch Memorial Shell on the Banks of Charles River, Boston. 8:30 p.m., July 5-10; July 12-17. Aug. 15-20. Children's program, Wednesday mornings during concert week.

RARE EXOTIC LILY DISPLAY—First Lily Show in eight years. Horticultural Hall, July 12-14. Hybrids from all parts of country. Boston.

OUTDOOR SQUARE DANCING—Real country social. July 12 at 8 p.m. High School Field, Hyannis. Rte. 3 to 6 to 132.

BACH-MOZART CONCERT — Charles Munch and Leonard Bernstein conducting. Berkshire Music Festival, Tanglewood. Afternoons July 10 and 17. Evenings, July 13 15 and 16. Lenox, Rtes. 9 or 20 onto Rte. 7.

EDUCATIONAL FAMILY PICNIC —Amid old New England. Old Sturbridge Village, open every Saturday, July and Aug. until 8 p.m. Demonstrators on hand daily. Sturbridge, Rte. 20.

SUMMER THEATRE — Theatre Unlimited presents "Glass Menagerie" at 8:30 p.m. July 10. "Tonight" performed July 12-17. Gloucester. Rtes. 1A, 127 or 128.

CHOO-CHOO RIDE FOR THE KIDDIES—Quaint Edaville Railroad, daily, through scenic cranberry bogs; mock villages along the road. So. Carver, Rte. 3 to 44 to 58.

The Bay State
BACH-MOZART CONCERT — Charles Munch and Leonard Bernstein conducting, Berkshire Music

[112]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUL 14 1955

Berkshire Music Festival In Second Week

The second week of Berkshire Music Festival programs will continue with chamber music fare. Wednesday evening's event comprises a concert of Beethoven trios, to be performed by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Manahem Pressler, piano).

The weekend concerts, by the chamber group of the Boston Symphony, will present a variety of offerings. Leonard Bernstein, after a year's leave of absence, is back at Tanglewood this summer and is in charge of the department of "orchestra and conducting" at the Berkshire Music Center. He will conduct Friday evening's all-Mozart program with Jennie Tourel as the soloist. Bernstein will also be in the role of soloist in a performance of the Piano Concerto in G major which he will direct from the piano bench.

Charles Munch, conductor of the Boston Symphony, will lead his musicians in both the Saturday evening and the Sunday afternoon concerts. The former will be devoted to Italian music and the latter will consist entirely of French music. A highlight of Friday's concert is to be a presentation of Vivaldi's Gloria, with Hugh Ross conducting the orchestra and a chorus of students from the Center's choral department which he heads. Next Sunday's program will highlight a performance of Honegger's Fourth Symphony and also include works by Rameau, Faure, and Milhaud.

Several student events during the week are open to anyone who makes a contribution to the Friends of the Berkshire Music Center.

10th Annual Convention Of Orchestra League

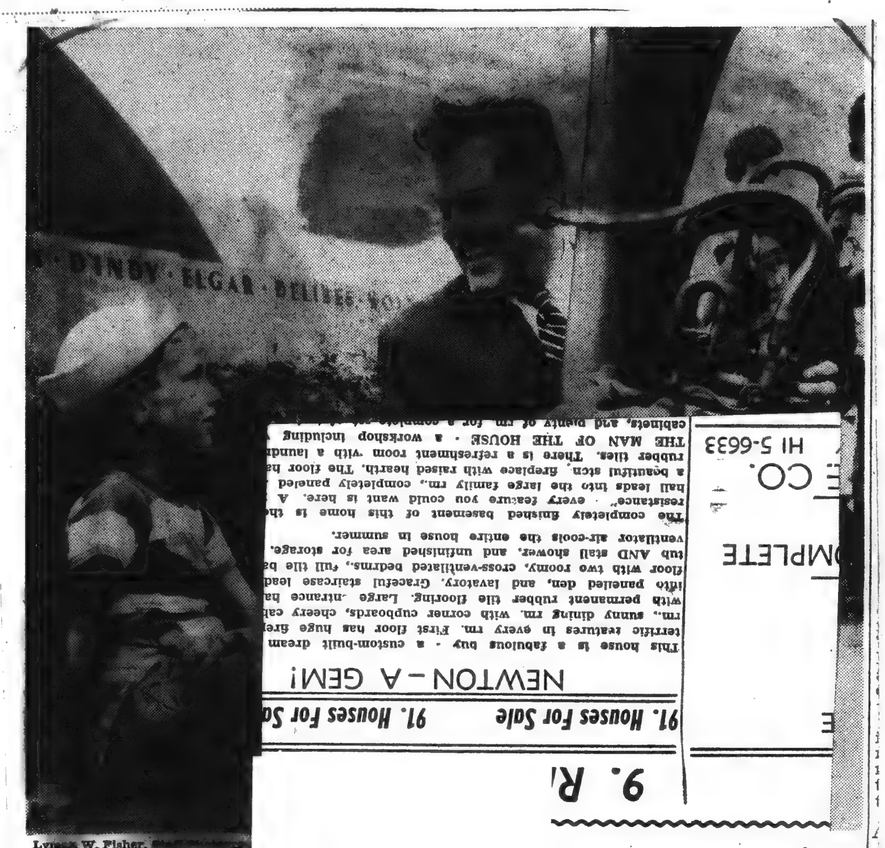
John Haskins of Washington, D. C., program specialist in the Music Section, Pan American Union, had some interesting comments in a speech given last month at the tenth annual convention of the American Symphony Orchestra League in Evansville, Indiana.

In his talk, Mr. Haskins compared the musical activities in North and South America. In this country, the American "genius for private organization to serve a public end" provides support for musical activities and makes government aid unnecessary, he pointed out. In contrast to this, government sponsored organization of music is the rule rather than the exception in South American countries, he said.

The speaker noted that art music in South America, with a history of some 400 years, is vital and strong today. However, he claimed that there is a need for the regular exchange of serious music between the South and North American continents.

World Music Festival On Radio Today

The CBS Radio's "World Music Festivals" program this afternoon (2:30-3:55) will present excerpts from productions at the Royal Opera House in Stockholm, Sweden. Featured on the program will be almost the entire second act of Wagner's "Die Walkure," sung in German with a predominantly Swedish cast. The great new dramatic soprano, Birgit Nilsson, will be in the role of Brunnhilde and the leading Wagnerian tenor of the Metropolitan Opera, Set Svanholm, will be heard as Siegmund.



Lyman W. Fisher, [illegible]

Allen Rosenfield, attend[illegible] dren's concert at the Hatch[illegible] a few fine points on the t[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUL 15 1955

Symphony Interview on Air

Laning Humphrey, public relations director of the Boston Symphony Orchestra, will be Charles Ashley's guest Sunday night at 10:05, on WEEI's "Q. 'n' A." program, in a 25 minute discussion of the origin of the Boston Symphony Orchestra, enlivened with anecdotes and information on the activities of the orchestra.

The orchestra itself will be heard over WGBH-FM Saturday night at 8:30 from Tanglewood. Charles Munch will conduct. Tentatively, the following program has been scheduled. Bach's Sinfonia from the Easter Oratorio and Suite 2 for Flute and Strings; Stravinsky's "Orpheus" and Mozart's Symphony No. 38 in D (Prague).

* * *

Miss Katherine N. Robinson, vice-chairman of the education committee of the Boston Branch of the National Association for the Advancement of Colored People, will speak on the "High Lights of the Program of the Education Committee in the Greater Boston Area," Saturday at 12:45 p.m. on Radio Station WBMS (1090kc).

* * *

Last-minute preparations for the opening of "Disneyland" will be shown on WNAC-TV Saturday at 6 p.m. Entitled "a Further Report on Disneyland and a Tribute to Mickey Mouse," the hour-long show will depict the final stages of completion of Walt's 160-acre magic kingdom in Anaheim, Calif. Saturday's show will close with a tribute to Mickey Mouse, Disney's first and favorite character.

A special 90-minute live telecast will be presented over the ABC-TV network Sunday, July 17, but will not be carried by WNAC-TV until Sunday July 24, when it will be telecast on that station from 3:30 p.m. until 5 o'clock.

* * *

The Stratford Shakespearian Festival of Drama and Music at Stratford, Ontario, will be the origin point for four special concerts to be broadcast over MBS-WNAC beginning Saturday, from 10 p.m., until 11 o'clock. The first broadcast on July 16, will present the Hart House Orchestra under the direction of Boyd Neel. Guest soloists will be Isaac Stern and Alexander Schneider, violinists. Music by Bach, Mozart, and Oscar Morowitza will be played.

Weekly Independent
Circ. 8,500
JUL 14 1955

TRIBUNE ✦ THURSDAY, JULY 14, 1955

Summer Events In The Bay State

The Massachusetts Department of Commerce this week released a list of Bay State events which may provide diversion for persons seeking entertainment this fine summer weather. Events listed are:

ESPLANADE CONCERTS—Boston Symphony Orchestra; Hatch Memorial Shell on the Banks of Charles River, Boston. 8:30 p.m., July 5-10; July 12-17. Aug. 15-20. Children's program, Wednesday mornings during concert week.

RARE EXOTIC LILY DISPLAY—First Lily Show in eight years. Horticultural Hall, July 12-14. Hybrids from all parts of country, Boston.

OUTDOOR SQUARE DANCING—Real country social. July 12 at 8 p.m. High School Field, Hyannis, Rte. 3 to 6 to 132.

BACH-MOZART CONCERT — Charles Munch and Leonard Bernstein conducting. Berkshire Music Festival, Tanglewood. Afternoons, July 10 and 17. Evenings, July 13, 15 and 16. Lenox, Rtes. 9 or 20 onto Rte. 7.

EDUCATIONAL FAMILY PICNIC—Amid old New England. Old Sturbridge Village, open every Saturday, July and Aug. until 8 p.m. Demonstrators on hand daily. Sturbridge, Rte. 20.

SUMMER THEATRE — Theatre Unlimited presents "Glass Menagerie" at 8:30 p.m. July 10. "Tonight" performed July 12-17. Gloucester. Rtes. 1A, 127 or 128.

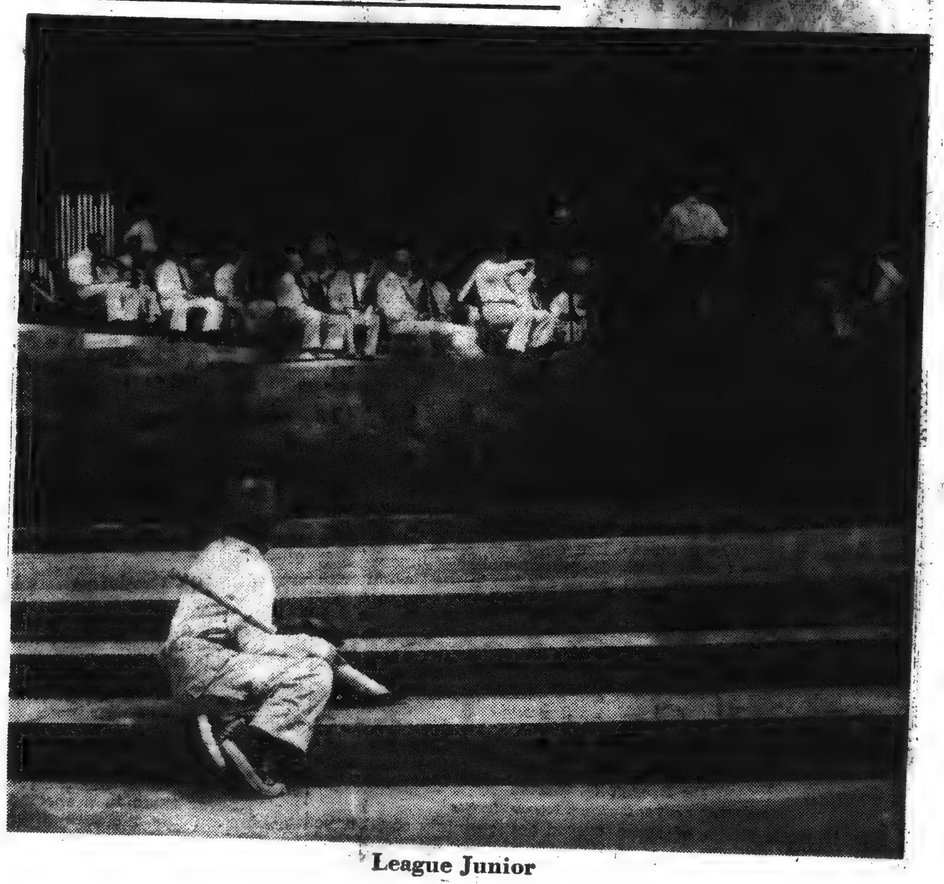
CHOO-CHOO RIDE FOR THE KIDDIES—Quaint Edaville Railroad, daily, through scenic cranberry bogs; mock villages along the road. So. Carver, Rte. 3 to 44 to 58.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUL 14 1955

Children's Esplanade Concerts

Lyman W. Fisher, Staff Photographer

Those Attending Were:



League Junior

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
JUN 17 1955

"Request Night" To Close Pops

In response to requests of Pops fans, Arthur Fiedler announces the first Request Night in several seasons, to be played at the Pops on Friday evening, July 1, the closing night of the Seventieth Season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
JUL 18 1955

22,000 Enjoy Music At Esplanade Concert

A crowd of 22,000, largest of the current season, heard the Esplanade Concert, accompanied by a cooling breeze, at last night's performance.

The musicians leave Boston today for four weeks at the Berkshire Music Festival at Lenox. There will be no more Esplanade Concerts until Aug. 15, when they return for a final week.

Hub Subdebs

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUL 15 1959

One Day Trip Tips

The following limited list of the many current Bay State events has been compiled by the Massachusetts Department of Commerce as a public service.

Esplanade Concerts — Boston Symphony Orchestra; Hatch Memorial Shell on the banks of Charles River, Boston, 8:30 p.m., July 5-10; July 12-17; Aug. 15-20. Children's program, Wednesday mornings during concert week.

Rare Exotic Lily Display — First Lily Show in eight years. Horticultural Hall, July 12-14. Hybrids from all parts of country, Boston.

Outdoor Square Dancing — Real country social. July 12 at 8 p.m. High School Field, Hyannis. Route 3 to 6 to 132.

Bach-Mozart Concert — Charles Munch and Leonard Bernstein conducting. Berkshire Music Festival, Tanglewood. Afternoons, July 10 and 17. Evenings, July 13, 15 and 16. Lenox. Routes 9 or 20 onto Route 7.

Educational Family Picnic — Amid old New England. Old Sturbridge Village, open every Saturday, July and Aug. until 8 p.m. Demonstrators on hand daily. Sturbridge, Route 20.

Summer Theatre — Theatre Unlimited presents "Glass Menagerie" at 8:30 p.m. July 10. "Tonight" performed July 12-17, Gloucester. Routes 1A, 127 or 128.

Choo-Choo Ride For The Kiddies — Quaint Edaville Railroad, daily, through scenic cranberry bogs; mock villages along the road. So. Carver, Route 3 to 44 to 58.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 19 1955

BSO Musician Entertains

Mr. and Mrs. Georges Moleux entertained at a party last evening a group of Mr. Moleux's pupils. Mr. Moleux is principal double bass in the Boston Symphonic Orchestra. The pupils included residents of Cleveland, Ohio, Appleton, Wis., Brooklyn, Philadelphia, Quebec, Johnstown, Pa., Pittsfield and Providence. The party was held at Heather House where Mr. and Mrs. Moleux are spending the season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 19 1955

RADIO AND TV

Sensational Concert Thursday

Ever Hear of a Canine Comedian?

Fellows-Garrigus Together Again

By ELIZABETH L. SULLIVAN

"He's terrific," say Ch. 2 personnel, who have been listening to 14-year-old Charles Castleman of Braintree, rehearsing at the studio in preparation for his violin concert on the station this coming Thursday from 8 to 9 p. m.

Equally brilliant, and who will appear on the concert also, is Bernard Kritzman, age 19, a student at B. U. Kritzman made his debut at 15 with the Civic Symphony Orchestra of Boston in Jordan Hall. The same year he made his debut with the Boston Pops and only last Friday night was booked again with the Pops on the Esplanade.

Young Castleman is familiar to viewers. He has appeared on a number of TV network shows, including Arthur Godfrey's Talent Scouts. Almost everyone knows how Godfrey weeps into his tea when a brilliant artist performs. Castleman did it, leaving Godfrey speechless, to boot.

Castleman made his first public appearance at the age of 5 and since then has played Carnegie Hall as well as Jordan Hall. He is a student at Thayer Academy.

Prof. Jules Wolffers, of the B. U. music faculty, will serve as commentator.

Be sure to make a note to catch this telecast.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 17 1955

Humphrey to Speak on Topic He Loves Best—Boston Symphony

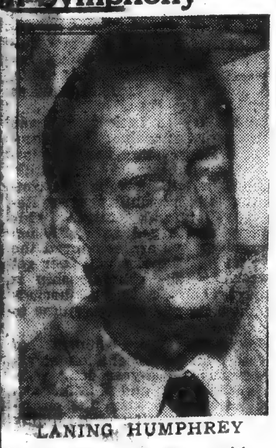
Whether or no you are a music lover, you should be tuned to WEEI tonight at 10:05 when "Q 'n A" explores the history and make-up of the Boston Symphony Orchestra.

There is no one more qualified to speak on the Boston Symphony than Laning Humphrey, public relations director of the world-famous orchestra. While it is true Symphony Hall abounds with colorful figures, "Lanny" is a composite of much of the brilliance that makes up the organization of which he is publicity director.

A publicity man never looks for personal recognition. He seeks it for others. "Lanny" has been extolling the merits of the Boston Symphony for about a quarter-century. He has a tremendous evaluation of what makes news, and that is why he is such a welcome visitor to the desks of music and TV editors.

During a concert, nothing escapes his keen eyes either off or on-stage. Information is at his fingertips and many a column has been written from the details stored away in his brain—information for which he received no credit.

"Lanny's" humor is without parallel. Everyone who knows Lanny delights at the stories he has to tell. One of them concerns an increased tax rate in his home town of Newton. He wrote a ruefully humorous poem which was published in his home-town paper, as well as in Boston papers. It did not serve to reduce taxes, but many of his neighbors claimed it made payment less painful.



LANING HUMPHREY
A name synonymous with Symphony Hall

Now that Lanny has consented to go on radio to give some interesting sidelights on the great Boston Symphony, let us hope one of the Boston TV stations puts him before the camera soon so viewers may see him. Lanny is steeped in Symphony lore. This should be passed on to Bostonians, even to putting it in his book.

This is a good opportunity to let Symphony Hall know what a valued member it has. Thanks to WEEI, it gives us this opportunity to write about Lanny.

And would you know it! This modest man had no picture of himself on file in the Globe. We had to haul him in from the Esplanade concert last night to sit for a picture! (E. L. S.)

[114]

Huh Subdebs

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester-Roxbury Record
BOSTON, Mass.
Weekly Independent
Circ. 10,350 Free

JUL 15 1955

One Day Trip Tips

The following limited list of the many current Bay State events has been compiled by the Massachusetts Department of Commerce as a public service.

Esplanade Concerts — Boston Symphony Orchestra; Hatch Memorial Shell on the banks of Charles River, Boston, 8:30 p.m., July 5-10; July 12-17; Aug. 15-20. Children's program, Wednesday mornings during concert week.

Rare Exotic Lily Display — First Lily Show in eight years. Horticultural Hall, July 12-14. Hybrids from all parts of country, Boston.

Outdoor Square Dancing — Real country social, July 12 at 8 p.m. High School Field, Hyannis. Route 3 to 6 to 132.

Bach-Mozart Concert — Charles Munch and Leonard Bernstein conducting. Berkshire Music Festival, Tanglewood. Afternoons, July 10 and 17. Evenings, July 13, 15 and 16. Lenox. Routes 9 or 20 onto Route 7.

Educational Family Picnic — Amid old New England. Old Sturbridge Village, open every Saturday, July and Aug. until 8 p.m. Demonstrators on hand daily. Sturbridge, Route 20.

Summer Theatre — Theatre Unlimited presents "Glass Menagerie" at 8:30 p.m. July 10. "Tonight" performed July 12-17, Gloucester. Routes 1A, 127 or 128.

Choo-Choo Ride For The Kiddies — Quaint Edaville Railroad, daily, through scenic cranberry bogs; mock villages along the road. So. Carver, Route 3 to 44 to 58.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 19 1955

BSO Musician Entertains

Mr. and Mrs. Georges Moleux entertained at a party last evening a group of Mr. Moleux's pupils. Mr. Moleux is principal double bass in the Boston Symphonic Orchestra. The pupils included residents of Cleveland, Ohio, Appleton, Wis., Brooklyn, Philadelphia, Quebec, Johnstown, Pa., Pittsfield and Providence. The party was held at Heather House where Mr. and Mrs. Moleux are spending the season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 19 1955

RADIO AND TV

Sensational Concert Thursday

Ever Hear of a Canine Comedian?

Fellows-Garrigus Together Again

By ELIZABETH L. SULLIVAN

"He's terrific," say Ch. 2 personnel, who have been listening to 14-year-old Charles Castleman of Braintree, rehearsing at the studio in preparation for his violin concert on the station this coming Thursday from 8 to 9 p. m.

Equally brilliant, and who will appear on the concert also, is Bernard Kritzman, age 15, a student at B. U. Kritzman made his debut at 15 with the Civic Symphony Orchestra of Boston in Jordan Hall. The same year he made his debut with the Boston Pops and only last Friday night was heard again with the Pops on the Esplanade.

Young Castleman is familiar to viewers. He has appeared on a number of TV network shows, including Arthur Godfrey's Talent Scouts. Almost everyone knows how Godfrey weeps into his tea when a brilliant artist performs. Castleman did it, leaving Godfrey speechless, to boot.

Castleman made his first public appearance at the age of 5 and since then has played Carnegie

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 17 1955

Humphrey to Speak on Topic He Loves Best—Boston Symphony

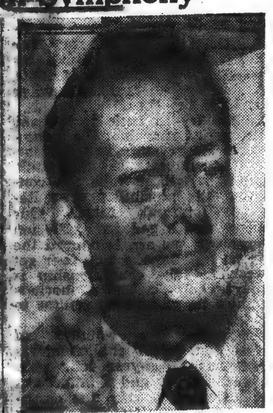
Whether or no you are a music lover, you should be tuned to WEEI tonight at 10:05 when "O 'n A" explores the history and make-up of the Boston Symphony Orchestra.

There is no one more qualified to speak on the Boston Symphony than Laning Humphrey, public relations director of the world-famous orchestra. While it is true Symphony Hall abounds with colorful figures, "Lanny" is a composite of much of the brilliance that makes up the organization of which he is publicity director.

A publicity man never looks for personal recognition. He seeks it for others. "Lanny" has been extolling the merits of the Boston Symphony for about a quarter-century. He has a tremendous evaluation of what makes news, and that is why he is such a welcome visitor to the desks of music and TV editors.

During a concert, nothing escapes his keen eyes either off or on-stage. Information is at his fingertips and many a column has been written from the details stored away in his brain—information for which he received no credit.

"Lanny's" humor is without



LANING HUMPHREY
A name synonymous with Symphony Hall

parallel. Everyone who knows Lanny delights at the stories he has to tell. One of them concerns an increased tax rate in his home town of Newton. He wrote a ruefully humorous poem which was published in his home-town paper, as well as in Boston papers. It did not serve to reduce taxes, but many of his neighbors claimed it made payment less painful.

Now that Lanny has consented to go on radio to give some interesting sidelights on the great Boston Symphony, let us hope one of the Boston TV stations puts him before the camera soon so viewers may see him. Lanny is steeped in Symphonyiana. This should be passed on to Bostonians, even to putting it into book.

This is a good opportunity to let Symphony Hall know what a valued member it has. Thanks to WEEI, it gives use this opportunity to write about Lanny.

And would you know it! This modest man had no picture of himself on file in the Globe. We had to haul him in from the Esplanade concert last night to sit for a picture! (E. L. S.)

[114]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Times
HOLBROOK, Mass.
Weekly Independent
Circ. 1,481

JUL 21 1955

Whitman Boy Plays With Orchestra

Photo Courtesy Brockton Enterprise-Times

Courtland L. Harlow, Jr., 10, auditioned by masters, is accepted as a trumpet player for the otherwise all adult Centre Theatre orchestra, Duxbury. Armando A. Ghitalla, world famed trumpeter who has taken an interest in the talented boy, holds music as Conductor George Poinar looks on.

"BUDDY" HARLOW PLAYS IN CENTRE THEATRE ORCHESTRA

When the Centre Theatre Orchestra played last Wednesday and Thursday night at the Plymouth Rock Centre of Music and Drama in Duxbury, one of its trumpeters was a 10-year-old freckle-faced red head, Courtland L. "Buddy" Harlow, Jr., son of Mr. and Mrs. Courtland L. Harlow, 17 Laurel street.

Young Harlow was in distinguished company. The orchestra, otherwise composed of adults, includes many professional concert artists who spend the summer there. Others are promising students who come from throughout the country to study under their guidance.

Buddy was "discovered" quite accidentally by the conductor of the orchestra, George Poinar, who is head of the violin and ensemble departments of the Baldwin-Wallace Conservatory in Beria, O.

Poinar was visiting at the home of Edmund McClosky, a noted actor, whose summer home at Rocky Nook is a few doors away from the Harlow family's summer cottage. Poinar heard the Harlow boy practicing his trumpet routines and was impressed to the extent that he visited the Harlows. His amazement was unbounded when he learned that the player was a 10-year-old boy who had begun taking lessons a year and a half ago.

He asked permission from Mr. and Mrs. Harlow to have the boy try out with the Centre Theatre orchestra and the next day Buddy was rehearsing with the famous musical unit. During rehearsals Poinar asked Buddy if he knew how to transpose. Buddy was puzzled. He hadn't heard the word before. Buddy asked him, "Do you mean to play up or down a note?" Poinar assured him that was indeed what he meant and thereupon the boy demonstrated that he could play that way as well as any other.

Within a day or so, the boy's playing came to the attention of Armando A. Ghitalla, considered by many to the greatest trumpet player in the world. Ghitalla was in this section of the country to solo Sunday night for the Boston Pops Esplanade concert. He also was making preparations for his appearance during the month of August as a soloist at the Berkshire Music Festival at Tanglewood.

rehearsal period of two hours b the boy's side, offering a pointe here and there as Buddy playe difficult selections from Serge Prokofiev's "Peter and the Wolf.

To Buddy, his meeting the grea artist was the thrill of a lifetim At home, he has a collection o records made by Ghitalla an these have been a source of inspiration to him.

Just before Ghitalla left to return to Tanglewood, he said, "His playing is absolutely astounding for a boy of 10. He is an extremely talented boy. Music comes natural to him."

For the past 18 months, Buddy has studied under the tutelage of Donald Leach, band director for schools including Whitman High. Still too young to enter the Whitman High school band, Buddy has confined his public playing to a few solo appearances. Quite recently, he won the plaudits of the Whitman Kiwanis Club after playing for the members at one of their luncheon meetings.

At the Centre Theatre in Duxbury, the pupil of the fifth grade of the Dyer school becomes a part of a non-profit organization founded 10 years ago by David Blair McClosky, the present executive director, as a summer school for musicians.

The centre now consists of opera productions, drama, modern dance, orchestra and chamber concerts, along with an art school and instruction and therapy in voice, a children's orchestra, ballet class and maintee performances. Its advisory board includes Ezio Pinza, Patrice Munsel, Dmitri Mitropoulos, Jussi Bjoerling, Rise Stevens, Jan Peerce, Yehudi Menuhin and Frederick Jagel.

Director McClosky points out that the centre was originally founded to created a training ground where young singers, orchestra players, actors and artists could work under the supervision of professionals, while at the same time gain the practical, real experience of the theatre.

Its theatre for the past seven years is a huge ... formerly a dairy barn, ... seat an audience of 353 ... one of the deepest revolving stages in summer stock.

Sets are designed by Denton Snyder, head of the theatre department of Smith College, who recently designed settings for "Bamahl," perhaps the greatest Ameircan opera, in its New England premiere. The costume designer is Dorine, who last year designed for the Jackie Gleason show.

Ghitalla borrowed the studio of a friend on Newbury street, Boston, and invited the boy to audition for him Monday afternoon. Ghitalla was pleased with what he heard and that evening made a special trip to Duxbury. At the Centre Theatre rehearsal building, the great artist spent the entire

The Whitman boy enters an atmosphere which boasts an array of theatrical and musical world greats who began at the Duxbury centre.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 20 1955

Young Artists To Air Recital On WGBH-TV

Two young local musicians will perform on WGBH-TV on Thursday at 8 p.m. Charles Castleman of Braintree, 14-year-old violinist, and Bernard Kritzman, 19, of Sharon, pianist, will be seen on "Performance" with Prof. Jules Wolffers of Boston University as commentator.

Young Castleman performed this spring at the Boston Opera House during a countrywide tour; and Bernard Kritzman has been heard recently with the Civic Symphony Orchestra of Boston and the Boston Pops Orchestra.

Their program Thursday will include Barcarolle, opus 60, and Andante Spinato et Grande Polonaise, Opus 22, by Chopin, played by Mr. Kritzman, and adagio from "Adelaide" Concerto, by Mozart, as well as a group of shorter violin arrangements played by Mr. Castleman.

* * *

WNAC's "Sounding Board" schedules this question fo Thursday's broadcast at 10:3 p.m.: "Should a Woman Be Elected President?" Actresses Cathy O'Donnell and Estelle Winwood will discuss the topic

* * *

Donna Reed portrays an ar student in the drama of a Pari romance to be seen on "Ford Theater" Thursday. "Portrait o Lydia" is a repeat showing fron the 1954-55 season, and Rober Horton costars, on WBZ-TV a 9:30 p.m.

* * *

The Thursday drama sched ule continues on WBZ-TV a 10 p.m. with "Video Theater's play, "Desperate Glory." Joe d Santis and Reba Waters wil have the leading roles in thi story of six men pitted agains a child who endangers thei lives in an Iron Curtain coun try.

* * *

"The Healer," on "Climax! Thursday at 8:30 p.m., costar Barry Sullivan, Geraldine Fitz gerald, Arthur Franz, Bonit Granville, and Marguerit Chapman. The play is a adaptation of Dr. Frank C Slaughter's current novel, an will be seen on WNAC-TV.

* * *

Ida Lupino is the star c "Masquerade," the story of ex citement in the midst of Ne Orleans' Mardi Gras, on "Fou Star Playhouse," Thursday o WNAC-TV at 9:30 p.m. Support ing her are John Bryant an Charleton G. Young.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-artisan
Circ. 10,000 free

JUL 21 1955

THE MOSQUITO MENACE

— Editorial —

Every summer the Esplanade along the Charles River, one of the Back Bay's most convenient park areas, becomes a gathering place not only for the residents of the Beacon Hill and Back Bay areas but also for many other Metropolitan Boston residents and for thousands of tourists who are visiting in Boston.

There are many reasons which account for the popularity of the Charles River Esplanade at various times during the summer months. In mid-summer it is the world-famous Boston Pops Orchestra, led by popular Arthur Fiedler, which features the music of the people and holds free, open-air concerts in the evenings in the Hatch Memorial Shell.

From April on, the Esplanade is headquarters for much of the sailing activity in the Charles River basin with members of the Community Boating, Inc., and the Union Boat Club as well as others gathering daily to enjoy this exciting sport.

Public excusion boats, which travel the river between the vicinity of the Hatch Shell and Watertown or Harvard Stadium, draw many more thousands to the Esplanade each summer.

And, for those who are interested only in rest, relaxation and relief from the heat of the summer in city apartments, or who have as their goal a carefully acquired suntan, there is no better spot in the city than the Esplan-

Continued on Page Four

people of the city. Citronella, cigarette smoke and the like may keep a mosquito away from a person but it cannot be wiped out unless the stagnant water disappears.

Why should Boston, with its Esplanade that offers so much recreation for so many people, allow the mosquito menace to continue to plague its inhabitants? Other cities have realized the danger constituted by unclean rivers and stagnant waters. They have done everything within their powers to correct the situation. Philadelphia has cleaned up its Schuylkill . . . Pittsburgh its Ohio . . . why can't Boston clean up its Charles?

The Esplanade should be a place for Boston residents to get their quota of fresh air and comfortable rest after the long working day, instead of a definite health hazard to these same Back Bay and Beacon Hill people.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUL 24 1955

Boston Symphony Offers to Play in Russia

By HOWARD TAUBMAN
[Boston Herald-N. Y. Times Dispatch]

LENOX, July 23—The Boston Symphony Orchestra offered today to tour in Soviet Russia as one of the steps toward implementing President Eisenhower's request in Geneva Friday that the Iron Curtain be lifted.

The orchestra is planning a European trip in September, 1956. At the moment it is negotiating to open the visit with a week's concert in Edinburg. After that it would be available for an extended stay in Russia.

After consulting with fellow officials of the Boston Symphony who are here at Tanglewood Music Center, Henry B. Cabot, president of the orchestra's trustees, issued this statement this afternoon:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists came into power. A few individual American musicians have appeared in Russia, but virtually none since the Cold War started.

Cabot revealed that in the early years of World War II, when Serge Koussevitzky, the great Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the U. S. State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

According to Cabot, the invitation went to the appropriate authorities in Moscow, but neither the Boston Symphony nor the United States government received an official reply. The Boston Symphony, however, got a cable from Mravinsky himself, saying that he

(Continued on Page Three)

Boston officials feel that it would not be a moment too soon now to start negotiations.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 26 1955

Say It with Music

THE Boston Symphony Orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst Jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

Guild to Sponsor Choir

LOWELL—Although the Boston Symphony orchestra will open its concert season in Symphony hall the latter part of September, the world-famous Santa Cecilia choir of Rome will be the first great European attraction to appear there next season.

On Sunday evening, Oct. 2, this important event will be sponsored by the Guild of the Infant Saviour and marks the opening concert in the first American tour of this group.

Seats will not be available to the public until after Labor Day, but tickets may be secured now through the guild president, Mrs. William C. Hamilton, 235 Summer street, Malden, or the general chairman, Mrs. Edward F. Goode, 106 Ocean street, Dorchester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUL 25 1955

Mrs. S. W. Winslow Jr. Funeral Tomorrow, 2 P.M.

The funeral of Mrs. Alice Bulkeley Winslow of Brookline, wife of Sidney W. Winslow, Jr., will be 2 p.m. tomorrow at the First Church Unitarian, Chestnut Hill.

She was 71. She died yesterday at Francestown, N. H., where she had been spending the summer at her farm, Hob and Nob.

The Rev. Kenneth C. Gesner, will conduct the service. Interment will be in the family mausoleum in Central Cemetery, Beverly.

DIRECT DESCENDANT OF CONCORD FOUNDER

The wife of the chairman of the board of the United Shoe Machinery Corp., she was active in arts, sports and philanthropies.

She was born Oct. 24, 1883, the oldest child of Rev. and Mrs. Benjamin Bulkeley of Concord. She is a direct descendant of Peter Bulkeley, one of the founders of the town.

She had a collection of trophies that ranged from deer, elk, wild boar and birds to deep sea fish.

In the early 1920's, Mrs. Winslow and her husband acquired the Hob and Nob Farm in Francestown. There she raised ponies, prize sheep, cows, chickens and turkeys.

During the war, she devoted her time to war work, handling the shipping and supply department for the New England area for Bundles for Britain.

This, combined with family and social obligations, took a toll. It eventually resulted in a physical breakdown in 1950 that forced her to curtail many activities.

ACTIVITIES CURTAILED BY BREAKDOWN IN 1950

She was a member of the Women's City Club of Boston, Corbin Park Club, Mt. Crochet Country Club (Francestown), First Parish Church, Brookline). She also belonged to Eastward Ho! Country Club (Chatham), Friends of Boston Symphony, Thursday Morning Club and Wednesday Morning Musicales.

She leaves her husband, a daughter, Miriam, and a foster son, Howard Turner. Also leaves a sister, Mrs. Lawrence Ewing of South Orleans; a brother, Warren Bulkeley, of Marblehead, and eight grandchildren.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 28 1955

The Russians Should Hear the Boston Symphony

Within 24 hours after President Eisenhower proposed a cultural and intellectual exchange between the free world and the Soviet Union, support of the idea was volunteered from a notable source. The Boston Symphony Orchestra, which in planning a European tour in September of 1956, has offered to play in Moscow and in the satellite countries. The management of the orchestra stands ready also to sponsor Boston performances of any orchestra or ballet company the Russians might, in turn, send to this country.

A performance of this kind in Moscow would be history-making. Never, under either the Czars or the Soviets, has an American orchestra played in Russia. The large and enthusiastic audiences drawn by the Symphony of the Air during its Far East tour this year, and the friendships established by the orchestra personnel, demonstrate the potential existing in this field for the encouragement of greater international understanding and good will.

If the Russians look with favor on Mr. Eisenhower's suggested method of lifting the Iron Curtain, our country—as the music lovers of Connecticut can warmly attest—could not be more graciously represented than by this superb symphony organization. And it seems fitting that a distinguished Russian, the late Dr. Serge Koussevitzky, helped to build it to its present state of perfection.

[116]

MOSQUITO MENACE

- Editorial -

Continued from Page One

ade where the cool breezes from the river refresh the resting men and women and both sunny and shady benches and other spots are available for all comers.

Although the popularity of the Esplanade is obviously great by day, with the coming of night fewer and fewer Bostonians find their ways to its cool banks, mainly because of the mosquito menace.

These insects, arriving in droves at sundown to bite the relaxing populace and to swarm around them, make sitting on the Esplanade impossible and even walking uncomfortable. They are driving hundreds of weary and warm residents back to their apartments on the Hill and in the Back Bay with their persistence. They will even, if something is not done to correct the situation, decrease the attendance at the Esplanade concerts.

The fact that these insects annoy the residents of the city is a disgrace. But even worse is the fact that insects of this type mean that there is a health menace in the neighborhood. Mosquitoes collect in stagnant water and stagnant water is unhealthy for those who live near it.

The stagnant water in this particular instance lies in the Charles River Basin and it is there that these mosquitoes breed and carry their germs and discomfort to the people of the city. Citronella, cigarette smoke and the like may keep a mosquito away from a person but it cannot be wiped out unless the stagnant water disappears.

Why should Boston, with its Esplanade that offers so much recreation for so many people, allow the mosquito menace to continue to plague its inhabitants? Other cities have realized the danger constituted by unclean rivers and stagnant waters. They have done everything within their powers to correct the situation. Philadelphia has cleaned up its Schuylkill . . . Pittsburgh its Ohio . . . why can't Boston clean up its Charles?

The Esplanade should be a place for Boston residents to get their quota of fresh air and comfortable rest after the long working day, instead of a definite health hazard to these same Back Bay and Beacon Hill people.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUL 24 1955

Boston Symphony Offers to Play in Russia

By HOWARD TAUBMAN
[Boston Herald-N. Y. Times Dispatch]

LENOX, July 23—The Boston Symphony Orchestra offered today to tour in Soviet Russia as one of the steps toward implementing President Eisenhower's request in Geneva Friday that the Iron Curtain be lifted.

The orchestra is planning a European trip in September, 1956. At the moment it is negotiating to open the visit with a week's concert in Edinburg. After that it would be available for an extended stay in Russia.

After consulting with fellow officials of the Boston Symphony who are here at Tanglewood Music Center, Henry B. Cabot, president of the orchestra's trustees, issued this statement this afternoon:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists came into power. A few individual American musicians have appeared in Russia, but virtually none since the Cold War started.

Cabot revealed that in the early years of World War II, when Serge Koussevitzky, the great Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the U. S. State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

According to Cabot, the invitation went to the appropriate authorities in Moscow, but neither the Boston Symphony nor the United States government received an official reply. The Boston Symphony, however, got a cable from Mravinsky himself, saying that he

(Continued on Page Three)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

Guild to Sponsor Choir

LOWELL—Although the Boston Symphony orchestra will open its concert season in Symphony hall the latter part of September, the world-famous Santa Cecilia choir of Rome will be the first great European attraction to appear there next season.

On Sunday evening, Oct. 2, this important event will be sponsored by the Guild of the Infant Saviour and marks the opening concert in the first American tour of this group.

Seats will not be available to the public until after Labor Day, but tickets may be secured now through the guild president, Mrs. William C. Hamilton, 235 Summer street, Malden, or the general chairman, Mrs. Edward F. Goode, 106 Ocean street, Dorchester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUL 25 1955

Mrs. S. W. Winslow Jr. Funeral Tomorrow, 2 P.M.

The funeral of Mrs. Alice Bulkeley Winslow of Brookline, wife of Sidney W. Winslow, Jr., will be 2 p.m. tomorrow at the First Church Unitarian, Chestnut Hill.

She was 71. She died yesterday at Francestown, N. H., where she had been spending the summer at her farm, Hob and Nob.

The Rev. Kenneth C. Gesner, will conduct the service. Interment will be in the family mausoleum in Central Cemetery, Beverly.

DIRECT DESCENDANT OF CONCORD FOUNDER

The wife of the chairman of the board of the United Shoe Machinery Corp., she was active in arts, sports and philanthropies.

She was born Oct. 24, 1883, the oldest child of Rev. and Mrs. Benjamin Bulkeley of Concord. She is a direct descendant of Peter Bulkeley, one of the founders of the town.

She had a collection of trophies that ranged from deer, elk, wild boar and birds to deep sea fish.

In the early 1920's, Mrs. Winslow and her husband acquired the Hob and Nob Farm in Francestown. There she raised ponies, prize sheep, cows, chickens and turkeys.

During the war, she devoted her time to war work, handling the shipping and supply department for the New England area for Bundles for Britain.

This, combined with family and social obligations, took a toll. It eventually resulted in a physical breakdown in 1950 that forced her to curtail many activities.

ACTIVITIES CURTAILED BY BREAKDOWN IN 1950

She was a member of the Women's City Club of Boston, Corbin Park Club, Mt. Crochet Country Club (Francestown), First Parish Church, Brookline). She also belonged to Eastward Ho! Country Club (Chatham), Friends of Boston Symphony, Thursday Morning Club and Wednesday Morning Musicales.

She leaves her husband, a daughter, Miriam, and a foster son, Howard Turner. Also leaves a sister, Mrs. Lawrence Ewing of South Orleans; a brother, Warren Bulkeley, of Marblehead, and eight grandchildren.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 26 1955

Say It with Music

THE Boston Symphony Orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst Jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 28 1955

The Russians Should Hear the Boston Symphony

Within 24 hours after President Eisenhower proposed a cultural and intellectual exchange between the free world and the Soviet Union, support of the idea was volunteered from a notable source. The Boston Symphony Orchestra, which in planning a European tour in September of 1956, has offered to play in Moscow and in the satellite countries. The management of the orchestra stands ready also to sponsor Boston performances of any orchestra or ballet company the Russians might, in turn, send to this country.

A performance of this kind in Moscow would be history-making. Never, under either the Czars or the Soviets, has an American orchestra played in Russia. The large and enthusiastic audiences drawn by the Symphony of the Air during its Far East tour this year, and the friendships established by the orchestra personnel, demonstrate the potential existing in this field for the encouragement of greater international understanding and good will.

If the Russians look with favor on Mr. Eisenhower's suggested method of lifting the Iron Curtain, our country—as the music lovers of Connecticut can warmly attest—could not be more graciously represented than by this superb symphony organization. And it seems fitting that a distinguished Russian, the late Dr. Serge Koussevitzky, helped to build it to its present state of perfection.

[116]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Times
NEW YORK, N. Y.
Independent Democrat
Circ. 1,146,860

JUL 24 1955

L 9

SYMPHONY OFFERS TO PLAY IN SOVIET

Boston Orchestra Is 'Eager' to Aid in Eisenhower Plea to Lift Iron Curtain

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—The Boston Symphony Orchestra offered today to tour in the Soviet Union as a step toward implementing President Eisenhower's request in Geneva yesterday for lifting of the Iron Curtain.

The orchestra is planning a European trip in September, 1956. It also would be willing to play in the satellite countries.

After consulting with other officials of the Boston Symphony who are here at Tanglewood, Henry B. Cabot, president of the orchestra's trustees, issued this statement:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists took over power. A few individual American musicians have appeared there, but virtually none since the "cold war" started.

Mr. Cabot disclosed that in the early years of World War II, when Serge Koussevitzky, Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

Though Mr. Mravinsky cabled that he would be delighted to come, neither the Boston Symphony nor the United States received an official reply, and he did not come.

Charles Munch, conductor of the Boston Symphony since the late Mr. Koussevitzky's retirement in 1949, expressed enthusiasm about the plan to take the Boston Symphony to the Soviet Union.

Since foreign tours by modern symphony orchestras comprising more than a hundred men take a lot of arranging, the Boston officials feel that it would not be a moment too soon to start negotiations.

The New York Philharmonic-Symphony will be touring in Europe this September. But it has a full scheduled and could not be rerouted to Soviet cities without canceling engagements in other European capitals.

By coincidence, an official of the International Exchange Program, which has been arranging the sending of American cultural units to foreign lands, arrived at Tanglewood today. Robert C. Schnitzer, executive secretary of the program sponsored by the American National Theatre and Academy, was here to confer with Thomas D. Perry Jr., the Boston Orchestra's manager, about the next year's European trip.

Mr. Cabot said that should the Boston Symphony make the Soviet trip and should the Russians respond by sending an orchestra or ballet to the United States, the Boston Symphony would be glad to sponsor the performances in Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 25 1955

Munch: Blockade Runner

The Geneva meeting of the Big Four recedes into history. President Eisenhower is welcomed home from one of the most earnest efforts in his career to break down the barriers hampering popular understanding in Russia, and elsewhere abroad, of this country's desire for peaceful settlement of the world's troubles.

What next? Are the professions of good will to dwindle away, as in the past, in the interim between now and Autumn, when the foreign ministers renew their labors? Not if the Boston Symphony Orchestra has its way!

The interval before the foreign ministers' meeting can be of tremendous importance. It can be used for marking time, or for pressing ahead with efforts to break up the cultural blockade which has isolated West and East these past 10 years. The offer of the most famous symphony orchestra in America to tour Russia is an excellent follow-up of the President's plea that mutual isolation be ended. It is also a test of the Kremlin's claims of interest in that objective.

Russia's musical blockade against the West is older than the Communist regime, yet who can doubt that the Russian people would welcome Mr. Charles Munch and his admirable company? What conceivable reasons of state can be advanced to deny them the opportunity?

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JUL 26 1955

Say It With Music

THE BOSTON SYMPHONY orchestra, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange. It fits in perfectly with the conviction W. R. Hearst, Jr., brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive co-existence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 30 195

Training Class Graduates 5 Dogs

GREAT BARRINGTON—Awards were presented to five members of the Berkshire training class Thursday afternoon on the grounds of the Barn Club. Presentations were made by Mrs. Samuel Mayes, wife of the Boston Symphony Orchestra cellist.

Trophies were given for completion of obedience degrees during the fall of 1954 and the spring and summer of 1955, to the following:

Mrs. Darwin S. Morse, Richmond, whose cocker spaniel, "Joey," received his C.D. (companion dog degree); Mrs. C. Marcel Brunell, Lee, whose German shepherd, "Silver," won a C.D.; Mrs. Marshall Sanford, Williamstown, whose poodle, "Murphy," won his C.D.; Miss Emily Andrews, Great Barrington, whose Shetland sheepdog, "Muffin," won her C.D.X. (companion dog excellent); and Mrs. Taylor Day, Great Barrington, whose Shetland sheepdog, "Gaily," won her U.D. (utility dog).

The obedience training group of 14 members recently completed a course of 10 lessons and is now reorganizing for a second course. Anyone interested in training a dog should call Mrs. Day.

DAYTON, OHIO
NEWS
Circ. D. 130,338 - S. 161,004

JUL 31 1955

GO NATIVE

To the Editor of The News:

. . . For years past and even today, the boards of directors of most major American symphony orchestras have felt that conductors and composers should have a European background, while actually all over America there are many fine conductors and composers who are second to none but who are not given the opportunity to demonstrate it.

The major orchestras of America should start utilizing the talent of these instead of importing it from every other place under the sun.

Conductors like Paul Katz should be guest conductors with the New York, Philadelphia and Boston orchestras. Such a procedure would stimulate music in the country greatly.

There is something very wrong when orchestras like the New York Philharmonic or the Philadelphia have not one American conductor either during their summer or playing seasons. That something isn't the lack of ability on the part of American musicians. It is a lack of plain everyday democracy on the part of these organizations.

KAROL FAHNESTOCK.
Richmond, Ind.

[117]

Norfolk, Va., Virginian-Pilot & Portsmouth Star
S.

JUL 31 1955

Intermission

By Twyford

The Second Class Season

Tradition is a word not commonly associated with this comparatively new America; certainly few of its people regard themselves as tradition-bound. Yet they are the thralls of tradition to a greater extent than they realize. One of the traditions that enslaves them is the Summer vacation.

A pause in the year's occupation, a change of scenery and climate, a rest at the seashore or in the mountains, two-weeks-with-pay, picture-postcards, having-wonderful-time and the jokes about needing another vacation to recuperate from the first one, these are the symbols of a pleasant and in truth a beneficial tradition. A midyear period of relaxation in all the many forms our vacation takes is good for body and nerves.

Concomitant with this tradition is another—a Summertime suspension of cultural activity and entertainment enterprises of the first order and substitution of something less good. With the arrival of Summer, the biggest attractions disappear from the television screen and second-rate shows or filmed re-runs of old shows take their place. Broadway plays and musicals usually time the end of their runs for late Spring or early Summer, and few new ones are mounted before Fall. Symphony orchestras disband and the opera houses close; the voices of Brahms and Wagner are stilled in the concert hall, giving way to Strauss and Lehar on the mall.

* * * *

The record companies take it easy, slowing their output of music on disks to a trickle, and that mostly featherweight in content. The publishers likewise lessen the flow of new books, and hold back their serious stuff for the Fall.

We have been and are being sold a slowdown of cultural functions on the theory that our minds need a vacation quite as much as our bodies.

There is nothing basically wrong with that theory—up to a point. Rest is a good thing, physical or mental. What must be taken into consideration, however, is that rest and complete inactivity are not necessarily synonymous. Nobody takes a vacation to do absolutely nothing. We swim, we fish, we travel, we play golf. The tempo of our physical activity may be slowed, but there must be some activity of a sort.

* * * *

There is even less of a slowdown of our mental activity during a vacation. We relieve our minds of the daily routine, of knotty, irksome tasks, but they are stimulated by fresh and new associations. As a matter of fact, we welcome recreational diversions of a cultural nature in our vacation times.

Why, then, do we subscribe to the degrading idea that we can't stand first-class entertainment in the Summer? It is bad enough to accept the proposition that our cultural proclivities should flourish only three-quarters of the time. How much worse to submit to second-class attractions for that other quarter of the year!

Of course we are expected to take our entertainment outdoors with us, and properly so. It is quite all right for the Boston Symphony Orchestra to disband for the Summer, so long as we have the Boston Pops playing on the Esplanade. Most of us are willing to forego "Carmen" and the Metropolitan for "HMS Pinafore" and the St. Louis light opera company. And we can put up with the temporary absence of the big-budget, star-studded television shows if the producers will give us a reasonable opportunity to discover good new talent and an honest seeking for quality in the replacements.

What the people who cater to our appetites in the field of entertainment ought to realize—indeed, what we ourselves ought to realize—is that the standards of music, literature, the drama and all the other arts with which we entertain and edify ourselves ought to be maintained the year around. For TV producers to theorize that since not as many people look at television in the Summer, any kind of junk is good enough to fill the season's schedules is insulting to those who do look at it. If we do not listen to as much serious music in the Summer, it does not follow that we will put up with trashy stuff indifferently played or sung by second and third-rate performers. There is no such thing as a holiday for taste.

BILLBOARD
CINCINNATI, OHIO

JUL 30 1955

Classical Best Sellers (All Categories)

Records are ranked in order of their national sales strength at the retail level, without regard to musical category or date of release, as determined by a survey of classical dealers in all key markets.

1. **OFFENBACH: GAITE PARISIENNE; MEYERBEER: LES PATINEURS**—Boston Pops Orchestra (Fiedler) ..... RCA Victor LM 1817
2. **MOUSSORGSKY: PICTURES AT AN EXHIBITION; Franck: Psyche**—NBC Symphony (Toscanini) ..... RCA Victor LM 1838
3. **BEETHOVEN: SYMPHONIES NOS. 1 AND 9**—NBC Symphony (Toscanini) ..... RCA Victor LM 6009
4. **THE ART OF THE ORGAN**—E. Power Biggs ..... Columbia SL 219
5. **RIMSKY-KORSAKOFF: SCHEHERAZADE** — Philadelphia Orchestra (Ormandy) ..... Columbia ML 4888
6. **THE FAMILY ALL TOGETHER** — Boston Pops Orchestra (Fiedler) ..... RCA Victor LM 1879
7. **BEETHOVEN: SYMPHONIES NOS. 5 AND 8**—NBC Symphony (Toscanini) ..... RCA Victor LM 1757
8. **J. STRAUSS: WALTZES**—Kostelanetz Orchestra ..... Columbia ML 4993
9. **RESPIGHI: PINES OF ROME; FOUNTAINS OF ROME**—NBC Symphony (Toscanini) ..... RCA Victor LM 1768
10. **DVORAK: SYMPHONY NO. 5 ("New World")**—NBC Symphony (Toscanini) ..... RCA Victor LM 1778
11. **OFFENBACH: GAITE PARISIENNE; CHOPIN: LES SYLPHIDES**—Philadelphia Orchestra (Ormandy) ..... Columbia ML 4878
12. **CALLAS PORTRAYS PUCCINI HEROINES** .... Angel 35195
13. **MENDELSSOHN: VIOLIN CONCERTO; TCHAIKOVSKY: VIOLIN CONCERTO**—Francescatti, New York Philharmonic (Mitropoulos) ..... Columbia ML 4965
14. **RESPIGHI: ROMAN FESTIVALS; CHURCH WINDOWS**—Minneapolis Symphony (Dorati) ..... Mercury MG 50046
15. **TCHAIKOVSKY: SWAN LAKE** — Minneapolis Symphony (Dorati) ..... Mercury OL 3-103
16. **MUSIC FOR A SUMMER NIGHT**—Boston Pops Orchestra (Fiedler) ..... RCA Victor LM 1910
17. **TOSCANINI PLAYS YOUR FAVORITES**—NBC Symphony (Toscanini) ..... RCA Victor LM 1834
18. **STARLIGHT CONCERT**—Hollywood Bowl Orchestra (Dragon) ..... Capitol P 8276
19. **RAVEL: DAPHNIS ET CHLOE** — Minneapolis Symphony (Dorati) ..... Mercury MG 50048
20. **RACHMANINOFF: PIANO CONCERTO NO. 2**—Rubinstein, NBC Symphony (Golschmann) ..... RCA Victor LM 1005

[118]

MEADVILLE, PA.
TRIBUNE
AUG 2 1955

Cultural Opportunity

People often find they don't dislike others when they get to know them and to understand them. And the same thing is true of nations. Ignorance creates a vacuum that invites misunderstanding and hate.

If nothing else comes of the Geneva Big Four meeting, the door appears to have been opened for stepped up visits and communication between East and West. A group of American farmers now is touring Russia and a group of communist farmers is studying American agriculture in Iowa and other midwestern states.

It has been suggested that the Boston Symphony Orchestra visit the Soviet Union. The proposal has special merit because it might provide a satisfactory answer to the standard attack on the United States that we are too "materialistic."

Says The New York Times: "It has been our great pleasure to entertain a magnificent orchestra from the Netherlands, a splendid dance troupe from India, painters and poets from Western Europe. We also have something to offer to the world's culture, and the Boston Symphony is a true exponent of it. This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it."

In return, we should invite Russian artists and musicians to this country. For it's difficult to plot the undoing of those you learn to respect and to understand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613
AUG 1 1955

NEW MUSIC

BOSTON (AP) — The Boston Symphony Orchestra, in observance of its 75th anniversary in the 1955-56 season, has joined with the Koussevitsky Foundation to commission 15 new works. Among the composers receiving the $2,000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
AUG 2 1955

Estate Aids Boston Arts

The Museum of Fine Arts and the Boston Symphony Orchestra have been bequeathed more than $100,000 each under the will of the Late Marcia King Chamberlain of Brookline.

Mrs. Chamberlain died on May 29. She was 75.

Her will also left personal bequeaths totaling $225,000 to friends and several organizations.

It was filed in Norfolk Probate Court, Dedham, today.

She left $25,000 to Grace C. Foote of Brookline.

Willed $10,000 each were: Mrs. Mary F. Coonan of Boston, Wealthy Richards of Melrose and Maria L. King of Brookline, a sister-in-law.

Mrs. Chamberlain also was left the "interest" in real estate at 5961 Mason Terr., Brookline.

Others bequeathed $10,000: Mrs. Myrtle B. Ross, Exeter, N. H.; Marianne C. Moore, Brooklyn, N. Y.; Therese R. Jones of Brookline.

Also, Richard D. Roquemoore, West Newton; Kenneth W. Jones, Melrose, and Katherine R. Knight of Montgomery, Ala.

The will, drawn April 10, 1952, also left $5,000 to Radcliffe College, Radcliffe Alumnae Association, American Cancer Society, and Lamoine Baptist Church, Lamoine, Me.

Also, Dr. Richard Lowcock, William Stammers, Berlin, Mass.; Richard D. Stammers, Briarcliffe, N. Y.; Grace and Richard Stammers Sr., Berlin, and Mrs. Pauline Paulsen of Needham.

Nancy J. Lacey, Joanne J. Brothers, and Cynthia Webb also will get $5,000 each. Several cousins were left $2,000 or $3,000 each.

Mrs. Chamberlain's personal property was estimated at $300,000.

GREENSBORO, N. C.
DAILY NEWS
Circ. D. 80,671 - S. 87,970
AUG 1 1955

Music Notes

BY HENRY S. WOOTTON JR.

BLOCH SPEAKS: This month has seen the birthday of Ernest Bloch, one of our greatest living composers. The Swiss-born composer celebrated his 75th birthday on July 24 at his seaside home on the Oregon coast. As to theories Bloch says, "I stood outside all these 'currents' alone, a fossil, admiring, without regard to labels, cliques, or fads, or 'groupes,' adoring music when a man has something to say and says it in his own proper way. . . I had always to pay for not belonging to a group. But I never changed. And so I can enjoy very different styles and conceptions when a master is able to convey his message.

"So I have no theories, no system —I have always made my music as I felt I had to—tonal, modal, polytonal, chromatic — each work has its own style but I learned all this from the classics."

As to the evolution of his style, Bloch reflects, "It is true that works written 50 years ago and recent works of mine are different. But not quite consciously. At 75, the psyche-physiology of a human being is different from a man of 25. My present works are probably less subjective than those I wrote around 1912-16. They are, perhaps, now more personal, now objective. After all—it all originates from the same individual—a continuation."

And from this great creative musician we have his remarks about art. "Art, for me, is an expression, an experience of life, and not a puzzle or icy demonstration of imposed mathematical principles, or dissection in a laboratory. Theories, like 'novelty,' pass so quickly. And what remains? In revenge, my sole desire and single effort has been to remain faithful to my Vision, to be True."

MUNCH ON CONDUCTING: In his recent book, Charles Munch, conductor of the famed Boston Symphony Orchestra, offers some highly interesting comments on the art of wielding a baton.

Because being a conductor is playing one of the most difficult of instruments — "think what it would mean to a pianist if every key of his instrument should suddenly become a living thing"— and because a conductor's profession literally consumes every hour of his day, we find few conductors turned to writers, even as a clarifying recourse, and none except the present author is able to wield the pen with anything like the dexterity of the baton. Munch is able. He conducts with effectiveness and he writes with imagination and high skill, as well as with clarity of illuminating statements:

"A conductor worthy of the name is too busy making his feelings known to the orchestra to remember which is his better profile or to guess what flattering pose may have the best effect on the people sitting behind him.

"We (the conductors) can make mistakes. It happens to everyone. But if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you.

"In the end it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: To practice our art with frankness and joy and to love music more than anything else in the world.

"My only reason for writing this book," he says, "is so that future conductors who have faith and who wish to serve music rather than be served by it may profit from my experience." One is not left in doubt, either, that it is a matter of "inner exaltation, an all-consuming flame, and a magnetism that can bewitch."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624
AUG 2 1955

Orchestra Aided

DEDHAM, (INS) — The Boston Symphony Orchestra and the Boston Museum of Fine Arts will share half of the $500,000 estate of Mrs. Marcia King Chamberlain, of Brookline, who died May 29, it was revealed today.

Journal (e)
LEWISTON-AUBURN, Me.
Republican
Circ. 15,544
AUG 2 1955

Maine Native Leaves $250,000 To Boston Museum And Symphony

DEDHAM, Mass. (AP) — Under the will of Mrs. Marcia King Chamberlain of Brookline filed today in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Maine, died May 29.

Specific bequests included $5,000 to the Lamoine Baptist Church.

Several years ago Mrs. Chamberlain was the beneficiary of a $400,000 estate left her by a Brookline friend.

MEMPHIS, TENN.
PRESS-SCIMITAR
Circ. D. 128,865
AUG 5 1955

Kirkham Featured In New Opera

Robert Kirkham, young Memphis baritone attending the Berkshire Music Festival at Tanglewood Music Center in Massachusetts, will sing a lead role Tuesday night in the world premiere of a new American opera by Luigi Mennini, "The Rope," based on a play by Eugene O'Neil.

The opera was commissioned for the Tanglewood performance, and Kirkham, attending the Berkshire Festival on a scholarship arranged by I. L. Myers of Arts Appreciation, will have in his audience some of the world's most distinguished musicians.

Kirkham was featured in a performance of "Comedy on the Bridge" Monday, and will repeat his role next Thursday.

He is being coached by Elsie Fiedler, who auditions for the Metropolitan and is sister of Arthur Fiedler, famed conductor of the Boston Pops Symphony.

Jerome Robertson is Kirkham's Memphis teacher.

[119]

MEADVILLE, PA.
TRIBUNE
AUG 2 1955

Cultural Opportunity

People often find they don't dislike others when they get to know them and to understand them. And the same thing is true of nations. Ignorance creates a vacuum that invites misunderstanding and hate.

If nothing else comes of the Geneva Big Four meeting, the door appears to have been opened for stepped up visits and communication between East and West. A group of American farmers now is touring Russia and a group of communist farmers is studying American agriculture in Iowa and other midwestern states.

It has been suggested that the Boston Symphony Orchestra visit the Soviet Union. The proposal has special merit because it might provide a satisfactory answer to the standard attack on the United States that we are too "materialistic."

Says The New York Times: "It has been our great pleasure to entertain a magnificent orchestra from the Netherlands, a splendid dance troupe from India, painters and poets from Western Europe. We also have something to offer to the world's culture, and the Boston Symphony is a true exponent of it. This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it."

In return, we should invite Russian artists and musicians to this country. For it's difficult to plot the undoing of those you learn to respect and to understand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613
AUG 1 1955

NEW MUSIC

BOSTON (AP) — The Boston Symphony Orchestra, in observance of its 75th anniversary in the 1955-56 season, has joined with the Koussevitsky Foundation to commission 15 new works. Among the composers receiving the $2,000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
AUG 2 1955

Estate Aids Boston Arts

The Museum of Fine Arts and the Boston Symphony Orchestra have been bequeathed more than $100,000 each under the will of the Late Marcia King Chamberlain of Brookline.

Mrs. Chamberlain died on May 29. She was 75.

Her will also left personal bequeaths totaling $225,000 to friends and several organizations.

It was filed in Norfolk Probate Court, Dedham, today.

She left $25,000 to Grace C. Foote of Brookline.

Willed $10,000 each were: Mrs. Mary F. Coonan of Boston; Wealthy Richards of Melrose and Maria L. King of Brookline, a sister-in-law.

Mrs. Chamberlain also was left the "interest" in real estate at 5961 Mason Terr, Brookline.

Others bequeathed $10,000: Mrs. Myrtle B. Ross, Exeter, N. H.; Marianne C. Moore, Brooklyn, N. Y.; Therese R. Jones of Brookline.

Also, Richard D. Roquemoore, West Newton; Kenneth W. Jones, Melrose, and Katherine R. Knight of Montgomery, Ala.

The will, drawn April 10, 1952, also left $5,000 to Radcliffe College, Radcliffe Alumnae Association, American Cancer Society, and Lamoine Baptist Church, Lamoine, Me.

Also, Dr. Richard Lowcock, William Stammers, Berlin, Mass.; Richard D. Stammers, Briarcliffe, N. Y.; Grace and Richard Stammers Sr., Berlin, and Mrs. Pauline Paulsen of Needham.

Nancy J. Lacey, Joanne J. Brothers and Cynthia Webb also will get $5,000 each. Several cousins were left $2,000 or $3,000 each.

Mrs. Chamberlain's personal property was estimated at $200,000.

GREENSBORO, N. C.
DAILY NEWS
Circ. D. 80,671 — S. 87,970
AUG 1 1955

Music Notes

BY HENRY S. WOOTTON JR.

BLOCH SPEAKS: This month has seen the birthday of Ernest Bloch, one of our greatest living composers. The Swiss-born composer celebrated his 76th birthday on July 24 at his seaside home on the Oregon coast. As to theories Bloch says: "I stand outside all these 'currents' alone, a fossil, admiring, without regard to labels, cliques, or fads, or 'groups,' adoring music when it reaches something to say, that says it in his own proper words. I have always to pay for not belonging to a group. But I never changed. And so I can enjoy every different styles and conceptions when a master is able to convey his message.

"So I have no theories, no system —I have always made my music as I felt it had to be: tonal, modal, polytonal, chromatic — each work has its own style but I learned all this from the classics."

As to the evolution of his style, Bloch reflects, "It is true that works written 50 years ago and recent works of mine are different. But not quite consciously. At 75, the psycho-physiology of a human being is different from a man of 25. My present works are probably less subjective than those I wrote around 1912-16. They are, perhaps, now more personal, now objective. After all—it all originates from the same individual—a continuation."

And from this great creative musician we have his remarks about art. "Art, for me, is an expression, an experience of life, and not a puzzle or icy demonstration of imposed mathematical principles, or dissection in a laboratory. Theories, like 'novelty,' pass so quickly. And what remains? In revenge, my sole desire and single effort has been to remain faithful to my Vision, to be True."

MUNCH ON CONDUCTING: In his recent book, Charles Munch, conductor of the famed Boston Symphony Orchestra, offers some highly interesting comments on the art of wielding a baton.

Because being a conductor is playing one of the most difficult of instruments — "think what it would mean to a pianist if every key of his instrument should suddenly become a living thing"— and because a conductor's profession literally consumes every hour of his day, we find few conductors turned to writers, even as a clarifying recourse, and none except the present author is able to wield the pen with anything like the dexterity of the baton. Munch is able. He conducts with effectiveness and he writes with imagination and high skill, as well as with clarity of illuminating statements:

"A conductor worthy of the name is too busy making his feelings known to the orchestra to remember which is his better profile or to guess what flattering pose may have the best effect on the people sitting behind him.

"We (the conductors) can make mistakes. It happens to everyone. But if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you.

"In the end it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: To practice our art with frankness and joy and to love music more than anything else in the world.

"My only reason for writing this book," he says, "is so that future conductors who have faith and who wish to serve music rather than be served by it, may profit from my experience." One is not left in doubt, either, that it is a matter of "inner realization, an all-consuming flame, and a magnetism that can bewitch."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,624
AUG 2 1955

Orchestra Aided

DEDHAM, (INS) — The Boston Symphony Orchestra and the Boston Museum of Fine Arts will share half of the $500,000 estate of Mrs. Marcia King Chamberlain, of Brookline, who died May 29, it was revealed today.

Journal (e)
LEWISTON-AUBURN, Me.
Republican
Circ. 15,544
AUG 2 1955

Maine Native Leaves $250,000 To Boston Museum And Symphony

DEDHAM, Mass. (AP) — Under the will of Mrs. Marcia King Chamberlain of Brookline filed today in Norfolk Probate Court, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will share approximately half of her $500,000 estate. Mrs. Chamberlain, a native of Lamoine, Maine, died May 29.

Specific bequests included $5,000 to the Lamoine Baptist Church.

Several years ago Mrs. Chamberlain was the beneficiary of a $400,000 estate left her by a Brookline friend.

MEMPHIS, TENN.
PRESS-SCIMITAR
Circ. D. 128,865
AUG 5 1955

Kirkham Featured In New Opera

Robert Kirkham, young Memphis baritone attending the Berkshire Music Festival at Tanglewood Music Center in Massachusetts, will sing a lead role Tuesday night in the world premiere of a new American opera by Luigi Mennini. "The Rope," based on a play by Eugene O'Neil.

The opera was commissioned for the Tanglewood performance, and Kirkham, attending the Berkshire Festival on a scholarship arranged by I. L. Myers of Arts Appreciation, will have in his audience some of the world's most distinguished musicians.

Kirkham was featured in a performance of "Comedy on the Bridge" Monday, and will repeat his role next Thursday.

He is being coached by Elsie Fiedler, who auditions for the Metropolitan and is sister of Arthur Fiedler, famed conductor of the Boston Pops Symphony.

Jerome Robertson is Kirkham's Memphis teacher.

[119]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 34,905

AUG 1 1955

Santa Cecilia Choir To Give Boston Concert

MRS. JOHN P. BURKE

The world famous Santa Cecilia choir of Rome will be the first great European attraction to be presented in Symphony hall, Boston, this fall. The choir will appear under the sponsorship of the Guild of the Infant Saviour on Sunday, October 2. It will be the opening concert in the first American tour by this group and it is anticipated that a capacity audience will be on hand to hear the choir.

The Boston Symphony orchestra will open the season the latter part of September.

Tickets will not go on sale to the public until after Labor Day but reservations may be made now with Mrs. William C. Hamilton, 235 Summer street, Malden, president of the Guild, or Mrs. Edward F. Good, 106 Ocean street, Dorchester, general chairman.

Miss Elizabeth Delaney, chairman, and Mrs. John P. Burke, co-chairman of the Marian Table, are assisting on the committee.

rule.

SAN DIEGO, CALIF.
INDEPENDENT

AUG. 4, 1955

Lukas Foss To Conduct

Lukas [illegible] one of America's [illegible] versatile young [illegible] be guest artist [illegible] Symphony Con[illegible] next [illegible]day.

Foss [illegible]ge career in[illegible] awards and [illegible]ist, a conductor [illegible]

[illegible]stranger to San [illegible]s, having appear[illegible]ears ago when he [illegible] Concerto [illegible] Julius Her[illegible] the San Di[illegible] Workshop in [illegible]n played his [illegible] "Parable of [illegible] performance [illegible]n will pre[illegible]lenburg Con[illegible]r Flute, Vio[illegible]" Foss at the [illegible]ler, Robert [illegible]ncipal flutist [illegible] Foss will con[illegible]g performance [illegible]position "Piano [illegible]2 for which [illegible] the Mark M[illegible] in 1951 when he [illegible]e number with the [illegible]mphony. The Horblit [illegible]ven annually for the [illegible]osition by a composer [illegible]f the United States. [illegible] the "Second Piano Con[illegible]" Arthur Rubinstein has [illegible] "one of the finest pieces [illegible] written in our time."

On Tuesday's program the orchestra, under the direction of Robert Shaw, will play Stravinsky's well-loved "Firebird Suite."

At present Foss is on the faculty at UCLA, and is working on a fairy-tale opera "Griffelkin." He has been commissioned by the League of Composers, the Koussevitzky, Kulas and Albert Schweiter Foundations and the NBC Opera.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

AUG 3 1955

Hanson

VISITORS FROM SWEDEN

Mrs. Birgit Norestig of Koping, Mrs. Greta Skoog and son Rolf of Surahammar, Sweden, sailed from New York today on the Oslofjord, after a month's stay with Mr. and Mrs. Allen Anderson and William Jacobson of Main street, Hanson. They also visited with Mr. and Mrs. Hugo Bostrom of Quincy.

While here they visited Cape Cod, North and South Shore beaches, White Mountains, and other points of interest. Outstanding impressions of their visit were the wonderful super-markets, Cinerama, square dancing, the beautiful salt water bathing in warm Cape waters; a trip through an ice cream plant in Whitman; the growth and strength of our churches; the American drug-store; our large cars and careful driving of motorists; free enterprise in business and the wide variety of commodities on sale. Another highlight of their visit was listening to the Boston Pops Orchestra on the Esplanade under a full moon, with an audience of over 15,000 people.

Each day was concluded by viewing television until a late hour. Sweden only having three weeks of real summer weather, they were amazed at outdoor activities enjoyed here.

Mrs. Norestig and Mrs. Skoog are returning to Sweden fully convinced that the American way of life in which we all have a part is a far better form of government than that of socialism to which they are returning.

Plans were made to visit the United Nations, Empire State building and Radio City in New York before boarding the ship for Sweden.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,012

AUG 3 1955

New Music

BOSTON, (AP)—The Boston Symphony Orchestra, in observance of its 75th anniversary in the 1955-56 season, has joined with the Koussevitzky Foundation to commission 15 new works.

Among the composers receiving the $2,000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

AUG 3 1955

[illegible]er of the company.

NEW MUSIC

BOSTON (AP) — The Boston Symphony Orchestra, in observance of its 75th anniversary in the 1955-56 season, has joined with the Koussevitsky Foundation to commission 15 new works. Among the composers receiving the $2000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

Sentinel (e)
KEENE, N. H.
Independent
Circ. 5,830

AUG 4 1959

Library Albums For Music Fans

By KAY FOX
Librarian Keene Public Library

Fall, winter, spring and summer—music is always welcome. With this thought in mind we are listing some of our new albums for your attention.

"The Music of Sigmund Romberg" interpreted by Mantovani and his orchestra is a record destined for great popularity. Mantovani's orchestra consists of 40 musicians, mainly strings, and the combination of the romantic melodies of Romberg and the violin-dominated orchestra results in an album of charm and beauty and lilting gaiety.

Camille Saint-Saens wrote only one major opera in all the years of his long and prolific careers in the field of music. However, that opera "Samson and Delilah," is still spectacular to both eyes and ears. The best-known aria from this familia Biblical adaptation is, of course "My Heart at Thy Sweet Voice. Our new album of highlights fron this opera features Leopold Stokowski and the members of the NBC Symphony with Rise Stevens singing the role of Delilah, Jan Peerce Samson, and Robert Merrill, tha of the High Priest.

"Music for a Summer Night" i the latest album by Arthur Fielde and the Boston Pops Orchestra The selections from this imaginary concert under the stars on the Esplanade include Liszt's "Liebestraum," Muson's "Candlelight Waltz," Kreisler's "Liebesleid," "Liebesfreud" and "Caprice Viennois," Gounod's "Faust Waltzes," Waldteufel's "Espana Waltz" and "Tres Jolie Waltz," Beethoven's "Moonlight Sonata" and Rubinstein's "Kamenoi-Ostrow."

Richard Strauss' "Ein Heldenleben" was first played in public in 1899. This famous tone poem tells in music the dramatic story of a man's attempt to overcome all obstacles in his search for a better life. It has been typed as late nineteenth century romantic classicism, and its majestic sweeping force still captivates audiences. The present recording by Fritz Reiner and the Chicago Symphony Orchestra fulfills all the expectancies of the listener, especially as the record is done in high fidelity, for which the music of Richard Strauss is eminently suited.

Ballet music offers the listener some of the brightest and most delightful of all dramatic compositions. Our latest album in this phase of musical enchantment consists of two works by Jacques Offenbach and arranged by Antal Dorati—suites from "Bluebeard" and "Helen of Troy." Joseph Levine conducts the Ballet Theatre Orchestra on this superb recording.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929

AUG 6 1955

PAPA OF THE POPS met the Mama of the Pop when Arthur Fiedler stepped off an Eastern Air Lines plane for an enthusiastic greeting by Mrs. Arnold Volpe. Famed Conductor Fiedler directs the Boston Pops. Mrs. Volpe organized the University of Miami Pop concerts in which Fiedler will conduct Sunday and again Aug. 14 at the Miami Beach auditorium.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

AUG 7 1955

On the Record

Tchaikovsky, Concerto No. 1, in B-flat Minor, Op. 23; Gina Bachauer, pianist with the New London Orchestra, Alec Sherman, conductor. This familiar and magnificent concerto of Tchaikovsky's which was first performed in Boston in 1875, is interpreted with deep feeling and beautiful technique by Gina Bachauer, a pianist familiar to and widely appreciated by soldiers of World war II, for whom she gave hundreds of concerts. The conductor of the New London Orchestra, Alec Sherman, is her husband in private life, and they have collaborated in several recordings of which this is one of the finest. **RCA Victor.**

Carl Orff's Antigonae—scenes IV and V—with members of the Vienna State Orchestra and the Vienna State Opera Chorus. Christl Goltz, soprano, sings the part of Antigone, Hermann Uhde that of Creon. The German version of Sophocles' great tragedy was written by Friedrich Holderlin, and translated into English by Amanthe von Zeppelin. Orff's musical interpretation of this ancient tragedy is both daring and startling. He is lavish in his instrumentation and uses much percussion and several oriental instruments to achieve the sound he desires. It is an interesting and arresting composition that is decidedly modern. **Columbia.**

Stravinsky's "Le Sacre du Printemps and the Petrouchka Suite, played by the Philadelphia Orchestra with Eugene Ormandy conducting. The music for the first piece has been described as a "glorification of spring." It is based on what Stravinsky conceived as an ancient pagan rite of Russia to celebrate fertility and their rebirth of the world. Petrouchka, Stravinsky's second ballet score, was first produced in Paris in 1911 and was an instant success. The Philadelphia Orchestra plays both compositions with Ormandy's magic appreciation. **Columbia.**

The Smiling Bach; a series of the famous composer's pieces that prove Bach did have his light moments. Among them are "The Well Tempered Clavier" played by Wanda Landowska; Cantata No. 140 sung by the Robert Shaw Chorale; "Gigue," played by the RCA Victor Orchestra, Fritz Reiner conducting; "Allegro Assai," played by the Boston Symphony Orchestra, Serge Koussevitsky conducting; "Sheep May Safely Graze," Leopold Stokowski and his orchestra and many others. A lovely collection of happy, high spirited music for lovers of Bach. **RCA Victor.**

Ravel, Sheherazade; Trois Poems de Stephane Mallarme; Deux Melodies Herbraiques, with Suzanne Danco, soprano, and the Orchestre de la Suisse Romande, Ernest Ansermet conducting. A rave record, brilliant music exceptionally well played and perfectly recorded. The Sheherazade alone is reward enough. Suzanne Danco's voice is clear, true and thrilling. **London.**

Other discs worth noting; Bach, Concerto for 2 violins in D minor, concerto for violin in A minor and concerto for violin in E major; Reinhold Barchet and Will Beh, violinists with the Pro Musica String Orchestra, Walter Davisson conducting. **Vox.** Tchaikovsky; Symphony No. 2 in C minor, opus 17 (Little Russian) by the Cincinnati Symphony Orchestra, Thor Johnson conducting. **Remington.** Jazz West Coast; an anthology of California Music, including Chet Baker, Bud Shank, Shelly Manne, Russ Freeman, Lee Konitz, Bob Gordon, Laurindo Almeida, Bill Perkins, Claude Williamson, Chico Hamilton, Gerry Mulligan and many others. Some of the songs; "It Had to Be You," "Bockhanal," "Soft Shoe," "Low Life," "Darn That Dream," "Lotus Bud," "Two Can Play" and etc. **Pacific Jazz.** Rosenberg, Symphony No. 3. The Stockholm Symphony Orchestra with Tor Mann conducting, **London.**

[120]

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929

AUG 7 1955

Arthur Fiedler To Conduct First Of 2 Pop Concerts Here Tonight

The man who has devoted most of his musical life to bridging that gap between the boogies and the highbrows — the man, in other words, who comes first to mind when you begin to contemplate the field of semi-classical music—is in Miami this week to give the local "semi" fans a taste of their favorite fare.

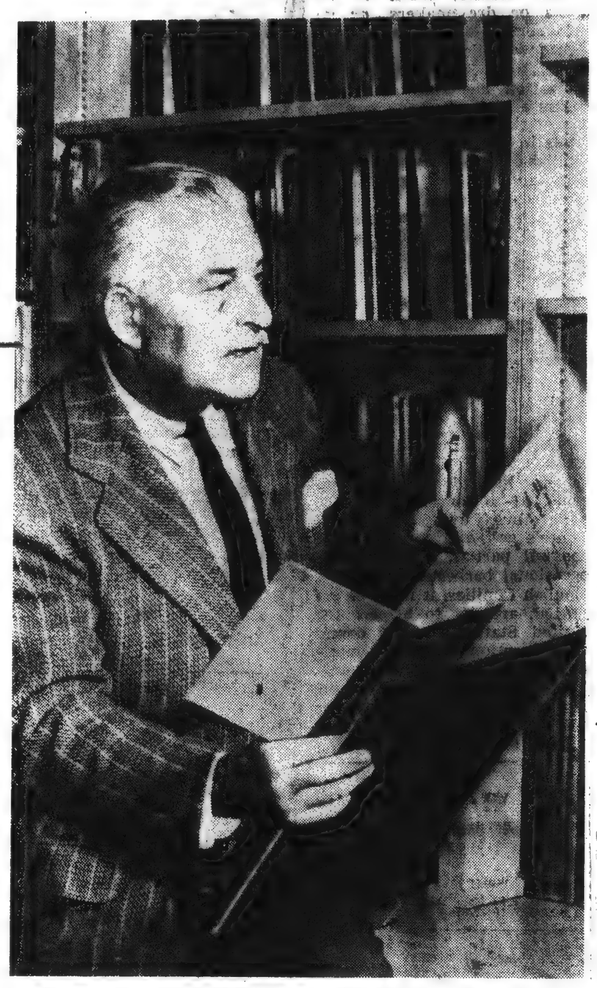
He is Arthur Fiedler, conductor of the Boston Pops in summer and of the Boston Pops Touring Orchestra in winter, and he is here to conduct the next two Pop concerts in Miami Beach auditorium.

He will direct the University of Miami Summer Symphony at 8:30 tonight, and again next Sunday at the same time. His two programs constitute the eighth and ninth of the current 10-concert series.

Fiedler, who has probably done more to create a special "pops" classification in music than any other conductor, has a simple recipe for pieces that fit into this classification—they must possess an inherent sparkle, and they must, if arrangements, sound well when played by a full symphony orchestra.

In line with this theory, which jibes well with UM music officials' determination not to burden their summer customers with any heavy listening, Fiedler has drawn up his first Miami program as follows:

Princess Elizabeth March—Coates; Overture to "Mignon," Thomas; Fantasia on "Greensleeves" — Vaughan Williams; Richard Rodgers waltzes as arranged by Leroy Anderson; suite from "Gaite Parisienne" —Offenbach; Clair de Lune—Debussy; Prelude to "Die Meistersinger" — Wagner; TV Potpourri—Hayman; "Let'er Go, Lover"—Bruns-Hayman; "Look Sharp, Be Sharp"—Merrick-Bennett.



ARTHUR FIEDLER, 'FATHER OF POPS MUSIC'
. . . Boston maestro to lead UM Symphony twice this summer

Fiedler's only other appearance here was in 1953, when he led his Boston Pops Touring Orchestra in two special winter concerts sponsored by the university.

Boston has had a popular series of symphonic programs —called the "Proms" for 15 years, after the old Promenade Concerts of London—since 1885. Adolf Neuendorff was the first conductor on this series.

Fiedler entered the Boston Symphony picture in 1915, when he played violin in the regular orchestra under Karl Muck.

A little later he organized the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members, and in 1929 launched the city's famous outdoor Esplanade Concerts. The following year he began conducting the Boston Symphony's Pops concerts, and two or three years ago added the winter touring orchestra to his list of activities.

Fiedler also teaches at Boston University, and conducts the Cecelia Society and University Glee Club of Providence, R. I., and the MacDowell Club Orchestra of Boston.

He has been guest conductor with a long list of important American orchestras.

MIAMI, FLA.
NEWS
Circ. D. 118,641 - S. 105,109

AUG 7 1955

Arthur Fiedler To Conduct U-M Pop Concert Tonight

By EDWARD IRELAND
Miami Daily News Music Editor

Arthur Fiedler, Mr. Pops himself, will be guest conductor tonight at the eighth in the series of summer concerts by the University of Miami Symphony Orchestra at the Miami Beach Municipal Auditorium.

It will be the first of two guest appearances the distinguished conductor of the Boston Pops Orchestra will make with the University musicians.

For tonight's concert, Fiedler has chosen a program designed for relaxed, warm-weather listening.

Heard will be "The Princess Elizabeth March," by Coates; Thomas' familiar Overture to "Mignon," Vaughan Williams delightful Fantasia on "Greensleeves," and a group of waltzes by Broadway composer Richard Rodgers in an arrangement by Leroy Anderson.

ALSO THE SUITE from Manuel Rosenthal's brilliant ballet arrangement of Offenbach's "Gaite Parisienne"; Debussy's "Claire de Lune," and the Prelude to Wagner's "The Mastersingers of Nuremberg."

Other highlights will include a TV Potpourri by Hayman, "Let'er Go, Lover," by Bruns-Hayman, and the familiar TV march "Look Sharp-Be Sharp," by Merrick-Bennett.

The Boston Symphony is something of a family tradition with Arthur Fiedler. His father and two of his uncles were players in the orchestra. And Fiedler, himself, joined the orchestra as a violinist in 1915 under Karl Muck.

Nine years later, Fiedler organized the Boston Sinfonietta, a chamber orchestra composed of members of the Symphony, and in 1929, he organized Boston's famous outdoor Esplanade Concerts.

The following year he began conducting the Boston Symphony Pops, an institution in that city since 1885.

IN 1951 HE became the first conductor of "serious music" ever to pass the million mark in the sales of a single record —a disk that paired the popular success "Jalousie," with the contemporary Spanish composer Manuel de Falla's Ritual Fire Dance.

MR. POPS HIMSELF, *Arthur Fiedler gets set for first of two engagements here tonight as guest conductor of the University of Miami Summer Symphony Orchestra.*

Long one of Boston's most eligible bachelors, Fiedler in 1942 married a former Boston debutante, Ellen Bottomley and now they live in fashionable Brookline with their two daughters Johanna, 9 and Deborah, 7, and their son Peter, who was 4 last May.

A musician of enormous energy and vitality, Fiedler has found time in a busy career to teach at Boston University, to conduct Boston's St.Cecelia Society, and the University Glee Club of Providence, R.I., and the MacDowell Club Orchestra of Boston.

As guest conductor, he has appeared with a long list of top American orchestras.

Concert time tonight will be 8:30, and if you do not possess a reserved seat ticket, we suggest you come early, for the chances are there will be another sold-out house.

* * *

FREE CONCERTS: The Miami Beach Community Center, 2100 Washington, will present a program of folk music Wednesday evening at 8:30. Featured will be Sonya Weiss, folk singer; Robert Feller, accordionist; Mildred Kole, soprano, and Robert Healy, tenor. Accompanist will be Sam Rose.

The Saturday night concert at Pier Park Bandshell, Ocean Drive and 1st Street, will feature Jo-Ann Byrd, coloratura soprano; Sandy Upson, soprano, and a group of Israeli dancers. Accompanist will be Netta Symes-Morris. Concert time, 8:30.

* * *

PLATTER PARTY: The Symphony Club will hold a Platter Party at the Mayfair Art Theater on Saturday, Aug. 27, from 10 a.m. to 5 p.m. All types of records will be on sale, including some collector items. Receipts will be used to buy needed scores for the University of Miami Music Library.

[121]

GREENSBORO, N. C.
DAILY NEWS
Circ. D. 80,671 - S. 87,970

AUG 7 1955

The Literary Scene

Dr. Richard Current, the new head of the Woman's College history department, who may be the busiest man in his field today, has exciting stories of his work in completing the fourth and final volume of J. R. Randall's fine biography of Lincoln.

Dr. Current took over at Dr. Randall's death, aware of the honor bestowed upon him, but soon found himself neck-deep in notes strange to him, gathered by a variety of research assistants and so on. Dr. Randall was a facile and perceptive writer, but his system of notes was not that Dr. Current was accustomed to, and he made like Hercules to bring the project into order for himself. He did the final eight chapters of the sixteen in the book.

Dr. Current now looks forward to writing a biography of our James K. Polk, but must delay that until he completes his part of a three-man text book on American history. He has done four or five chapters of thirty assigned to him, and must complete that before tackling Polk.

Friends continue to ask if I had a nice vacation, where I went and what I did. I stayed home. And the first thing I did was make the mistake of picking up Marion Brown's book, *Pickles And Preserves*. So for the rest of the vacation, my time was spent making watermelon rind pickles, cantaloupe pickles, lime marmalade, orange jelly and a large assortment of other jellies. In all, about 150 pints. So, even though I did not rush out of town and come back completely tired out and in need of a vacation, I now need another one. This was my first experience in that sort of thing and now I understand why women always look so smug when people eye shelves of homemade pickles and or preserves.

There was also, of course, plenty of time to sneak in more reading—about a book a day. But I seemed to wind up with a lot of left-overs which I had not gotten around to reading because they didn't look interesting or good. They weren't, on the whole, much better than I had expected. And sometimes they were worse.

This always seems to happen, come late summer books. The big fall books are about here, and it becomes all too obvious that the publishers save their big armament for the competitive, and more active, fall trade. That's all very well for business, but not for readers.

Professor Burton (he reviews Mary Pickford's book on this page today) has taken to the hills for, as he says, his "customary capers as a summer theater ham." He is playing "The Stage Manager" in *Our Town* at the Parkway Playhouse in Burnsville and then will switch to the Flat Rock Playhouse for a British farce and *Sabrina Fair*. He plays Sabrina's pappy in the latter. He can call himself a ham if he likes, but I would like to see him in *Our Town*, knowing the part is his favorite in his favorite play—and having heard him give out with a few lines from it.

I, for one, have lost track completely of who is publishing what in the paper back business and have an idea that so have most other people. World has recently sent out an anthology of poetry, published in hard cover and paper back. Van Nostrand is beginning a new series of paper bound originals in history and the social sciences. It will be called Anvil Books. The first to be released will be written by Hans Kohn, Robett Morris, James A. Corbett, Sidney Hobk, David N. Rowe, Herman Ausubel and Louis L. Snyder.

Anthony Glyn, grandson of Elinor and author of the recent *Elinor Glyn*, has followed his famous grandparent to America. He came to sample New England so he will have the right flavor for some scenes he intends to set there in a coming, long novel. . . . The Boston Symphony Orchestra, celebrating its 75th anniversary, has joined the Koussevitsky Foundation to commission 15 new works. The composers who will receive the $2,000 commissions include Americans Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, William Schuman and Roger Sessions.

Two new pamphlets have recently been published by the University of North Carolina in their Library Extension Publication series. One is an appreciation of Bernice Kelly Harris, the delightful writer from Seaboard, N.C. The other is another in the series of Adventures in Reading, titled *Horizons Unlimited*. Jessica Valentine, manager of the Bull's Head Bookshop, did the latter and performed a noble feat in bringing together short studies of some excellent recent books. It will appear as somewhat incongruous to serious readers that Miss Valentine can be equally enthusiastic about writers so widely separated in ability as Irving Stone and William Faulkner. But, on the whole, the authors represented in the booklet are responsible for some of the better work of the past few months.

Kamala Markandaya, who wrote the recent well-received *Nectar In A Sieve*, has delivered the manuscript of her second novel to her publishers. It also is laid in India. Nectar In A Sieve has appeared, or will appear, in editions in Denmark, England, Finland, France, Germany and Holland. It has already sold better than 160,000 copies, including book club distribution.

The rushing tide of books by Japanese, or about Japan, continues. *Three Geishas*, by Kikou Yamata, is the lives of three famous women of 19th and 20th century Japan and will be published early next year by John Day.

—*Evangeline Davis*

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679

AUG 7 1955

New Music

BOSTON — (AP) — The Boston Symphony Orchestra, in observance of its seventy-fifth anniversary in the 1955-56 season, has joined with the Koussevitsky Foundation to commission 15 new works. Among the composers receiving the $2,000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

DANVILLE, VA.
BEE
Circ. D. 13,887

AUG 8 1955

NEW MUSIC

BOSTON (AP) — The Boston Symphony Orchestra, in observance of its 75th anniversary in the 1955-56 season, has joined with the Kussevitzky Foundation to commission 15 new works. Among the composers receiving the $2,000 commissions are eight Americans: Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

MIAMI BEACH, FLA.
SUN
Circ. D. 7,310 - S. 7,310

AUG 7 1955

ARTHUR FIEDLER
Conducts Concert Tonight

Conductor Of Popular Boston Orchestra Leads Concert Tonight

Arthur Fiedler, popular conductor of the renowned Boston Pops Orchestra, will lead the University of Miami Summer Symphony at 8:30 tonight in Miami Beach auditorium in the season's eighth Pops concert.

Mr. Fiedler, after studying in Berlin at the Royal Academy, returned to America in 1915. Going to Boston, he joined the Boston Symphony under Karl Muck as a violinist. Nine years later he organized the Boston Sinfonietta, a chamber orchestra composed of members of the symphony. In 1929 he organized Boston's famous outdoor Esplanade Concerts — free summer series played in a rural setting on the bank of the Charles River. The following year he began conducting the Boston Symphony "Pop" Concerts, an institution in that city since 1885.

In 1951 he became the first serious musician ever to pass the million mark in the sales of a single record, which paired the popular success "Jalousie" with the contemporary Spanish composer Manuel de Falla's "Ritual Fire Dance."

A musician of energy and vitality, Fiedler has also found time in a busy career to teach at Boston University, to conduct Boston's Cecelia Society and the University Glee Club of Providence, R.I., and the MacDowell Club Orchestra of Boston. As guest conductor he has appeared with a long list of top American orchestras.

Tonight's program will open with "The Princess Elizabeth March," Coates; and will include overture to "Mignon," Thomas; Fantasie on "Greensleeves," Vaughan -- Williams; Richard Rodgers Waltzes, arranged by Anderson; Suite from "Gaite Parisienne," Offenbach; Debussy's "Clair de Lune," and Prelude to "The Mastersingers of Nuremberg," by Wagner.

The last portion of the program will be devoted to Boston Pops "standards" including "TV Potpourri," Hayman; "Let'er Go, Lover," Bruns-Hayman; and "Look Sharp-Be Sharp" the famous Gillette March, by Merrick-Bennett.

Tickets for the concert are available at the Miami Beach auditorium ticket office.

RACINE WIS.
SUNDAY BULLETIN

AUG 7 1955

'Jekyll-Hyde' of Music World Now Will Stick to One Name

NEW YORK — (U.P.) — "I'm through being a two-headed monster," said composer Vernon Duke.

The name Vernon Duke has been affixed to such popular songs as "April in Paris," "Autumn in New York," "Taking a Chance on Love," "I Can't Get Started With You," "Cabin in the Sky" and to the scores of a couple of dozen movies and a dozen stage works.

His other self, however, functioning under his given name, Vladimir Dukelsky, has been responsible for six ballets and over 20 serious compositions, including his first and second symphonies which have been played by the Boston Symphony Orchestra, the London Philharmonic and the Warsaw Philharmonic. His third symphony will receive its American premiere at the Tanglewood Music Festival July 31 under the baton of Walter Hendl.

Singleness of "Sponsorship"

"The constant reference to me as the 'Jekyll-Hyde' of the music world, has, I believe, run its course," said Duke. "I now sign all my works as 'Vernon Duke', thus giving a singleness of 'sponsorship' to my efforts.

"There is no difference in approach to my writing classical as compared to popular selections. It is just a difference in the amount of effort expended. To me writing symphonies and other classical selections is hard and diligent work, while the creating of jazz and lighter compositions is a lark."

Duke was trained in Russia in serious music after exhibiting an uncommon talent for composition while still in swaddling clothes. His love of jazz resulted from his discovery of the works of a man he'd never heard of, but who later was to become a close friend, George Gershwin.

"I didn't just suddenly decide to write jazz or popular music merely because I heard there was a dearth of such compositions," he said. "I always loved jazz. In fact, when I first came to this country I supported myself by conducting the band for a burlesque show and writing music for vaudeville acts.

New Show

"One of the chief reasons for the adoption of the Duke name was because people were not willing to believe that a man with a name like Dukelsky could write jazz. They all expected very serious works from this Dukelsky."

Upon the completion of Duke's recently published autobiography, "Passport to Paris," the name Vladimir Dukelsky was committed to the past and from now on it is Vernon Duke in all fields.

Duke is currently readying a new musical, "Dilly," for Broadway, which marks the first time he has written both the music and lyrics for a complete score.

"It is only right that this first for me, be marked with the assumption of my single identity," he concluded.

[122]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 7 1955

New Records: Bach by Harms, Cello Music From Samuel Mayes

By CYRUS DURGIN

A brace of attractive discs has arrived from two firms located in this city. One is a collection of Bach Chorale Preludes and other organ music, performed by John Harms, from Unicorn. The second is a variety of music for cello, played by the Boston Symphony Orchestra's first cellist, Samuel Mayes, with three collaborators, from the firm of Boston.

Mr. Harms, a young American organist, cannot be said to have chosen for his record debut displayful Bach music. The half-dozen chorale preludes which he played upon an organ in the Community Church, New York city, are on the quiet, meditative side, and the registration he used suitably emphasizes that quality. He plays them substantially and well; so, too, the somewhat brighter but mostly not showy pieces by Karg-Elert, Reger, Flor Peeters, Raasted, Weinberger and Vierne, which are on the second side. Perhaps one may gather that Mr. Harms is a modest musician rather than a virtuoso of his instrument. The engineering of the disc is excellent.

Breval Sonata

Among the four works from Mr. Mayes is a G major Sonata for cello and piano by the relatively obscure French Jean-Baptiste Breval, who was born in the same year with Mozart and lived almost as long as Beethoven. It is a nice piece though not of great personal distinction. Pianist Susan Pearlman plays ably in the Breval Sonata and in Haydn's major Sonata; Joseph De Pasquale, first viola of the Boston Symphony, joined Mr. Mayes in Beethoven's little-known, so-called "Eyeglass" Duet, and Sherman Walt participated in the Mozart B-flat Sonata (K. 292) for bassoon and cello. It is hardly necessary to specify that Mr. Mayes' work is a superb blend of musicianship and virtuosity, or, for that matter, that Messrs. De Pasquale and Walt succeeded as brilliantly. Excellent recording.

London has a real novelty in the Third Symphony, "The Four Ages of Man" by the Swedish contemporary, Hilding Rosenberg, who now is 63. This Symphony, composed in 1939, is a peculiar assembling of cliches from Sibelius and others, music in my belief of very little originality, but skillfully written. Tor Mann conducted the Stockholm Symphony. Fair recording.

More from the Louisville, Ky., series of commissioned scores. Dallapiccola's Variations for Orchestra, muscular and bright; Moncayo's "Cumbres," of Mexican origin; Ulysses Kay's Serenade for Orchestra, also bright and vigorous, and Milhaud's Mediterranean Overture, which sounds both like Milhaud and a piece written for an occasion, though it may prove more than that. In all four cases, interesting music at the least, and, of course, performed by the Louisville Symphony, Robert Whitney conducting.

I think you could call the Allegro Royale disc of Grieg's Piano Concerto, able and pleasing without any exceptional qualities of performance or reproduction. It was done by Robert Riefling and the Oslo Philharmonic under Odd Gruner-Hegge.

From the Pops

"Music for a Summer Night," with a lush jacket in color whose nightgowned lady holding a rose suggests an illustrative hint from the paper-backed book trade, is a likely Arthur Fiedler—Boston Pops Orchestra best-seller. Naturally, the music, from Liszt and Kreisler to Waldteufel and Rubinstein by way of Gounod and Beethoven is very juicy and very restful. RCA-Victor.

Alfred Deller, that countertenor of the very high and very white voice is heard again, in music of Henry Purcell and other 17th century composers, along with harpsichordist Gustav Leonhardt and a consort of viols. Interesting for the baroque specialist. Bach Guild—Vanguard.

CHATTANOOGA, TENN.
TIMES
Circ. D. 56,703 - S. 86,718

AUG 7 1955

COMMUNITY CONCERTS

Six Musical Events Scheduled for This Season—Swarthout, Conley, Firkusny, London Included—First on Oct. 18

Six presentations have been signed by the Chattanooga Community Concert Assn. for the 1955-56 season starting with the Boston Symphony under the direction of Charles Munch on Oct. 18.

This is one more attraction than has been customary during the season, James L. Moore, president of the association, said. He credited this to the success of last year's program which enabled an increase in the budget.

The complete program:
Oct. 18—Boston Symphony.

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

Purdue University

INDIANAPOLIS.—The Purdue University concert series will welcome the Boston Symphony under the direction of Charles Munch when they play at the Music Hall on Oct. 20. Other attractions announced for Purdue for the coming season are Marian Anderson, March 17; George London, Jan. 7; Festival Singers of Ireland, Jan. 20; Grant Johannesen, Feb. 18; Virtuosi di Roma, March 9; Ballet Theater, March 10 and 11; Isaac Stern, April 7; and the Minneapolis Symphony, April 15.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 7 1955

Cultural Ties With Russia

Participation of Existing Agencies in Establishing Relations Proposed

The writer of the following letter is assistant executive director of the American Council of Voluntary Agencies for Foreign Service, Inc.

TO THE EDITOR OF THE NEW YORK TIMES:

In your thoughtful editorial "A Cultural Opportunity," published on July 31, you urged support of a project to make it possible for the Boston Symphony Orchestra to visit the U. S. S. R., concluding: "* * * This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it."

Then on Aug. 1 you published Harrison E. Salisbury's "United States to Set Up Unit on Cultural Ties With Soviet Union—State Department Is Deluged With Ideas—Two-Way Rise in Contacts Expected," in which he stated that "* * * In general proposals made by private groups that have a solid and worthwhile basis are getting priority."

Americans' participation in international friendship programs in terms of men's and women's service clubs and other groups, as well as in organizations created to carry out special activities for a given country or area of the world—for instance the Asia Foundation—or those bodies which do their good through a specialized technique such as the American Library in Paris, has grown a little like Topsy. This has been particularly true since the end of World War II.

Relief Work Groups

While those agencies created by Americans to carry out relief and rehabilitation projects in other countries, as voluntary bodies, created their own clearing house—the American Council of Voluntary Agencies for Foreign Service—in 1943, no similar body has been set up by the increasing number of voluntary agencies doing something about cultural relations with people in other lands.

Past experience has shown that Russian-Americans have created many different groups to do relief work. Among these have been: American Committee for Freedom for the Peoples of the U. S. S. R., American Society for Russian Relief, Fund for the Relief of Russian Scientists and Men of Letters, National Alliance of Russian Solidarists, Tolstoy Foundation, United White Russian Relief Committee, and others.

Before a "rash" of new organizations to do something about cultural relations with Russian people is formed it would be most helpful if existing groups could make a self-evaluation, perhaps with the help of the Department of State, as to met and unmet needs. Among the voluntary agencies which could participate in such a project would be groups especially concerned with Russians as well as those large bodies which make international cultural relations a part of their programs, such as the American Association of University Women, General Department of the United Church Women of the National Council of Churches of Christ in the U. S. A., General Federation of Women's Clubs, National Congress of Parents and Teachers, National Council of Catholic Women, National Council of Jewish Women, National Council of Negro Women, etc., as well as the American units of international nongovernmental agencies (Junior Chamber of Commerce of the United States, Kiwanis International, Lions International, Rotary International, and the United States Chamber of Commerce).

Joint Planning

During the process of such evaluation contacts could also be made with U. N. specialized agencies and with the embassy of the U. S. S. R. so as to jointly determine the best uses to be made of the resources of voluntary agencies in terms of joint planning and action and reduce discouragement and disillusionment resulting from duplication and wasteful, ill-conceived projects.

Such a proposed new grouping of existing agencies could also determine whether it would serve groups and individuals, outside of its membership, who might seek guidance before entering the field of cultural relations as far as the Russians are concerned.

Voluntary agencies have a real job to do as they demonstrate, supplement and interpret—working alongside of our Department of State.

MACENNIS MOORE.

New York, Aug. 1, 1955.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

AUG 16 1955

Esplanade Concerts

Music Review

By TUCKER KEISER

After providing six weeks of enervating heat and drenching rain during the Tanglewood series, the weatherman dramatically furnished an ideal evening for the resumption of the Esplanade concerts last night and for the first appearance this summer of Arthur Fiedler on the podium in the Hatch Shell.

While the concerts were in progress in July, the popular maestro was leading the San Francisco "Pops" season, a venture which reports declare highly successful.

As good as the previous musical evenings on the Charles were, it is true that Mr. Fiedler adds a sparkle which was missing during his leave.

The program last evening contained nothing new, it was thoroughly delightful fare, of the type referred to as "light classics," yet interesting and well played. Among the selections was an excerpt from Wagner's "Tannhauser," the overture to "Oberon," instrumental music from "Carmen," and the "Nutcracker Suite" by Tchaikovsky.

One of the most gratifying developments this year has been the splendid support by Boston business of these free concerts which attract audiences of thousands each evening. Last night's audience, for instance, numbered about 12,000.

It is not generally known that the Boston Symphony, which has a large deficit each year, has subsidized these Esplanade performances for about $20,000 annually. The assumption of some of this financial burden by our business community is a happy omen for the continuation of this summer series.

DETROIT, MICH.
TIMES
Circ. D. 414,942 - S. 563,957

AUG 9 1955

Say It With Music

THE BOSTON SYMPHONY ORCHESTRA, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange.

It fits in perfectly with the conviction W. R. Hearst Jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive coexistence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

[123]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

AUG 7 1955

New Records: Bach by Harms, Cello Music From Samuel Mayes

By CYRUS DURGIN

A brace of attractive discs has arrived from two firms located in this city. One is a collection of Bach Chorale Preludes and other organ music, performed by John Harms, from Unicorn. The second is a variety of music for cello, played by the Boston Symphony Orchestra's first cellist, Samuel Mayes, with three collaborators, from the firm of Boston.

Mr. Harms, a young American organist, cannot be said to have chosen for his record debut displayful Bach music. The half-dozen chorale preludes which he played upon an organ in the Community Church, New York city, are on the quiet, meditative side, and the registration he used suitably emphasizes that quality. He plays them substantially and well; so, too, the somewhat brighter but mostly not showy pieces by Karg-Elert, Reger, Flor Peeters, Raasted, Weinberger and Vierne, which are on the second side. Perhaps one may gather that Mr. Harms is a modest musician rather than a virtuoso of his instrument. The engineering of the disc is excellent.

Breval Sonata

Among the four works from Mr. Mayes is a G major Sonata for cello and piano by the relatively obscure French Jean-Baptiste Breval, who was born in the same year with Mozart and lived almost as long as Beethoven. It is a nice piece though not of great personal distinction. Pianist Susan Pearlman plays ably in the Breval Sonata and in Haydn's major Sonata; Joseph De Pasquale, first viola of the Boston Symphony, joined Mr. Mayes in Beethoven's little-known, so-called "Eyeglass" Duet, and Sherman Walt participated in the Mozart B-flat Sonata (K. 292) for bassoon and cello. It is hardly necessary to specify that Mr. Mayes' work is a superb blend of musicianship and virtuosity, or, for that matter, that Messrs. De Pasquale and Walt succeeded as brilliantly. Excellent recording.

London has a real novelty in the Third Symphony, "The Four Ages of Man" by the Swedish contemporary, Hilding Rosenberg, who now is 63. This Symphony, composed in 1939, is a peculiar assembling of cliches from Sibelius and others, music in my belief of very little originality, but skillfully written. Ton Mann conducted the Stockholm Symphony. Fair recording.

More from the Louisville, Ky., series of commissioned scores. Dallapiccola's Variations for Orchestra, muscular and bright; Moncayo's "Cumbres," of Mexican origin; Ulysses Kay's Serenade for Orchestra, also bright and vigorous, and Milhaud's Mediterranean Overture, which sounds both like Milhaud and a piece written for an occasion, though it may prove more than that. In all four cases, interesting music at the least, and, of course, performed by the Louisville Symphony, Robert Whitney conducting.

I think you could call the Allegro Royale disc of Grieg's Piano Concerto, able and pleasing without any exceptional qualities of performance or reproduction. It was done by Robert Riefling and the Oslo Philharmonic under Odd Gruner-Hegge.

From the Pops

"Music for a Summer Night," with a lush jacket in color whose nightgowned lady holding a rose suggests an illustrative hint from the paper-backed book trade, is a likely Arthur Fiedler—Boston Pops Orchestra best-seller. Naturally, the music, from Liszt and Kreisler to Waldteufel and Rubinstein by way of Gounod and Beethoven is very juicy and very restful. RCA-Victor.

Alfred Deller, that counter-tenor of the very high and very white voice is heard again, in music of Henry Purcell and other 17th century composers, along with harpsichordist Gustav Leonhardt and a consort of viols. Interesting for the baroque specialist. Bach Guild—Vanguard.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

AUG 7 1955

Cultural Ties With Russia

Participation of Existing Agencies in Establishing Relations Proposed

The writer of the following letter is assistant executive director of the American Council of Voluntary Agencies for Foreign Service, Inc.

TO THE EDITOR OF THE NEW YORK TIMES:

In your thoughtful editorial "A Cultural Opportunity," published on July 31, you urged support of a project to make it possible for the Boston Symphony Orchestra to visit the U. S. S. R., concluding: "* * * This is a real cultural opportunity that should be embraced. Both public and private effort should be expended to make the most of it."

Then on Aug. 1 you published Harrison E. Salisbury's "United States to Set Up Unit on Cultural Ties With Soviet Union—State Department Is Deluged With Ideas—Two-Way Rise Is Expected," in which he stated that "* * * In general proposals made by private groups that have a solid and worthwhile basis are getting priority."

Americans' participation in international friendship programs in terms of men's and women's service clubs and other groups, as well as in organizations created to carry out special activities for a given country or area of the world—for instance the Asia Foundation—or those bodies which do their good through a specialized technique such as the American Library in Paris, has grown a little like Topsy. This has been particularly true since the end of World War II.

Relief Work Groups

While those agencies created by Americans to carry out relief and rehabilitation projects in other countries, as voluntary bodies, created their own clearing house—the American Council of Voluntary Agencies for Foreign Service—in 1943, no similar body has been set up by the increasing number of voluntary agencies doing something about cultural relations with people in other lands.

Past experience has shown that Russian-Americans have created many different groups to do relief work. Among these have been: American Committee for Freedom for the Peoples of the U. S. S. R., American Society for Russian Relief, Fund for the Relief of Russian Scientists and Men of Letters, National Alliance of Russian Solidarists, Tolstoy Foundation, United White Russian Relief Committee, and others.

Before a "rash" of new organizations to do something about cultural relations with Russian people is formed it would be most helpful if existing groups could make a self-evaluation, perhaps with the help of the Department of State, as to met and unmet needs [illegible] voluntary agencies which could participate in such a project [illegible] groups especially concerned with Russians as well as those large bodies which make international cultural relations a part of their programs, such as the American Association of University Women, General Department of the United Church Women of the National Council of Churches of Christ in the U. S. A., General Federation of Women's Clubs, National Congress of Parents and Teachers, National Council of Catholic Women, National Council of Jewish Women, National Council of Negro Women, etc., as well as the American units of international nongovernmental agencies (Junior Chamber of Commerce of the United States, Kiwanis International, Lions International, Rotary International, and the United States Chamber of Commerce).

Joint Planning

During the process of such evaluation contacts could also be made with U. N. specialized agencies and with the embassy of the U. S. S. R. so as to jointly determine the best uses to be made of the resources of voluntary agencies in terms of joint planning and action and reduce discouragement and disillusionment resulting from duplication and wasteful, ill-conceived projects.

Such a proposed new grouping of existing agencies could also determine whether it would serve groups and individuals, outside of its membership, who might seek guidance before entering the field of cultural relations as far as the Russians are concerned.

Voluntary agencies have a real job to do as they demonstrate, supplement and interpret—working alongside of our Department of State.

MACKENNIS MOORE.

New York, Aug. 1, 1955.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

AUG 16 1955

Esplanade Concerts

Music Review

By TUCKER KEISER

After [illegible] weeks of enervating heat and drenching rain during the Tanglewood series, the weatherman dramatically furnished an ideal evening for the resumption of the Esplanade concerts last night and for the first appearance this summer of Arthur Fiedler on the podium in the Hatch Shell.

While the concerts were in progress in July, the popular maestro was leading the San Francisco "Pops" season, a venture which reports declare highly successful.

As good as the previous musical evenings on the Charles were, it is true that Mr. Fiedler adds a sparkle which was missing during his [illegible].

The program last evening contained nothing new, it was thoroughly delightful fare, of the type referred to as "light classics," yet interesting and well played. Among the selections was an excerpt from Wagner's "Tannhauser," the overture to "Oberon," instrumental music from "Carmen," and the "Nutcracker Suite" by Tchaikovsky.

One of the most gratifying developments this year has been the splendid support by Boston business of these free concerts which attract audiences of thousands each evening. Last night's audience, for instance, numbered about 12,000.

It is not generally known that the Boston Symphony, which has a large deficit each year, has subsidized these Esplanade performances for about $20,000 annually. The assumption of some of this financial burden by our business community is a happy omen for the continuation of this summer series.

CHATTANOOGA, TENN.
TIMES
Circ. D. 56,703 - S. 86,718

AUG 7 1955

COMMUNITY CONCERTS

Six Musical Events Scheduled for This Season—Swarthout, Conley, Firkusny, London Included—First on Oct. 18

Six presentations have been signed by the Chattanooga Community Concert Assn. for the 1955-56 season starting with the Boston Symphony under the direction of Charles Munch on Oct. 18.

This is one more attraction than has been customary during the season, James L. Moore, president of the association, said. He credited this to the success of last year's program which enabled an increase in the budget.

The complete program:
Oct. 18—Boston Symphony.

DETROIT, MICH.
TIMES
Circ. D. 414,942 - S. 563,957

AUG 9 1955

Say It With Music

THE BOSTON SYMPHONY ORCHESTRA, one of the finest anywhere in the world, has sent out a flute-like feeler toward Moscow about being invited to tour the Soviet Union next year. It is an idea to which we would like to give big-drum support.

Such a visit would be in line with President Eisenhower's suggestions for lifting the Iron Curtain by cultural exchange.

It fits in perfectly with the conviction W. R. Hearst Jr. brought back with him from his Moscow visit that this nation has a great many good things to show the world besides Cadillacs and bathtubs . . . and must show them to win the battle of competitive coexistence.

There is going on right now an exchange of American and Russian farmers. Why not an exchange of orchestras, or ballet companies? In the meantime, a bravo for Boston.

MUSICAL AMERICA
NEW YORK CITY

AUG 1955

Purdue University

INDIANAPOLIS.—The Purdue University concert series will welcome the Boston Symphony under the direction of Charles Munch when they play at the Music Hall on Oct. 20. Other attractions announced for Purdue for the coming season are Marian Anderson, March 7; George London, Jan. 7; Festival Singers of Ireland, Jan. 20; Grant Johannesen, Feb. 28; Virtuosi di Roma, March 9; Ballet Theater, March 10 and 11; Isaac Stern, April 7; and the Minneapolis Symphony, April [illegible].

[123]

LOS ANGELES CALIF.
EXAMINER

Informal Is Word for 'Pops'

By VIRGINIA ARMSTRONG HORN

A FRIEND of mine long ago used to say that the best way to listen to good music is lying down and it was his ambition to do so at the opera.

I have never heard if he achieved his wish, but at the Pasadena Pops one can be almost as comfortable. At these outstandingly successful series of concerts, embarking this year on the fourth season, informality is the note, with the audience seated casually at tables enjoying snacks and liquid refreshments.

At Turf Club

Sponsored annually by the Junior League of Pasadena with the Turf Club at Santa Anita Park as the setting, the four concerts, held traditionally on consecutive Friday evenings, will take place September 9, 16, 23 and 30.

And, of course, David Rose and his Pasadena Pops Orchestra will return to preside in the specially devised shell, along with world-famed guest stars and soloists.

This season, for the first time, the entire audience will be seated at tables and, in addition to the sandwiches and beverages available during the program, a popularly priced buffet dinner will be served at the tables before the concert.

Student Tickets

Tickets at lower prices will be available to students, who will also be seated at tables.

Proceeds from the venture, will go, as in the past three years, to the Pasadena Junior League's Community Fund, which annually supports a number of worthy projects. In a cultural way, the concerts themselves have made a contribution to Pasadena and other San Gabriel Valley communities in bringing something unique and different to music lovers.

Unique and different they are, too, and the forerunner of this type of informal concert on the Pacific Coast. Patterned after the well-known Boston Pops, which are over a half century old, the idea for the Pasadena Pops was first conceived early in 1942 by three men, David Rose, Robert M. McCurdy, assistant manager of the City of

(Continued on Page 3, Col. 3)

Long Island City, N. Y.
STAR JOURNAL
Circ. D. 75,538

AUG 16 1955

ARTHUR FIEDLER, maestro of Boston Pops, conducted a concert including works of Mendelssohn, Grieg, Tschaikowsky and Irving Gordon. Who's Gordon? He composed "The Kentuckian," theme of Hecht-Lancaster film! . . . Memo from Alfred Drake, of London's "Kismet": "You can always recognize an MCA (Music Corp. of America) agent by his charcoal gray umbrella!" EATON

BACKSTAGE at "Silk Stockings," Henry Lascoe described a scene from TV drama: "They do a dance, wherein he cracks a whip at her, clips off an earing, a rose and part of her dress. Then he snaps the whip around her neck, pulls her close, kisses her!" A chorine hung on every word of exciting synopsis. "Wouldn'tcha know," she finally flipped. "And all my boy friend ever does is talk!"

* * *

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 40,544

AUG 17 1955

ARTHUR FIEDLER, maestro of Boston Pops, conducted a concert including works of Mendelssohn, Grieg, Strauss, Tschaikowsky and Irving Gordon. Who's Gordon? He composed "The Kentuckian," theme of Hecht-Lancaster film!. . .Memo from Alfred Drake, of London's "Kismet": "You can always recognize an MCA (Music Corp. of America) agent by his charcoal gray umbrella!" EATON

BACKSTAGE at "Silk Stockings," Henry Lascoe described a scene from a TV drama: "They do a dance, wherein he cracks a whip at her, clips off an earing, a rose and part of her dress. Then he snaps the whip around her neck, pulls her close, kisses her!" A chorine hung on every word of exciting synopsis. "Wouldn'tcha know," she finally flipped. "And all my boy friend ever does is talk!" . . .Danny Thomas wasn't clowning when he ventured, "'Make Room for Daddy' is just a sideline with me. Charity is my profession!" . . . Scribbler, holding court in Lindy's, led with his chin. "What did you think of my last script?" he queried. "So-so," countered producer. "It was down to your usual standard!". . .Add stupid timing: Stuffy announcer, resembling "a man of distinction," spieled a long, tiresome cigaret commercial. Latter followed by "Get a Chest X-ray" short!

* * *

CAMPAIGN to call attention to CBS Radio's 24 consecutive hours of Sun. music used punchline: 'What a Wonderful Way to Spend a Summer Sunday." Tunesmiths Ervin Drake and Jimmy Shirl, who composed "I believe" and other hits, liked phrase, set it to music. Out of an ad my corn, another Hit Parade tune.

* * *

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

AUG 19 1955

CANDID COMMENTATOR

Al Fresco culture invades countryside to everyone's joy

By MEYER LEVIN

Where are all these cars going, bumper to bumper? And what are traffic policemen doing at these obscure country crossroads so far from New York or Boston?

Culture, culture with a capital "C" is all over the countryside every summer now. The Berkshire hills are loaded with Culture, with dance recitals at Jacobs Pillow and music at Tanglewood and plays, lectures and jazz concerts in every barn and hollow. Summer—once the season for fishing, sailing and maybe a little golf for the strenuous—has been taken over by the arts, first through the summer theater craze and now by means of music festivals, art schools and writers' conferences, so that anyone who merely takes a weekend ride to a beach scarcely dares to admit so boorish a form of recreation.

Rural business folk are quickly realizing that a vacation brochure that merely promises bucolci joys is no longer a lure. For good attendance the vicinity must be loaded with cultural opportunity.

* * *

WHEN THE FIELDS of Lenox, Mass., overflowed with parked cars, belonging to Tanglewood pilgrims, the citizens of Ellensville, N. Y., realized that culture is a bonanza and opened their own music shrine, importing the Symphony of the Air after a double-quick job of bulldozing an orchestra shell out of a hillside. And, lo! Overnight the fields of Ellensville blossomed with parked cars, too!

Credit must go to the music center at Tanglewood for finding the formula that makes Culture a very pleasant dish. You wonder around under the giant oaks and elms over the lawns that stretch from the music shed to the old white farmhouse, for from the porch of the farmhouse comes music too. You spread a blanket on the grass and find that, in contrast to the formality of a concert hall, you can carry on a bit of conversation, make your comments on the music, even hum along with it, or better still, disregard portions of it without disturbing the rest of the concert-goers.

And you can gaze out over the deep, long view of hill-ranges with their cupped lake and have the music behind you.

* * *

MEALTIME, your picnic. There's an open-air cafeteria and you can either take your food to the long rows of tables under a shed-roof or you can take your tray out on the grass. Nearly every carload of visitors enters with hampers and Scotch coolers and blankets. Coming in carloads, the audience has a sociability, an easy family air, missing from city concerts.

Our day was a gala and as we picnicked, there came from the porch the voices of the Tanglewood Choir in a good-humored recitation. I caught a phrase, "You can deduct your mother-in-law," and a ripple of delight from the ring of listeners standing close to the porch. The phrase was from the premiere of "Lament for April 15," a composition about income tax day by an ex-banker, Avery Claflin.

* * *

ANOTHER PREMIERE— this one of a piece derived from the opposite end of our economic pattern—was Leonard Bernstein's "On the Waterfront." This was played in the main shed by the Boston Symphony Orchestra with the composer at the rostrum. Aside from winning a flock of Oscars, the waterfront film now seems to be generating a series of works in other media, what with Shulberg's novel and Bernstein's concert-hall suite.

In appearance and smoothness of style, to coin a cruel phrase, Leonard Bernstein might be called the Liberace of the Long Hairs. For his stevedore music might as easily have been describing sentimental hours on a college campus as the harsh and grinding life on the docks. However, ovation after ovation greeted it. And what do I know about music?

And why be critical about anything played in such a heavenly atmosphere? Indeed, this may be why Culture has taken to the hills. Consumed al fresco, food tastes twice as good. And so does culture.

NEW YORK, N. Y.
Morning Telegraph
Circ. D. 64,347

AUG 20 1955

* Sight and Sound *

Clare Booth Luce to Sponsor Film Benefit

'Confidential File' Studies Borscht Belt

by **Leo Mishkin**

THE WEEK'S WASH: Hospital bills for the ailing Mike Boscia, CBS press agent, are being paid by two of the biggest names on the air . . . New Warner picture, "Illegal," has a scene showing Edward G. Robinson coming into an office occupied by Albert Dekker and looking at the paintings on the wall enviously. "Real originals," says Robinson. "Never could afford anything but imitations myself." Payoff is that the paintings themselves are originals all right—and they're owned by Robinson himself . . . Humphrey Bogart picture, "The Left Hand Of God," opening at the Roxy September 21 in a benefit performance for Boys Town of Italy, sponsored by Ambassador Clare Booth Luce . . . West Coast TV show, Paul Coates' "Confidential File," going network next season, will open its coast-to-coast telecasts with a study of the Catskill Mountains Borscht Belt . . . Now there's a Hollywood producer working up a film biography of—hang on, now—Rin-Tin-Tin! . . . Incidental Information from CBS Radio: the new studio building on Fifty-second street is so modern it has its mezzanine floor between the second and the third floors, instead of just above the first . . . Herb Shriner's answer to people who ask him how come he's playing Las Vegas instead of going to Europe this summer: "Well, I was in Europe a few years ago, but I didn't have as much fun as I might because I was with too many other people. The Army."

ARTHUR FIEDLER, conductor of the Boston Pops Orchestra, to be given a silver baton by RCA President Frank Folsom Monday night, in ceremonies delayed from last week because of transmission difficulties . . . NBC Radio's "Monitor" to take listeners to what the show calls "the most dangerous house in the world this week-end. Building in San Francisco into which automobiles have crashed 16 different times . . . Eva Marie Saint, Paul Newman, Paul Hartman and Ernest Truex and Sylvia Field making up the all-star supporting lineup for Frank Sinatra on NBC-TV's musical version of "Our Town" September 19 . . . Personal note from magician Fred Keating, in re his appearance on CBS-TV's "It's Magic" tomorrow evening is on his personal stationery bearing the head, "Fred Keating, Charlatan" . . . This I Also Don't Believe Dept.: Press release has it that "June Allyson sleeps in a bed so big that sometimes it takes the maid 20 minutes to find her in the morning" . . . And some guy just telephoned this desk from Sixth avenue saying he passed by Radio City Music Hall and heard one of the doormen intoning, "Immediate waiting for all seats!"

ACTRESS EVE ARDEN already making up her Christmas gift list, with a note for somebody who already has everything. She's gonna give him penicillin . . . Sloan Simpson (remember? Mrs. Bill O'Dwyer?) signed for a night time disc jockey show on WNVJ, New Jersey radio station . . . Radio and TV spots plugging "Pete Kelly's Blues" have it that 1927 was "the year Cal Coolidge decided not to run, but Man o' War did." Man o' War's last race was in 1920 . . . New York University to stage a month-long experiment in September for the teaching of college composition and English literature through closed circuit TV . . . Robert Young in "Father Knows Best" returning to NBC Television August 31 because, literally, of popular demand. Show was canceled last spring and brought a flood of protests from viewers . . . Fred Allen's narration of the upcoming "Jazz Age" on NBC reported to be the forerunner of similar narration projects in store for him for future shows . . . Steve Allen returning to New York on the completion of the "Benny Goodman Story" to confer with high brass on moving his TV show to California permanently . . . And when in a recent interview, Noel Coward said that he had been signed to do three spectaculars for CBS, the interviewer pointed out that "spectacular" was a word practically owned by NBC instead. "Well then," purred Coward, "let us say I'll do three sensationals for CBS."

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577

AUG 22 1955

Ellenville Festival Plans English 'Cosi'

By HARRIETT JOHNSON

The Empire State Music Festival at Ellenville has scheduled a gala program for its final fortnight, including two performances this week of Mozart's delicious comedy, "Cosi fan Tutte" in English. Tibor Kozma, Metropolitan Opera conductor, will lead the Symphony of the Air Thursday and Saturday nights for the opera which will have a cast made up largely of Met singers.

Phyllis Curtin, Mildred Miller, Virginia MacWatters, Brian Sullivan, Frank Guarrera and John Brownlee are the featured artists. The production has been supervised by Brownlee and staged by David Pardoll.

Wednesday and Friday nights Jose Limon and his dance troupe will share a program with a one-act opera in English, "Love Triumphant," by Cimarosa, Hugh Ross conducting.

Fiedler of 'Pops' Sunday

Arthur Fiedler, conductor of the famed Boston "Pops" concerts, will be on the podium Sunday at 8:30, with Oscar Shumsky, violinist, as soloist in the Mendelssohn Concerto. Such favorites as Offenbach's "Gaite Parisienne" and Ravel's "Bolero" are also scheduled.

The final week of the festival which closes Sunday Sept. 4, will open Wednesday night, Aug. 31, with Thomas Scherman conducting the Symphony of the Air with Shumsky again soloist in the Bruch Concerto. Thursday night, Sept. 1, Izler Solomon conducts, with Leonard Rose, cellist, soloist in Bloch's "Schelomo" and Bruch's "Kol Nidrei.."

'The Tempest' with Sibelius

The only novelty of the season, a production of Shakespeare's "The Tempest" using the incidental music of Jan Sibelius, will take place Friday and Saturday nights, Sept. 2 and 3. To be staged by Basil Langton with Ross leading the orchestra, the play will be seen on the novel "endless stage" designed by Frederick Kiesler for the Ellenville Tent and which will be used on this occasion as a "theater-in-the-round." Kiesler's design is in several sections which can be employed with a proscenium, or without.

An all-Tchaikovsky program with Solomon conducting will bring the festival to an end Sunday, Sept. 4, at 3:30. For further information contact the N.Y. Festival offices at 36 W. 44th St.

Music Tonight . . .

Chamber Music Concert, Milton Forstat conducting. Music by Mozart, Haydn, Brahms, Saint-Saens. Washington Square Park, 9:15.

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

RADIO *and* TV

THE Boston Symphony radio broadcasts will be heard on the NBC network next season on Thursday nights instead of the 8:30 Saturday night hour it had during 1954-55. The new program will be tape-recorded. WQXR, the radio station of *The New York Times*, will soon increase its power to 50,000 watts, which means it will reach a larger audience along the eastern seaboard.

• • •

The Sadler's Wells Ballet Company, which is touring the United States next fall, is scheduled to make its first television appearance as a company in New York City, Dec. 17. André Eglevsky and Melissa Hayden recently appeared on "Television Workshop", which is a part of the "Brokenshire Show", in a program designed to introduce viewers to dance forms, on station WRCA-TV.

• • •

William Masselos, a winner of the National Federation of Music Clubs' Young Artist Award, gave on July 31 what is believed to be the first radio performance of Chopin's piano arrangement of the second movement of the Piano Concerto No. 2, on CBS Radio's "The Music Room". Chopin once arranged an accompaniment to be played in the absence of an orchestra.

• • •

Henry Brant's dramatic cantata, "December", composed especially for radio, received its premiere, July 18, on the Municipal Broadcasting System. The work was ... Ralph Hunter; and ... Marni Nixon, Lloyd ... Marhah, and James Mo... legiate Chorale was the ...

• • •

Alex Richardson recent... on the famed Siena ... instrument embodying ... tonalities, on the ... casting System's ... Critic's Choice". The ... played by Franz Liszt, ... imitating the harp ... among other qualities.

• • •

In Salzburg an interchange of exchange of radio programs to coordinate broadcasts during the Mozart commemorative year of 1956 was agreed upon in March by radio corporation representatives of ten European nations. All musical, biographical, and educational scripts will be submitted to a central coordination office of the Salzburg broadcasting station by the end of this year for checking and revising.

An index will also be compiled of all the phonograph recordings of Mozart's works. The index will be available to all participating radio stations for the purpose of locating or borrowing any recording they might need.

Nations whose radio stations are participating in the exchange are Austria, Belgium, France, Great Britain, the German Federal Republic, Italy, The Netherlands, Sweden, Switzerland, and Yugoslavia.

165 Cir...
MUSICAL AMERICA
NEW YORK CITY
AUG 1955

University of Michigan

ANN ARBOR, MICH.—The University Musical Society of the University of Michigan has announced 26 concert attractions for its 1955-56 series. The first concert is on Oct. 11.

The Choral Union Series of ten concerts will present Zinka Milanov, the Boston Symphony, the Cleveland Orchestra, Nathan Milstein, the Robert Shaw Chorale and Orchestra, the Vienna Choir Boys, the Toronto Symphony, Artur Rubinstein, the Virtuosi di Roma, and Walter Gieseking.

In the tenth annual Extra Concert Series, the Obernkirchen Children's Choir, the London Philharmonic, the Boston Pops Orchestra, Myra Hess, and Teresa Stich-Randall will be heard. Performances of Handel's "Messiah" will feature as soloists Ellen Faull, Lillian Chookasian, Howard Jarratt, and Donald Gramm, under the direction of Lester McCoy.

The Budapest Quartet, with Robert Courte, violist, will be heard in the University's chamber-music festival in February, and the May Festival will present the Philadelphia Orchestra, the University Choral Union under Thor Johnson, and the Festival Youth Chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Chronicle
BROOKLINE, Mass.
Weekly Independent
Circ. 3,515

JUN 23 1955

High School Pianist To Be Soloist At Pops

Alan Fink, 16-year-old Brookline pianist, will be soloist at the pops concert at Symphony Hall in Boston tomorrow (Friday) evening, playing the first movement of Beethoven's piano concerto number one. He will also be accompanist for the John Hancock Chorus. A student at Brookline High School, the local youth was the recipient of the first Harry Dubbs Memorial Award of the Brookline Youth Concerts Committee given this year.

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

Music Breaks More Barriers

PERHAPS the greatest tribute that has been paid to the social and political significance of music in our time is the universal enthusiasm that has greeted recent negotiations for an exchange between Russian and American artists. At the end of July it was announced that Emil Gilels, Russian pianist, is expected to make his American debut in Carnegie Hall in New York this fall, and that the famous Russian violinist David Oistrakh is expected to appear there in March. Yehudi Meuhin, who visited Russia in 1945 and who has been active in promoting this artistic exchange, plans to give three concerts in Moscow next May.

The easing of tension between the two great powers and the loosening of cautious restrictions on both sides has given encouragement to artists to take up the task of bringing the two peoples closer together. Robert Breen, director of the American company performing Gershwin's "Porgy and Bess", which ... ready appeared with triumphant ... many cities on four continents, has ... take the troupe to Russia and Eastern ... In a letter sent to Secretary of State Du... quoted the all-Negro company as being ... and eager" to appear there, for they ... believe that the United States will ... of the result of such a mission".

ON July 23, the Boston Symphony ... planning a European trip in S... 1956, offered to appear in Russia ... satellite countries. Henry B. Cabot, president of the trustees, issued a statement: "We welcome the President's suggestion to help improve the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

NEW YORK, N. Y.
Morning Telegraph
Circ. D. 64,347

AUG 20 1955

* Sight and Sound *

Clare Booth Luce to Sponsor Film Benefit

'Confidential File' Studies Borscht Belt

by **Leo Mishkin**

THE WEEK'S WASH: Hospital bills for the ailing Mike Bescia, CBS press agent, are being paid by two of the biggest names on the air . . . New Warner picture, "Illegal," has a scene showing Edward G. Robinson coming into an office occupied by Albert Dekker and looking at the paintings on the wall enviously. "Real originals," says Robinson. "Never could afford anything but imitations myself." Payoff is that the paintings themselves are originals all right—and they're owned by Robinson himself . . . Humphrey Bogart picture, "The Left Hand Of God," opening at the Roxy September 21 in a benefit performance for Boys Town of Italy, sponsored by Ambassador Clare Booth Luce . . . West Coast TV show, Paul Coates' "Confidential File," going network next season, will open its coast-to-coast telecasts with a study of the Catskill Mountains Borscht Belt . . . Now there's a Hollywood producer working up a film biography of—hang on, now—Rin-Tin-Tin! . . . Incidental Information from CBS Radio: the new studio building on Fifty-second street is so modern it has its mezzanine floor between the second and the third floors, instead of just above the first . . . Herb Shriner's answer to people who ask him how come he's playing Las Vegas instead of going to Europe this summer: "Well, I was in Europe a few years ago, but I didn't have as much fun as I might because I was with too many other people. The Army."

▼

ARTHUR FIEDLER, conductor of the Boston Pops Orchestra, to be given a silver baton by RCA President Frank Folsom Monday night, in ceremonies delayed from last week because of transmission difficulties . . . NBC Radio's "Monitor" to take listeners to what the show calls "the most dangerous house in the world this week-end. Building in San Francisco into which automobiles have crashed 16 different times . . . Eva Marie Saint, Paul Newman, Paul Hartman and Ernest Truex and Sylvia Field making up the all-star supporting lineup for Frank Sinatra on NBC-TV's musical version of "Our Town" September 19 . . . Personal note from magician Fred Keating, in re his appearance on CBS-TV's "It's Magic" tomorrow evening is on his personal stationery bearing the head, "Fred Keating, Charlatan" . . . This I Also Don't Believe Dept.: Press release has it that "June Allyson sleeps in a bed so big that sometimes it takes the maid 20 minutes to find her in the morning" . . . And some guy just telephoned this desk from Sixth avenue saying he passed by Radio City Music Hall and heard one of the doormen intoning, "Immediate waiting for all seats!"

▼

ACTRESS EVE ARDEN already making up her Christmas gift list, with a note for somebody who already has everything. She's gonna give him penicillin . . . Sloan Simpson (remember? Mrs. Bill O'Dwyer?) signed for a night time disc jockey show on WNVJ, New Jersey radio station . . . Radio and TV spots plugging "Pete Kelly's Blues" have it that 1927 was "the year Cal Coolidge decided not to run, but Man o' War did." Man o' War's last race was in 1920 . . . New York University to stage a month-long experiment in September for the teaching of college composition and English literature through closed circuit TV . . . Robert Young in "Father Knows Best" returning to NBC Television August 31 because, literally, of popular demand. Show was canceled last spring and brought a flood of protests from viewers . . . Fred Allen's narration of the upcoming "Jazz Age" on NBC reported to be the forerunner of similar narration projects in store for him for future shows . . . Steve Allen returning to New York on the completion of the "Benny Goodman Story" to confer with high brass on moving his TV show to California permanently . . . And when in a recent interview, Noel Coward said that he had been signed to do three spectaculars for CBS, the interviewer pointed out that "spectacular" was a word practically owned by NBC instead. "Well then," purred Coward, "let us say I'll do three sensationals for CBS."

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
AUG 22 1955

Ellenville Festival Plans English 'Cosi'

By HARRIETT JOHNSON

The Empire State Music Festival at Ellenville has scheduled a gala program for its final fortnight, including two performances this week of Mozart's delicious comedy, "Cosi fan Tutte" in English. Tibor Kozma, Metropolitan Opera conductor, will lead the Symphony of the Air Thursday and Saturday nights for the opera which will have a cast made up largely of Met singers.

Phyllis Curtin, Mildred Miller, Virginia MacWatters, Brian Sullivan, Frank Guarrera and John Brownlee are the featured artists. The production has been supervised by Brownlee and staged by David Pardoll.

Wednesday and Friday nights Jose Limon and his dance troupe will share a program with a one-act opera in English, "Love Triumphant," by Cimarosa, Hugh Ross conducting.

Fiedler of 'Pops' Sunday

Arthur Fiedler, conductor of the famed Boston "Pops" concerts, will be on the podium Sunday at 8:30, with Oscar Shumsky, violinist, as soloist in the Mendelssohn Concerto. Such favorites as Offenbach's "Gaite Parisienne" and Ravel's "Bolero" are also scheduled.

The final week of the festival which closes Sunday Sept. 4, will open Wednesday night, Aug. 31, with Thomas Scherman conducting the Symphony of the Air with Shumsky again soloist in the Bruch Concerto. Thursday night, Sept. 1, Izler Solomon conducts, with Leonard Rose, cellist, soloist in Bloch's "Schelomo" and Bruch's "Kol Nidrei."

'The Tempest' with Sibelius

The only novelty of the season, a production of Shakespeare's "The Tempest" using the incidental music of Jan Sibelius, will take place Friday and Saturday nights, Sept. 2 and 3. To be staged by Basil Langton with Ross leading the orchestra, the play will be seen on the novel "endless stage" designed by Frederick Kiesler for the Ellenville Tent and which will be used on this occasion as a "theater-in-the-round." Kiesler's design is in several sections which can be employed with a proscenium, or without.

An all-Tchaikovsky program with Solomon conducting will bring the festival to an end Sunday, Sept. 4, at 3:30. For further information contact the N.Y. Festival offices at 36 W. 44th St.

Music Tonight . . .

Chamber Music Concert, Milton Forstat conducting. Music by Mozart, Haydn, Brahms, Saint-Saens. Washington Square Park, 9:15.

NEW YORK CITY
AUG 1955

RADIO *and* TV

THE Boston Symphony radio broadcasts will be heard on the NBC network next season on Thursday nights instead of the 8:30 Saturday night hour it had during 1954-55. The new program will be tape-recorded. WQXR, the radio station of *The New York Times*, will soon increase its power to 50,000 watts, which means it will reach a larger audience along the eastern seaboard.

The Sadler's Wells Ballet Company, which is touring the United States next fall, is scheduled to make its first television appearance as a company in New York City, Dec. 17. André Eglevsky and Melissa Hayden recently appeared on "Television Workshop", which is a part of the "Brokenshire Show", in a program designed to introduce viewers to dance forms, on station WRCA-TV.

William Masselos, winner of the National Federation of Music Clubs' Young Artists Award, gave on July 31 what is believed to be the first radio performance of Chopin's piano arrangement of the second movement of the Piano Concerto No. 2 on CBS Radio's "The Music Room." Chopin once arranged such accompaniment to be played in the absence of an orchestra.

Henry Brant's dramatic cantata, "December", composed especially for radio, received its premiere, July 18, on the Municipal Broadcasting System. The work was ... Ralph Hunter; and th... Marni Nixon, Lloyd ... Marhah, and James Mor... legiate Chorale was the ...

• • •

Alex Richardson recently ... med on the famed Siena piano ... mi... instrument embodying four ... ffe... tonalities, on the Municipal Broadcasting System's program, "The Critic's Choice". The instrument, once played by Franz Liszt, is capable of imitating the harp, chimes, the banjo, among other qualities.

• • •

In Salzburg an international exchange of radio programs to co-ordinate broadcasts during the Mozart commemorative year of 1956 was agreed upon in March by radio corporation representatives of ten European nations. All musical, biographical, and educational scripts will be submitted to a central co-ordination office of the Salzburg broadcasting station by the end of this year for checking and revising.

An index will also be compiled of all the phonograph recordings of Mozart's works. The index will be available to all participating radio stations for the purpose of locating or borrowing any recording they might need.

Nations whose radio stations are participating in the exchange are Austria, Belgium, France, Great Britain, the German Federal Republic, Italy, The Netherlands, Sweden, Switzerland, and Yugoslavia.

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

University of Michigan

ANN ARBOR, MICH.—The University Musical Society of the University of Michigan has announced 26 concert attractions for its 1955-56 series. The first concert is on Oct. 11.

The Choral Union Series of ten concerts will present Zinka Milanov, the Boston Symphony, the Cleveland Orchestra, Nathan Milstein, the Robert Shaw Chorale and Orchestra, the Vienna Choir Boys, the Toronto Symphony, Artur Rubinstein, the Virtuosi di Roma, and Walter Gieseking.

In the tenth annual Extra Concert Series, the Obernkirchen Children's Choir, the London Philharmonic, the Boston Pops Orchestra, Myra Hess, and Teresa Stich-Randall will be heard. Performances of Handel's "Messiah" will feature as soloists Ellen Faull, Lillian Chookasian, Howard Jarratt, and Donald Gramm, under the direction of Lester McCoy.

The Budapest Quartet, with Robert Courte, violist, will be heard in the University's chamber-music festival in February, and the May Festival will present the Philadelphia Orchestra, the University Choral Union under Thor Johnson, and the Festival Youth Chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Chronicle
BROOKLINE, Mass.
Weekly Independent
Circ. 3,515

JUN 23 1955

High School Pianist To Be Soloist At Pops

Alan Fink, 16-year-old Brookline pianist, will be soloist at the pops concert at Symphony Hall in Boston tomorrow (Friday) evening, playing the first movement of Beethoven's piano concerto number one. He will also be accompanist for the John Hancock Chorus. A student at Brookline High School, the local youth was the recipient of the first Harry Dubbs Memorial Award of the Brookline Youth Concerts Committee given this year.

MUSICAL AMERICA
NEW YORK CITY
AUG 1955

Music Breaks More Barriers

PERHAPS the greatest tribute that has been paid to the social and political significance of music in our time is the universal enthusiasm that has greeted recent negotiations for an exchange between Russian and American artists. At the end of July it was announced that Emil Gilels, Russian pianist, is expected to make his American debut in Carnegie Hall in New York this fall, and that the famous Russian violinist David Oistrakh is expected to appear there in March. Yehudi Meuhin, who visited Russia in 1945 and who has been active in promoting this artistic exchange, plans to give three concerts in Moscow next May.

The easing of tension between the two great powers and the loosening of cautious restrictions on both sides has given encouragement to artists to take up the task of bringing the two peoples closer together. Robert Breen, director of the American company performing Gershwin's "Porgy and Bess", which ready appeared with triumphant suc... many cities on four continents, has offe... take the troupe to Russia and Eastern E... In a letter sent to Secretary of State Dul... quoted the all-Negro company as being "... and eager" to appear there, for they "sincerel... believe that the United States will be pro... of the result of such a mission".

ON July 23, the Boston Symphony, which was planning a European trip in September, 1956, offered to appear in Russia and her satellite countries. Henry B. Cabot, president of the trustees, issued a statement: "We welcome the President's suggestion to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

[120]

PHILADELPHIA, PA.
INQUIRER
Circ. D. 660,5[illegible] - S. 1,151,008

AUG 23 1955

Law Parley Visitors Enjoy Special Concert

By EDWIN H. SCHLOSS

The Philadelphia Bar Association, acting as hosts to the American Bar Association, currently making this city the scene of its 78th annual convention, handsomely invited the citizens of Philadelphia to come to the party last night.

The Music Festival, given in Convention Hall, was attended by most of the 4000 delegates to the convention including many prominent members of the legal profession in this city, plus an estimated 10,000 of the public, to whom free tickets had been issued.

TOP-FLIGHT CONCERT

Following "The Star Spangled Banner," the evening opened with welcoming remarks by C. Brewster Rhoads, chancellor of the Philadelphia Bar Association. And one didn't have to be a Philadelphia lawyer to recognize immediately that the musical entertainment was being offered by a conductor, soloists and orchestra of upper bracket quality—the Symphony of the Air (ne Toscanini's famous NBC Symphony Orchestra), conducted by Arthur Fiedler with two distinguished soloists, Jan Peerce and Eugene List.

Mr. Fiedler, last seen and heard here on the podium of the Inquirer Music Festival Orchestra two seasons ago, has been the leader of the Boston "Pops" Orchestra for the last 25 years—a maestro specializing in the lighter classics and the best in popular music, whose name has become a household word among music lovers across the Nation by virtue of the more than 200 recordings he and the Boston "Pops" have made.

Last night's menu offered music for highbrow and middlebrow tastes and if there were any authentic lowbrows in the audience, the program ignored them. Peerce, a veteran of the Metropolitan Opera, television and radio, could probably file a claim as Philadelphia's favorite tenor, without causing any demurrers. His seventh consecutive annual appearance in Robin Hood Dell last month drew the season's record crowd of 25,000.

NEW YORK, N. Y.
Morning Telegraph
Circ. D. 64,347

AUG 23 1955

Words About Music

Gale Storm to Debut on Wax; Decca Lists New Crosby Album

by **Dan Richman**

THE MUSIC GOES 'ROUND AND 'ROUND: Gale Storm, television's "My Little Margie," making her platter bow in the fall. Signed by Randy Wood, prexy of the indie Dot label . . . Seldom-heard songs from the late Kurt Weill's German operas and operettas being albumized for Columbia Records release by Lotte Lenya, the composer's widow. Tunes, many of them written especially for the singer by her husband, will make up a 12-inch LP package . . . After a couple of years of shuttling members of its artist-and-repertoire staff from the coast to New York for short stays, Capitol Records finally deciding that a permanent a. & r. chief in the east is a necessity. Post will go to Andy Wiswell, a former executive of Muzak . . . Next deluxe Bing Crosby album being packaged by Decca will be tagged "Old Masters" and will be peddled for $17.50, 10 clams less than last year's Crosby package, "Bing."

In addition to the Crosby set, Decca will issue 42 new albums during the fall season, 13 more than the discery tossed into the ring last autumn. Important among the new ones will be an Ethel Merman set titled "Memories—From the Gay Nineties to the Roaring Twenties" . . . Columbia Records taking the first plunge in the 1955-56 season's original-cast album waters by latching onto the rights to the musicalized version of Shaw's "Pygmalion," due on Broadway during the winter with Rex Harrison starred. Score has been penned by Alan Jay Lerner and Frederick Loewe . . . Archie Bleyer in Copenhagen supervising the cutting of four sides by Danish trumpeter Ernie Englund and his band. Horn artist is no stranger to the U. S., having worked in Les Brown's outfit a couple of years ago . . . Epic Records inking composer-crooner Eddie Curtis, whose tune, "Song of the Dreamer," is currently making some noise via Johnnie Ray and Eddie Fisher discs.

▼

Touted as being the first complete story of Edison's great invention, "The Fabulous Phonograph: From Tin Foil to High Fidelity," authored by Roland Gelatt and published by Lippincott, hits book dealers' shelves this week . . . Buildup of Columbia Records' jazz roster continuing with the signing of the Calvin Jackson Quartet . . . Title tune from "The Shrike," cleffed by Jose Ferrer, who also directed and stars in the film, was originally called "Conversation" when Pete Rugolo recorded it more than a year ago for a Columbia album titled "Adventure in Rhythm" . . . Abe Holtzman, who emcees the "Mamborama" nights at Roseland, marking his 32nd year with the ballroom . . . Boston Symphony Orchestra and RCA Victor continuing their long association with the signing of a new long-term contract. Symphony, which is celebrating its 75th anniversary this coming year, has been on the Victor label continuously since 1917.

▼

[126]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
SEP 13 1955

Friendship in Focus

Boston Plans Cultural Bow to Rome

By Emilie Tavel
Staff Writer of The Christian Science Monitor

Boston is planning to honor a storied city of the Old World this fall as part of America's effort to promote international friendship and understanding.

A cultural salute from Boston to Rome is scheduled for the week of Nov. 27 to Dec. 3.

If ideas discussed during yesterday's meeting at the Greater Boston Chamber of Commerce take shape, the celebration is due to be the most elaborate of its kind held in this country.

For two hours representatives of civic, educational, business, historic, and art groups sat around a table in the chamber's board room, suggesting ways to develop mutual appreciation between citizens of the two cities.

Present at the meeting was John Begg, deputy chief, office of private cooperation, United States Information Agency, in Washington.

Detroit Tribute Recalled

He said a similar tribute from Detroit to Rotterdam last spring was a valuable contribution to world friendship.

It is all to the good for one country to express good will to another through its government, but "specific focusing of friendship to a particular group, or place, or person has been found to be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world premiere of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.

Boston Symphony Accepts Bid

Special to The New York Times.

BOSTON, Sept. 14—Mayor John B. Hynes announced today that the Boston Symphony Orchestra would visit Scotland next year. He said the directors of the symphony and Charles Munch, conductor, had accepted an invitation to appear at the Edinburgh Festival in August. The Mayor said the orchestra must raise an additional $20,000 to finance the trip, and said a campaign would get under way immediately to raise the funds.

[illegible] symphony [illegible] provided that the relationship between the United States and the Soviet Union continues to improve.

Greater portion of the $50,000 needed for the tour in Scotland, England, and France has been guaranteed by the State Department and the Radio Corporation of America. Funds for a larger tour would have to come from private sources.

Story: Page 7.

remainder pledged.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victor), is among the most satisfactory of the recordings I have listened to lately from all points of view, and its folder—a rather showy one, by no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447
SEP 15 1955

Boston Symphony Invited to Play In Scotland

BOSTON, (AP)—Boston Mayor John B. Hynes announced the noted Boston Symphony Orchestra will visit Scotland, for the first time in its 75-year-history, to participate in the famous Edinburgh Festival the last week of August, 1956.

Mayor Hynes said that when he learned the Boston orchestra had been invited to the climactic week of the festival and that the Boston Symphony and its music director—Charles Munch—would accept, he desired to make the announcement as a matter of civic pride.

The Boston orchestra, Mayor Hynes commented, won high tributes from critics in England, France, Holland and Germany during a European tour in 1952.

Current plans call for return engagements next year in London and Paris—after the Boston orchestra's five concerts at the Edinburgh Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
SEP 13 1955

Friendship in Focus

Boston Plans Cultural Bow to Rome

By Emilie Tavel
Staff Writer of The Christian Science Monitor

Boston is planning to honor a storied city of the Old World this fall as part of America's effort to promote international friendship and understanding.

A cultural salute from Boston to Rome is scheduled for the week of Nov. 27 to Dec. 3.

If ideas discussed during around a table in the chamber's board room, suggesting ways to develop mutual appreciation between citizens of the two cities.

Present at the meeting was John Begg, deputy chief, office of private cooperation, United States Information Agency, in Washington.

Detroit Tribute Recalled

He said a similar tribute from Detroit to Rotterdam last spring was a valuable contribution to world friendship.

It is all to the good for one country to express good will to another through its government, but "specific focusing of friendship to a particular group, or place, or person has been found to be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world première of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

CANADA BY HIRAM WALKER IMPORTER

WHISKY • M

6 YEARS O

BOSTON, Mass.
Non-partisan
Circ. 165,872
SEP 14 1955

Boston Orchestra To Visit Edinburgh

The Boston Symphony Orchestra has accepted an invitation to play at the Edinburgh Festival next summer. Plans, as outlined by Boston's Mayor Hynes, include five concerts at the festival, as well as engagements in London and Paris.

Orchestra officers are hoping for an invitation to take the symphony to Moscow, provided that the relationship between the United States and the Soviet Union continues to improve.

Greater portion of the $50,000 needed for the tour in Scotland, England, and France has been guaranteed by the State Department and the Radio Corporation of America. Funds for a larger tour would have to come from private sources.

Story: Page 7.

remainder pledged.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victory), is among the most satisfactory of the recordings I have listened to lately from all points of view, and its folder—a rather showy one, but no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

Circ. D. 509,171 - S.
SEP 15 1955

Boston Symphony Accepts Bid

Special to The New York Times.

BOSTON, Sept. 14—Mayor John B. Hynes announced today that the Boston Symphony Orchestra would visit Scotland next year. He said the directors of the symphony and Charles Munch, conductor, had accepted an invitation to appear at the Edinburgh Festival in August. The Mayor said the orchestra must raise an additional $20,000 to finance the trip, and said a campaign would get under way immediately to raise the funds.

[illegible] visit of the orchestra to Scotland, which was not included in its European tour of England, Germany in 1952.

This tour, the mayor said, won high tributes from the critics in England, France, Holland and Germany.

[illegible] the Edinburgh

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
Boston
Independent
Circ. 154,241

SEP 15 1956

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Focus

ans Cultural Bow to Rome

ound a table in the chamber's ard room, suggesting ways to velop mutual appreciation be- een citizens of the two cities. resent at the meeting was n Begg, deputy chief, office private cooperation, United tes Information Agency, in shington.

Detroit Tribute Recalled

He said a similar tribute from troit to Rotterdam last spring s a valuable contribution to rld friendship.

t is all to the good for one untry to express good will to other through its government, t "specific focusing of friend- ip to a particular group, or ace, or person has been found be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world première of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victor), is among the most satisfactory of the recordings I have listened to lately, from all points of view, and its folder—a rather showy one, but no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

Worcester
Republican
Circ. 55,423

SEP 15 1955

BOSTON SYMPHONY ORCHESTRA TO PLAY AT EDINBURGH

BOSTON (INS)—Mayor John B. Hynes announced the Boston Symphony Orchestra and its music director, Charles Munch, have accepted an invitation to appear at Europe's famous Edinburgh Festival in August, 1956.

The mayor said he made his announcement as a matter of civic pride. This will be the first visit of the orchestra to Scotland, which was not included in its European tour of England, Germany and Holland in 1952.

This tour, the mayor said, won high tributes from the critics in England, France, and Germany.

WHISKY
IN CANADA BY HIRAM WALKER IMPORTERS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Christian Science Monitor

Focus

ans Cultural Bow to Rome

ound a table in the chamber's ard room, suggesting ways to velop mutual appreciation be- veen citizens of the two cities.

resent at the meeting was n Begg, deputy chief, office private cooperation, United tes Information Agency, in shington.

Detroit Tribute Recalled

He said a similar tribute from troit to Rotterdam last spring s a valuable contribution to rld friendship.

t is all to the good for one untry to express good will to other through its government, t "specific focusing of friend- ip to a particular group, or ace, or person has been found be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . , what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world première of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

Independent
Circ. 154,241

SEP 15 1956

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victory), is among the most satisfactory of the recordings I have listened to lately from all points of view, and its folder—a rather showy one, but no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having listened to several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

PORTLAND, Me.
Independent Republican
Circ. 48,118

SEP 15 1955

Boston Symphony Will Visit Scotland

BOSTON, Sept. 14 (AP) — Boston Mayor John B. Hynes today announced the noted Boston Symphony Orchestra will visit Scotland, for the first time in its 75-year history, to participate in the famous Edinburgh Festival the last week of August, 1956.

Mayor Hynes said that when he learned the Boston orchestra had been invited to the climactic week of the festival and that the Boston Symphony and its music director — Charles Munch — would accept, he desired to make the announcement as a matter of civic pride.

The Boston orchestra, Mayor Hynes commented, won high tributes from critics in England, France, Holland and Germany during a European tour in 1952.

Current plans call for return engagements next year in London and Paris — after the Boston orchestra's five concerts at the Edinburgh Festival.

[127]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)

WHAT'S THE ANSWER TO THE $64...
47th anniversary. What other store or
with super-spectacular going's-on—lis
its 925 suit events, its 35 INFERNO attra
of 60 globe trotting buyers constantly
you. No better time to save than Ann
—25%, 50% 75% after 12, 18 or 24 mo
stitutions. Fancy services are NIL hon
fancy wrappings—hence low prices no
way entrances from all subway tracks
hunting in cool air-conditioned comfo
ON EARTH
SHOW
BARGAIN

Focus

ans Cultural Bow to Rome

ound a table in the chamber's oard room, suggesting ways to evelop mutual appreciation be- veen citizens of the two cities.

resent at the meeting was in Begg, deputy chief, office private cooperation, United ites Information Agency, in shington.

Detroit Tribute Recalled

He said a similar tribute from troit to Rotterdam last spring s a valuable contribution to rld friendship.

t is all to the good for one untry to express good will to other through its government, t "specific focusing of friend- ip to a particular group, or ace, or person has been found be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world première of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

Independent
Circ. 154,241

SEP 15 1956

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victor), is among the most satisfactory of the recordings I have listened to lately from all points of the sky and its folder—a rather showy one, but no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

Independent
Circ. 27,538

SEP 15 1955

Boston Symphony To Visit Scotland

BOSTON—Mayor John B. Hynes announced yesterday that the Boston Symphony Orchestra would visit Scotland next year. He said the directors of the symphony and Charles Munch, conductor, had accepted an invitation to appear at the Edinburgh Festival in August. The mayor said the orchestra must raise an additional $20,000 to finance the trip, and said a campaign would get under way immediately to raise the funds.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor

Focus

ans Cultural Bow to Rome

ound a table in the chamber's oard room, suggesting ways to evelop mutual appreciation be- een citizens of the two cities.

resent at the meeting was n Begg, deputy chief, office private cooperation, United ites Information Agency, in shington.

Detroit Tribute Recalled

He said a similar tribute from troit to Rotterdam last spring s a valuable contribution to rld friendship.

It is all to the good for one untry to express good will to other through its government, t "specific focusing of friend- ip to a particular group, or ace, or person has been found be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world première of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

Independent
Circ. 154,241

SEP 15 1956

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victor), is among the most satisfactory of the recordings I have listened to lately from all points of view, and its folder—a rather showy one, but no matter—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

Independent
Circ. 58,894

SEP 15 1955

Boston Symphony To Visit Scotland

BOSTON, Sept. 15 (AP)—Boston Mayor John B. Hynes yesterday announced the Boston Symphony Orchestra will visit Scotland, for the first time in its 75-year-history, to participate in the famous Edinburgh Festival the last week of August 1956.

Mayor Hynes said that when he learned the Boston orchestra had been invited to the climactic week of the festival and that the Boston Symphony and its music director—Charles Munch—would accept, he desired to make the announcement as a matter of civic pride.

The orchestra, Mayor Hynes commented, won high tributes from critics in England, France, Holland and Germany during a European tour in 1952.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4300

Christian Science Monitor (e)

Focus

ans Cultural Bow to Rome

ound a table in the chamber's
oard room, suggesting ways to
evelop mutual appreciation be-
een citizens of the two cities.
resent at the meeting was
n Begg, deputy chief, office
private cooperation, United
tes Information Agency, in
shington.

Detroit Tribute Recalled

He said a similar tribute from
troit to Rotterdam last spring
s a valuable contribution to
rld friendship.

It is all to the good for one
untry to express good will to
other through its government,
t "specific focusing of friend-
ip to a particular group, or
ace, or person has been found
be the best method," he said.

"There are certain countries where we feel this person-to-person exchange can do an especially good job. Italy is one of those places," he said.

William Phillips of Marblehead, Mass, former Ambassador to Italy, declared that "a program of this kind is desperately needed now more than ever before because of the anti-American propaganda that is sweeping Italy."

Stephen Riley, librarian of the Massachusetts Historical Society, suggested as a theme for the celebration a remark once made by Dr. Charles Malik, of Lebanon: "America sends so many things abroad . . . . what you've got to send is love."

Plans Announced

The "salute to Rome" is sponsored by the committee on historic places of the chamber of commerce and is chairmaned by Mark Bortman, Boston businessman.

Yesterday he announced these specific plans are already arranged:

Mayor Hynes has offered the hospitality of the city of the Mayor of Rome and is planning both a breakfast and a banquet in his honor.

The Boston Symphony Orchestra, which will be celebrating its 75th anniversary this season, will perform on Dec. 2 and 3 the world premiere of a work by the Italian composer, Gaffredo Petrassi. He is one of 15 composers commissioned by the symphony to compose works for the anniversary year.

The orchestra has offered to donate a scholarship to a young Italian musician to Tanglewood next summer.

Perry Rathbone, director of the Museum of Fine Arts, has offered to arrange an exhibit of modern and ancient Italian art throughout the celebration week.

The Boston Athenaeum and the Massachusetts Historical Society are planning special exhibits to point up Italy's contribution to the building of the United States.

The Bostonian Society, the old South Meeting House, and other historical groups have pledged their support.

Stores Pledge Pageantry

Yesterday Miss Edna McDonough of the International Friendship League said her organization would be happy to commence a program of letter writing between Boston and Rome, to promote exchange of children's art, and to start a program for children to look for influences of Italian architecture and culture in Boston.

Boston stores, through the Retail Trade Board, have promised to provide the pageantry of window displays devoted to goods imported from Italy.

Motion-picture houses, it is hoped, will provide entertainment appropriate for the occasion. One wildly hopeful suggestion was made to bring to Boston the Italian film star, Gina Lollobrigida.

Mr. Begg said the part the USIA would play in this commemorative week would be to see that the activities are fully reported in Italy through news and magazine stories, motion pictures, and broadcasts. He suggested bringing to Boston the many Italian news correspondents in this country who would send their own reports home.

He expressed the hope that through the salute lasting contacts among businessmen, labor groups, artists, historians and literary persons in both countries will be established.

Independent
Circ. 154,241

SEP 15 1955

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Independent Republican
Circ. 130,559

SEP 15 1955

Boston Symphony To Go to Scotland

Mayor Hynes announced yesterday that the Boston Symphony Orchestra and its famed music director, Charles Munch, have accepted an invitation to appear at the Edinburgh Festival in Scotland in late August, 1956.

Hynes said present plans also call for return engagements in London and Paris following five concerts at Edinburgh. The orchestra visited England, France, Holland and Germany in its triumphal tour in 1952, but did not play in Scotland.

Hynes called attention to the fact that transportation costs for the orchestra will be "quite heavy" and that an additional $20,000 is necessary to make certain that the full orchestra will make the trip. He said contributions may be sent to Richard C. Paine, treasurer, Symphony Hall, Boston.

THE NEW YORKER

given such free rein in the "Symphonia Domestica."

A RESPLENDENT performance of Ravel's complete "Daphnis et Chloé" ballet score by the Boston Symphony Orchestra, under Charles Munch (Victor), is among the most satisfactory of the recordings I have listened to lately from all points of view, and its folder—a rather showy one, by no means—contains a highly entertaining summary by the orchestra's official program annotator, John N. Burk, of the background of both the legend and the composition. Having made several attempts, I am forced to conclude that it is utterly impossible for me to hear either of Tchaikovsky's ballet scores, "The Sleeping Beauty" and "Swan Lake," all the way through without the aid of some dancers on a stage to watch, but I can report that the two sides of Mercury's six-sided rendering of "The Sleeping Beauty" that I did listen to struck me as admirable, both in their performance (by the Minneapolis Symphony Orchestra, under Antal Dorati's direction) and in the quality of their recorded sound. The sumptuous album the records come in also contains the story of the ballet and its history, and is decorated with some attractive illustrations by Oliver Messel, a few of them in color. . . . Verdi's "Aïda" is given a lusty interpretation in a new Victor set by the stalwart voices of Zinka Milanov, as Aïda; Jussi Bjoerling, as Radames; Fedora Barbieri, as Amneris; Leonard Warren, as Amonasro; and other capable singers. The supporting forces are the orchestra and chorus of the Rome Opera House, Jonel Perlea conducting. —D. W.

[127]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
HUDSON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
SEP 14 1955

to Hear Orchestra

Boston Symphony Orchestra has ac- appear at Europe's famed Edinburgh st week of August 1956, it was an-

* * * *

the orchestra [illegible]

Play in Scotland

ther countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Henry Wirtz, superintendent of the infamous Andersonville Prison of the Civil War, was tried and executed after the war.

First Appearance in Scotland

Boston Symphony Going to '56 Edinburgh Fete

The Boston Symphony Orchestra and its conductor, Charles Munch, will go to Edinburgh to appear during the last week of the famous Edinburgh Festival of 1956, it was announced today by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphnoy received during its initial visit to other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris thereafter.

The Mayor further said that he hoped, together with officials of the Symphony, that other concerts may be arranged in the following weeks.

It is said that the Orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The Orchestra already has expresesd willingness to go to Moscow if that is feasible.

Unofficially it is believed that the Moscow project will await the outcome of the conference of Foreign Ministers at Geneva in October.

The Edinburgh tour will require approximately $50.000. The greater part of this amount is understood to have been received and the remainder pledged. A large portion is said to have been given by the R. C. A. Corporation.

Further financing must be undertaken if the Orchestra is to extend its tour beyond Edinburgh, Paris and London.

Since the tour will come soon after the conclusion of the 1956 Berkshire Festival at Tanglewood, the orchestra and its instruments, scores and other equipment, must be flown to Scotland. The Symphony will have a possible maximum period of five weeks to play in Europe before it is obliged to return for the opening of the season at Symphony Hall in October, 1956.

"I think it is wonderful that the Boston Symphony Orchestra has been invited to go abroad," declared Mayor Hynes. "This orchestra is one of the leading cultural assets of our city, and without it Boston would not be at all the same."

Present in the Mayor's office, during the annoucement, were Henry B. Cabot, president of the Boston Symphony trustees, and Francis W. Hatch, member of the board.

Ft. Lauderdale, Fla.
NEWS & SENTINEL
Circ. D. 23,120 - S. 18,084

SEP 18 1955

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Daphnis And Chloe Complete

Boston Symphony Featured In Series Of New Releases

Several major releases by the Boston Symphony Orchestra under the direction of Charles Munch have been issued by RCA Victor Records coincident with the signing of a new long-term contract to extend their 40-year recording association.

One of these [LM-1893] is the one-act ballet of Maurice Ravel, **"Daphnis and Chloe,"** by the Boston artists, with choral sections handled by the New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, with Lorna Cooke de Varon assisting.

The artistic handling of the album material gives the proper background to the musical content, and commentary by John N. Burke includes the assertion that the complete presentation of this musical portion of the ballet is a restitution long overdue in America. No doubt the sympathetic attention Munch has given to the music of Ravel for many years played an important part in this restitution.

The score was composed for Sergei Diaghileff's Ballet Russe and was first performed in Paris June 8, 1912. Choreography was by Michel Fokine, with principal dancers Vaslav Nijinsky and Tamara Karsavina. Leon Bakst designed the scenery and Pierre Monteux conducted.

LOVE STORY

Ravel incorporated choral parts into his music to express the love story of shepherd and shepherdess, based on the old Greek tale of Daphnis and Chloe, and brought to it a more sophisticated background suited to the French taste. He said of it, however, that the work was constructed symphonically according to a strict tonal plan by developing a few motifs to a symphonic homogeneity of style.

As is so likely to happen, when different forms of art combine in a single effort, one is subordinated to the other. In the case of ballet, the music is relegated to the background. This custom caused the usual elimination of chorus parts, with a substitute orchestral addition taking their place. This action was the basis of discord between Diaghileff and Ravel, to the latter's disadvantage.

The two suites from the ballet music which concertgoers hear frequently, are from the second and third parts. The full concert performance so perfectly given by these recording artists is of great importance to a unified concept of the whole.

Berenice Parker.

[128]

NEW YORK, N. Y.
VARIETY

SEP 2 1 1955

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2.000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

New
Bos
Ch

Ne
Bo

N
B

Independent
Circ. 397,884

SEP 1 5 1955

HUB SYMPHONY SCOTLAND-BOUND

The Boston Symphony Orchestra under the direction of Charles Munch has accepted an invitation to appear at Scotland's famed Edinburgh Festival next August. Following the five concerts on its first visit to Edinburgh, the orchestra will make return visits to London and Paris where it was warmly received during its tour of 1952.

Thomas D. Perry, manager of the Boston Symphony, said that the tour could be lengthened to cover a period of five weeks, provided both the invitations and sufficient funds were received. The arrangements already made will cost around $50,000, the greater portion of which has been guaranteed by the State Department and the Radio Corporation of America.

Funds for an extended tour, Mr. Perry said, would have to be raised from private sources, and he pointed out that the orchestra's trustees did not feel that this added amount should

to Hear Orchestra

Boston Symphony Orchestra has ac-
appear at Europe's famed Edinburgh
st week of August 1956, it was an-

* * * *

the orchestra

Play in Scotland

ther countries of Europe in 1952.

Five concerts will be played in dinburgh during the last week in ugust. Present plans also include ngagements in London and Paris. It is said that the orchestra has eceived invitations to appear in srael, Italy, Athens and elsewhere, nd that the United States State epartment would favor Boston ymphony appearances in certain ther countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Henry Wirtz, superintendent of the infamous Andersonville Prison of the Civil War, was tried and executed after the war.

composed on
the orchestra for its 75th anni-
versary this season. The programs will also include some of the works that were commissioned for the orchestra's 50th anniversary.

The concerts will be conducted by Mr. Munch and by one other conductor. Final arrangements for the second conductor have not yet been made.

NEW YORK, N. Y.
VARIETY

SEP 2 1 1955

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2,000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

Yesterday-Sun. Sept 18

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Ft. Lauderdale, Fla.
NEWS & SENTINEL
Circ. D. 23,120 - S. 18,084

SEP 1 8 1955

Daphnis And Chloe Complete

Boston Symphony Featured In Series Of New Releases

Several major releases by the Boston Symphony Orchestra under the direction of Charles Munch have been issued by RCA Victor Records coincident with the signing of a new long-term contract to extend their 40-year recording association.

One of these [LM-1893] is the one-act ballet of Maurice Ravel, **"Daphnis and Chloe,"** by the Boston artists, with choral sections handled by the New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, with Lorna Cooke de Varon assisting.

The artistic handling of the album material gives the proper background to the musical content, and commentary by John N. Burke includes the assertion that the complete presentation of this musical portion of the ballet is a restitution long overdue in America. No doubt the sympathetic attention Munch has given to the music of Ravel for many years played an important part in this restitution.

The score was composed for Sergei Diaghileff's Ballet Russe and was first performed in Paris June 8, 1912. Choreography was by Michel Fokine, with principal dancers Vaslav Nijinsky and Tamara Karsavina. Leon Bakst designed the scenery and Pierre Monteux conducted.

LOVE STORY

Ravel incorporated choral parts into his music to express the love story of shepherd and shepherdess, based on the old Greek tale of Daphnis and Chloe, and brought to it a more sophisticated background suited to the French taste. He said of it, however, that the work was constructed symphonically according to a strict tonal plan by developing a few motifs to a symphonic homogeneity of style.

As is so likely to happen, when different forms of art combine in a single effort, one is subordinated to the other. In the case of ballet, the music is relegated to the background. This custom caused the usual elimination of chorus parts, with a substitute orchestral addition taking their place. This action was the basis of discord between Diaghileff and Ravel, to the latter's disadvantage.

The two suites from the ballet music which concertgoers hear frequently, are from the second and third parts. The full concert performance so perfectly given by these recording artists is of great importance to a unified concept of the whole.

Berenice Parker.

[128]

...o Hear
...rchestra

Independent
Circ. 122,000

SEP 15 1955

...he Boston Symphony Orchestra has ac-
...to appear at Europe's famed Edinburgh
...last week of August 1956, it was an-

* * * * *

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to Paris.

These three engagements are the only definite dates thus far, but Mayor Hynes joined with the officials of the Boston Symphony in the hope that its European engagements may be extended.

$50,000 Sought

Thomas D. Perry, manager of the Boston Symphony, said that the tour could be lengthened to cover a period of five weeks, provided both the invitations and sufficient funds were received. The arrangements already made will cost around $50,000, the greater portion of which has been guaranteed by the State Department and the Radio Corporation of America.

Funds for an extended tour, Mr. Perry said, would have to be raised from private sources, and he pointed out that the orchestra's trustees did not feel that this added amount should

other countries of Europe in 1952.

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately $50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Henry Wirtz, superintendent of the infamous Andersonville Prison of the Civil War, was tried and executed after the war.

...composed ...the orchestra for its 75th anniversary this season. The programs will also include some of the works that were commissioned for the orchestra's 50th anniversary.

The concerts will be conducted by Mr. Munch and by one other conductor. Final arrangements for the second conductor have not yet been made.

NEW YORK, N. Y.
VARIETY

SEP 21 1955

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2,000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Ft. Lauderdale, Fla.
NEWS & SENTINEL
Circ. D. 23,120 - S. 18,084

SEP 18 1955

Daphnis And Chloe Complete

Boston Symphony Featured In Series Of New Releases

Several major releases by the Boston Symphony Orchestra under the direction of Charles Munch have been issued by RCA Victor Records coincident with the signing of a new long-term contract to extend their 40-year recording association.

One of these [LM-1893] is the one-act ballet of Maurice Ravel, **"Daphnis and Chloe,"** by the Boston artists, with choral sections handled by the New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, with Lorna Cooke de Varon assisting.

The artistic handling of the album material gives the proper background to the musical content, and commentary by John N. Burke includes the assertion that the complete presentation of this musical portion of the ballet is a restitution long overdue in America. No doubt the sympathetic attention Munch has given to the music of Ravel for many years played an important part in this restitution.

The score was composed for Sergei Diaghileff's Ballet Russe and was first performed in Paris June 8, 1912. Choreography was by Michel Fokine, with principal dancers Vaslav Nijinsky and Tamara Karsavina. Leon Bakst designed the scenery and Pierre Monteux conducted.

LOVE STORY

Ravel incorporated choral parts into his music to express the love story of shepherd and shepherdess, based on the old Greek tale of Daphnis and Chloe, and brought to it a more sophisticated background suited to the French taste. He said of it, however, that the work was constructed symphonically according to a strict tonal plan by developing a few motifs to a symphonic homogeneity of style.

As is so likely to happen, when different forms of art combine in a single effort, one is subordinated to the other. In the case of ballet, the music is relegated to the background. This custom caused the usual elimination of chorus parts, with a substitute orchestral addition taking their place. This action was the basis of discord between Diaghileff and Ravel, to the latter's disadvantage.

The two suites from the ballet music which concertgoers hear frequently, are from the second and third parts. The full concert performance so perfectly given by these recording artists is of great importance to a unified concept of the whole.

Berenice Parker.

[128]

TKO in 1st

HUDSON, Mass.
Independent Republican
Circ. 1,965

SEP 15 1955

to Hear Orchestra

Boston (UP)—The Boston Symphony Orchestra has accepted an invitation to appear at Europe's famed Edinburgh Festival during the last week of August 1956, it was announced Wednesday.

* * * *

ap... tival during the last week of August. This will mark the orchestra's first visit to Scotland, a country not included in its European tour of 1952. The announcement of this event was made by Mayor Hynes in his office this morning.

The plans, as outlined, include five concerts in Edinburgh during the climactic week of the festival. The orchestra will then play engagements in London and Paris.

These three engagements are the only definite dates thus far, but Mayor Hynes joined with the officials of the Boston Symphony in the hope that its European engagements may be extended.

$50,000 Sought

Thomas D. Perry, manager of the Boston Symphony, said that the tour could be lengthened to cover a period of five weeks, provided both the invitations and sufficient funds were received. The arrangements already made will cost around $50,000, the greater portion of which has been guaranteed by the State Department and the Radio Corporation of America.

Funds for an extended tour, Mr. Perry said, would have to be raised from private sources, and he pointed out that the orchestra's trustees did not feel that this added amount should

...at the orchestra will visit ...ch countries as Italy, Greece, ...ypt, Israel, and Yugoslavia.

Visit to Moscow?

The management is very keen to have the orchestra visit Moscow, provided an invitation is forthcoming and the relationship between the United States and the Soviet Union continues to improve.

The Edinburgh programs by the Boston Symphony will be offered as "homage to Koussevitsky." They will feature mainly new works that are being composed on commission from the orchestra for its 75th anniversary this season. The programs will also include some of the works that were commissioned for the orchestra's 50th anniversary.

The concerts will be conducted by Mr. Munch and by one other conductor. Final arrangements for the second conductor have not yet been made.

NEW YORK, N. Y.
VARIETY

SEP 21 1955

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2,000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Ft. Lauderdale, Fla.
NEWS & SENTINEL
Circ. D. 23,120 - S. 18,084

SEP 18 1955

Daphnis And Chloe Complete

Boston Symphony Featured In Series Of New Releases

Several major releases by the Boston Symphony Orchestra under the direction of Charles Munch have been issued by RCA Victor Records coincident with the signing of a new long-term contract to extend their 40-year recording association.

One of these [LM-1893] is the one-act ballet of Maurice Ravel, "Daphnis and Chloe," by the Boston artists, with choral sections handled by the New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, with Lorna Cooke de Varon assisting.

The artistic handling of the album material gives the proper background to the musical content, and commentary by John N. Burke includes the assertion that the complete presentation of this musical portion of the ballet is a restitution long overdue in America. No doubt the sympathetic attention Munch has given to the music of Ravel for many years played an important part in this restitution.

The score was composed for Sergei Diaghileff's Ballet Russe and was first performed in Paris June 8, 1912. Choreography was by Michel Fokine, with principal dancers Vaslav Nijinsky and Tamara Karsavina. Leon Bakst designed the scenery and Pierre Monteux conducted.

LOVE STORY

Ravel incorporated choral parts into his music to express the love story of shepherd and shepherdess, based on the old Greek tale of Daphnis and Chloe, and brought to it a more sophisticated background suited to the French taste. He said of it, however, that the work was constructed symphonically according to a strict tonal plan by developing a few motifs to a symphonic homogeneity of style.

As is so likely to happen, when different forms of art combine in a single effort, one is subordinated to the other. In the case of ballet, the music is relegated to the background. This custom caused the usual elimination of chorus parts, with a substitute orchestral addition taking their place. This action was the basis of discord between Diaghileff and Ravel, to the latter's disadvantage.

The two suites from the ballet music which concertgoers hear frequently, are from the second and third parts. The full concert performance so perfectly given by these recording artists is of great importance to a unified concept of the whole.

Berenice Parker.

[128]

Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

SEP 14 1955

Edinburgh to Hear Boston Orchestra

By Harold Rogers
Music Critic of The Christian Science Monitor

The Boston Symphony Orchestra is going abroad next year.

Charles Munch, its conductor, has accepted an invitation to appear at the Edinburgh Festival during the last week of August. This will mark the orchestra's first visit to Scotland, a country not included in its European tour of 1952. The announcement of this event was made by Mayor Hynes in his office this morning.

The plans, as outlined, include five concerts in Edinburgh during the climactic week of the festival. The orchestra will then play engagements in London and Paris.

These three engagements are the only definite dates thus far, but Mayor Hynes joined with the officials of the Boston Symphony in the hope that its European engagements may be extended.

$50,000 Sought

Thomas D. Perry, manager of the Boston Symphony, said that the tour could be lengthened to cover a period of five weeks, provided both the invitations and sufficient funds were received. The arrangements already made will cost around $50,000, the greater portion of which has been guaranteed by the State Department and the Radio Corporation of America.

Funds for an extended tour, Mr. Perry said, would have to be raised from private sources, and he pointed out that the orchestra's trustees did not feel that this added amount should be asked of the Friends of the Boston Symphony.

There is a possibility, he said, that the orchestra will visit such countries as Italy, Greece, Egypt, Israel, and Yugoslavia.

Visit to Moscow?

The management is very keen to have the orchestra visit Moscow, provided an invitation is forthcoming and the relationship between the United States and the Soviet Union continues to improve.

The Edinburgh programs by the Boston Symphony will be offered as "homage to Koussevitsky." They will feature mainly new works that are being composed on commission from the orchestra for its 75th anniversary this season. The programs will also include some of the works that were commissioned for the orchestra's 50th anniversary.

The concerts will be conducted by Mr. Munch and by one other conductor. Final arrangements for the second conductor have not yet been made.

NEW YORK, N. Y.
VARIETY

SEP 21 1955

Boston Symph Readies 75th Anni Season (Which Is Already Sold Out) With Added Tour, New Commissions

Boston, Sept. 20.

The Boston Symphony Orchestra is readying a gala season this year—its 75th. The normal season for '55-'56 has been extended, because of the event; 15 name composers here and abroad have been commissioned to write special works for the anniversary. Orch is basking in thoughts of a season already practically sold out, plus the pleasant reflection of a recently-completed Tanglewood season that was highly successful, and an overseas tour for next fall that may even take the orch to Russia.

Orch, starting this season Sept. 30, is extending it to 31 weeks (instead of 30), to take in a fall tour. Tour, beginning Oct. 10, will run two weeks. Orch will go as far as New Orleans (adding a week in the South to the normal fall midwest trek). It will, as usual, also make its five trips to New York, Brooklyn, Hartford, etc.

As for the commissioned works, orch is thereby maintaining a tradition of encouraging new music that goes back to founder Major Henry L. Higginson's time. Cost of the 15 works, commissioned jointly by the BSO and the Serge Koussevitzky Music Foundation in the Library of Congress, and set at $2,000 each, is being shared by the two groups. Execs expect some great works to come out of this.

One of the 15 works, Bohuslav Martinu's "Symphonic Fantasies," completed early, has already been performed, during the '54-'55 season. Three more pieces are already in. Several, however, won't be finished in time, due to other commitments of the composers, and will go over to the following season. This situation was originally understood by management, and is satisfactory to them.

In fact, the orch, and especially conductor Charles Munch, are glad of it. Necessity of rehearsing 15 new works, all of symphonic calibre, and running at least a half-hour each, has presented a formidable problem over a busy season.

Three composers not likely to have their works ready this season are England's Benjamin Britten and William Schuman and Leonard Bernstein, both U. S. Others commissioned are Henri Dutilleux, Darius Milhaud and Jacques Ibert (France); Gottfried von Einum (Austria); Heitor Villa-Lobos (Brazil); Gottfredo Petrassi (Italy), and Samuel Barber, Aaron Copland, Howard Hanson, Walter Piston and Roger Sessions (all U. S.)

Composers will be invited to conduct their works, and the original manuscript scores will be deposited ultimately in the Koussevitzky Collection in the Library of Congress. Serge Koussevitzky led the BSO from 1924 to 1949; Charles Munch has been the conductor the past six years.

In addition to Munch, people who've been identified with the BSO "family" have been invited as guest maestros during the gala season. These include Pierre Monteux, Leonard Bernstein, Ernest Ansermet, concertmaster Richard Burgin, and Pops conductor Arthur Fiedler. Last-named skedding is unusual, Fiedler having strictly guided the Pops setup heretofore.

Orch, with a $1,500,000 budget, claims to be not only the largest of orchs, but to have the longest season, with 46 weeks of work for its musicians each year. The winter season of 30 weeks includes 63 concerts in Boston and six weeks of touring. The Pops, under Fiedler, are given nightly through May and June. The Esplanade concerts, also under Fiedler, follow the Pops. Then comes the six-week Berkshire Festival at Tanglewood, Lenox, Mass., in July-August. Orch also broadcasts over NBC and the local FM station, WGBH.

Orch's Friday-Saturday concerts are completely subscribed by the season. The Tuesday concerts are sellouts. The six Sunday concerts are practically sold out, and the six concerts at Saunders Theatre, Harvard U., in Cambridge, are always sold out. Thomas D. Perry Jr is the orch's manager, having succeeded the veteran George E. Judd last year.

Yesterday-Sun, Sept 18

BSO to Edinburgh

Charles Munch and the Boston Symphony Orchestra will give five concerts during the final week of the 1956 Festival at Edinburgh, Scotland. Appearances in Paris and London will follow, and if additional financing turns out well, the Orchestra may go to Israel, Italy and Greece, Yugoslavia, Egypt, and even perhaps Moscow. But only Edinburgh, Paris and London are definite at the moment.

Ft. Lauderdale, Fla.
NEWS & SENTINEL
Circ. D. 23,120 - S. 18,084

SEP 18 1955

Daphnis And Chlbe Complete

Boston Symphony Featured In Series Of New Releases

Several major releases by the Boston Symphony Orchestra under the direction of Charles Munch have been issued by RCA Victor Records coincident with the signing of a new long-term contract to extend their 40-year recording association.

One of these [LM-1893] is the one-act ballet of Maurice Ravel, **"Daphnis and Chloe,"** by the Boston artists, with choral sections handled by the New England Conservatory Chorus and Alumni Chorus, directed by Robert Shaw, with Lorna Cooke de Varon assisting.

The artistic handling of the album material gives the proper background to the musical content, and commentary by John N. Burke includes the assertion that the complete presentation of this musical portion of the ballet is a restitution long overdue in America. No doubt the sympathetic attention Munch has given to the music of Ravel for many years played an important part in this restitution.

The score was composed for Sergei Diaghileff's Ballet Russe and was first performed in Paris June 8, 1912. Choreography was by Michel Fokine, with principal dancers Vaslav Nijinsky and Tamara Karsavina. Leon Bakst designed the scenery and Pierre Monteux conducted.

LOVE STORY

Ravel incorporated choral parts into his music to express the love story of shepherd and shepherdess, based on the old Greek tale of Daphnis and Chloe, and brought to it a more sophisticated background suited to the French taste. He said of it, however, that the work was constructed symphonically according to a strict tonal plan by developing a few motifs to a symphonic homogeneity of style.

As is so likely to happen, when different forms of art combine in a single effort, one is subordinated to the other. In the case of ballet, the music is relegated to the background. This custom caused the usual elimination of chorus parts, with a substitute orchestral addition taking their place. This action was the basis of discord between Diaghileff and Ravel, to the latter's disadvantage.

The two suites from the ballet music which concertgoers hear frequently, are from the second and third parts. The full concert performance so perfectly given by these recording artists is of great importance to a unified concept of the whole.

Berenice Parker.

[128]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

SEP 23 1955

Boston Symphony In 75th Season

Charles Munch, music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria and Montreux, Switzerland.

In Symphony Hall on Sept. 30, he will begin his seventh season at the head of the Boston Symphony Orchestra, and will inaugurate the season-long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on Oct. 22, 1881: Beethoven's overture, "The Consecration of the House" and Haydn's Symphony No. 102.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

SEP 23 1955

Ambitious Program for Boston Symphony's 75th

By ELINOR HUGHES

It has never been exactly a secret that the Boston Symphony Orchestra boasts an unusually long and varied season, but the current year, which starts a week from this afternoon at Symphony Hall, gives every promise of being the liveliest yet. And considering that this is the orchestra's 75th season, that's as it should be.

The all-over picture will include the customary four series of concerts (63 in all) at Symphony Hall; ten concerts in Carnegie Hall, New York City; six in Cambridge, five in Brooklyn, five in Providence, three in Washington, D. C., two in New Haven, and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick and Storrs. A single performance will also be given for the first time at the new Kresge Auditorium at the Massachusetts Institute of Technology. Then, following the autumn, winter and spring concerts will come the Pops, and the Esplanade concerts and finally the Berkshire Festival at Tanglewood, Lenox, Mass.

But this is only part of the story, several new things having been added. For one, the orchestra will undertake, starting Oct. 10, the third week of the present season, an extended tour of 15 cities, some of which were included on the orchestra's first coast-to-coast tour in 1953 and others which will be hearing the Boston Symphony for the first time. The list includes Norfolk, Va.; Charlotte, N. C.; Birmingham, Ala.; New Orleans and Shreveport, La.; Jackson, Miss.; Atlanta, Ga.; Chattanooga, Tenn.; Urbana, Ill.; Lafayette and Fort Wayne, Ind.; Detroit, Saginaw and Ann Arbor, Mich., and Utica, N. Y.

Then there is the second European tour, which will start after the Berkshire Festival is over. The orchestra will pay its first visit to Scotland to take part in the Edinburgh Festival and will give five concerts during the final week of this celebrated symposium of the arts. Following this, there will be return engagements in London and Paris—the first since 1952 — and there is talk of still further extension of the tour, possibly as far as Israel and Moscow.

CONDUCTORS AND SOLOISTS

The guest conductors for the coming season are all men who have been associated with the Boston Symphony in the past: Pierre Monteux, conductor from 1919 to 1924; Ernest Ansermet, Leonard Bernstein and Arthur Fiedler. Soloists for the Boston season will be Heifetz, Elman, David Abel and Zino Francescatti, violinists; Alco Cicciolini, Eugene Istomin and Rudolf Firkusny, pianists; and Leonard Rose, 'cellist.

For the opening programs next

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

SEP 23 1955

CHES 75TH ONY SEASON

rchestra will embark on its Friday, with Charles Munch ason.

Symphony to Open 75th

The Boston Symphony Orchestra will embark on its 75th anniversary season next Friday, with Charles Munch at the helm for his seventh season.

In his opening concerts he will salute the anniversary with two works from the initial program of the orchestra, and two with a further bearing on its history. First is Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102.

Next is Strauss' "Don Juan," a subject of controversy ten years later, when introduced by Nikisch.

Nikisch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

SEP 23 1955

Boston Symphony

The opening program of Boston Symphony Orchestra's 75th anniversary season next Friday afternoon will include two works played at the orchestra's first public appearance.

That was Oct. 22, 1881, in the Old Music Hall, where the Orpheum now stands. The director was the young German musician, Georg Henschel.

The scores were Bethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102.

Music director Charles Munch said two other numbers to be played reflect the history of the orchestra and its impact on the public. They are Strauss' "Don Juan" and Brahms' Second Symphony.

Henschel, a friend of Brahms, had the distinction of presenting both the First and Second Symphonies in the orchestra's first season. He won bitter criticism for presenting such "forbidding" music. Ten years later "Don Juan" stirred another uproar when introduced to Boston by Arthur Nikisch.

...nphony to Play In New MIT Auditorium

The Boston Symphony Orchestra will play in the new Kresge Auditorium at MIT for the first time on Monday evening, Oct. 3, at 8:30. Charles Munch will conduct Berlioz' "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloë" Suite No. 2.

This concert will be open to the public. Tickets may be purchased at the Office of the Director of Music, Room 14-N238; telephone UNiversity 4-6900, Ext. 892.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,782 ; S. 274,577
SEP 25 1955

Boston Symphony Back Oct. 3

The Boston Symphony Orchestra under Charles Munch returns to NBC Radio Oct. 3, and will be heard Mondays at 8:15 p.m. Guest conductors this season will include Ernest Ansemet, Pierre Monteux, Leonard Bernstein, Arthur Fiedler and Richard Burgin. Among the soloists will be Rudolf Serkin, Mischa Elman, Eugene Istomin, Arthur Rubinstein, Leonard Rose and Zino Francescatti.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
SEP 24 1955

Gus Manos

Charles Munch, beginning his seventh year as conductor of the Boston Symphony Orchestra, will open the orchestra's 75th season with the concerts Friday afternoon and Saturday evening, Sept. 30 and Oct. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Republican
Circ. 21,384

SEP 23 1955

Boston Symphony In 75th Season

Charles Munch, music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria and Montreux, Switzerland.

In Symphony Hall on Sept. 30, he will begin his seventh season at the head of the Boston Symphony Orchestra, and will inaugurate the season-long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on Oct. 22, 1881: Beethoven's overture, "The Consecration of the House" and Haydn's Symphony No. 102.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

SEP 23 1955

Ambitious Program for Boston Symphony's 75th

By ELINOR HUGHES

It has never been exactly a secret that the Boston Symphony Orchestra boasts an unusually long and varied season, but the current year, which starts a week from this afternoon at Symphony Hall, gives every promise of being the liveliest yet. And considering that this is the orchestra's 75th season, that's as it should be.

The all-over picture will include the customary four series of concerts (63 in all) at Symphony Hall; ten concerts in Carnegie Hall, New York City; six in Cambridge, five in Brooklyn, five in Providence, three in Washington, D. C., two in New Haven, and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick and Storrs. A single performance will also be given for the first time at the new Kresge Auditorium at the Massachusetts Institute of Technology. Then, following the autumn, winter and spring concerts will come the Pops, and the Esplanade concerts and finally the Berkshire Festival at Tanglewood, Lenox, Mass.

But this is only part of the story, several new things having been added. For one, the orchestra will undertake, starting Oct. 10, the third week of the present season, an extended tour of 15 cities, some of which were included on the orchestra's first coast-to-coast tour in 1953 and others which will be hearing the Boston Symphony for the first time. The list includes Norfolk, Va.; Charlotte, N. C.; Birmingham, Ala.; New Orleans and Shreveport, La.; Jackson, Miss.; Atlanta, Ga.; Chattanooga, Tenn.; Urbana, Ill.; Lafayette and Fort Wayne, Ind.; Detroit, Saginaw and Ann Arbor, Mich., and Utica, N. Y.

Then there is the second European tour, which will start after the Berkshire Festival is over. The orchestra will pay its first visit to Scotland to take part in the Edinburgh Festival and will give five concerts during the final week of this celebrated symposium of the arts. Following this, there will be return engagements in London and Paris—the first since 1952 — and there is talk of still further extension of the tour, possibly as far as Israel and Moscow.

CONDUCTORS AND SOLOISTS

The guest conductors for the coming season are all men who have been associated with the Boston Symphony in the past: Pierre Monteux, conductor from 1919 to 1924; Ernest Ansermet, Leonard Bernstein and Arthur Fiedler. Soloists for the Boston season will be Heifetz, Elman, David Abel and Zino Francescatti, violinists; Alco Cicciolini, Eugene Istomin and Rudolf Firkusny, pianists; and Leonard Rose, 'cellist.

For the opening programs next

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

SEP 23 1955

Boston Symphony

The opening program of Boston Symphony Orchestra's 75th anniversary season next Friday afternoon will include two works played at the orchestra's first public appearance.

That was Oct. 22, 1881, in the Old Music Hall, where the Orpheum now stands. The director was the young German musician, Georg Henschel.

The scores were Bethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102.

Music director Charles Munch said two other numbers to be played reflect the history of the orchestra and its impact on the public. They are Strauss' "Don Juan" and Brahms' Second Symphony.

Henschel, a friend of Brahms, had the distinction of presenting both the First and Second Symphonies in the orchestra's first season. He won bitter criticism for presenting such "forbidding" music. Ten years later "Don Juan" stirred another uproar when introduced to Boston by Arthur Nikisch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
BOSTON, Mass.
Independent
Circ. 397,884

SEP 23 1955

MUNCH LAUNCHES 75TH HUB SYMPHONY SEASON

The Boston Symphony Orchestra will embark on its 75th anniversary season next Friday, with Charles Munch at the helm for his seventh season.

In his opening concerts he will salute the anniversary with two works from the initial program of the orchestra, and two with a further bearing on its history. First is Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102, conducted by Georg Henschel at the orchestra's debut on October 22, 1881 in the old Music Hall (where the Orpheum Theater now stands).

Next is Strauss' "Don Juan," a subject of controversy ten years later, when introduced by Nikisch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

SEP 22 1955

Boston Symphony to Play In New MIT Auditorium

The Boston Symphony Orchestra will play in the new Kresge Auditorium at MIT for the first time on Monday evening, Oct. 3, at 8:30. Charles Munch will conduct Berlioz' "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloë" Suite No. 2.

This concert will be open to the public. Tickets may be purchased at the Office of the Director of Music, Room 14-N238; telephone UNiversity 4-6900, Ext. 892.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 S. 274,577

SEP 25 1955

Boston Symphony Back Oct. 3

The Boston Symphony Orchestra under Charles Munch returns to NBC Radio Oct. 3, and will be heard Mondays at 8:15 p.m. Guest conductors this season will include Ernest Ansemet, Pierre Monteux, Leonard Bernstein, Arthur Fiedler and Richard Burgin. Among the soloists will be Rudolf Serkin, Mischa Elman, Eugene Istomin, Arthur Rubinstein, Leonard Rose and Zino Francescatti.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

SEP 24 1955

Gus Manos

Charles Munch, beginning his seventh year as conductor of the Boston Symphony Orchestra, will open the orchestra's 75th season with the concerts Friday afternoon and Saturday evening, Sept. 30 and Oct. 1.

[129]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

SEP 25 1955

75th SYMPHONY SEASON—Charles Munch and the Boston Symphony begin the new season in Symphony Hall with the concerts of Friday afternoon and Saturday evening. The program will comprise music of Beethoven, Haydn, Richard Strauss and Brahms.

75th Symphony Season Begins Friday

Charles Munch will begin his seventh season as conductor of the Boston Symphony, and the 75th season of the Orchestra, at Symphony Hall Friday afternoon at 2:15. The program will include two works heard at the Orchestra's first concert in 1881—Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102, "Don Juan" by Strauss and Brahms' Second Symphony will complete the list.

Mr. Munch returns from a brief tour of guest conducting in Paris, Stockholm, Salzburg and Montreux.

For the celebration of the 75th season of the Orchestra, Mr. Munch and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned 15 new works. The first to be heard, Oct. 7 and 8, will be Darius Milhaud's Sixth Symphony. The manuscript scores of these works will be deposited permanently in the Library of Congress.

The composers commissioned include Benjamin Britten, Henri Dutilleux, Jacques Ibert, Gottfried von Einem, Goffredo Petrassi, Heitor Villa-Lobos, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Martinu's Symphonic Fantasies were performed last Spring.)

The works this season will include the Faure Requiem, Bach's The Passion According to St. John (in Holy Week), Debussy's "The Martyrdom of St. Sebastian," and some works of Mozart, the 200th anniversary of whose birth will be observed in 1956.

The guest conductors will be Pierre Monteux, Ernest Ansermet, Leonard Bernstein and Arthur Fiedler. Among the soloists will be violinists Jascha Heifetz, Mischa Elman, David Abel and Zino Francescatti; pianists Aldo Ciccolini, Eugene Istomin and Rudolf Firkusny, and Leonard Rose, cellist.

The orchestra will depart from custom by making a tour of 11 cities in the south, beginning Oct. 10, and by giving a concert (already sold out) at the new Kresge Auditorium of M. I. T., Oct. 13. Next August, after the close of the annual Berkshire Festival, the Boston Symphony will fly to Scotland to give five concerts in the final week of the Edinburgh Festival. Engagements in London and Paris will follow, and if additional financing is forthcoming, the European visit may be extended to other countries.

The full Friday afternoon and Saturday evening concerts will be broadcast locally, at the time, by FM station W. G. B. H. Portions of these concerts will be carried by delayed broadcast over the coast-to-coast N. B. C. network, Mondays 8:15 to 9 p. m., and will be heard in this vicinity over WBZ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

SEP 25 1955

On 75th Anniversary

Fifteen New Works For Hub Orchestra

By TUCKER KEISER

The Boston Symphony Orchestra, presenting its [illegible] fall concert this coming Friday afternoon, has ambitious plans for its 75th season. Fifteen new works by world-famous composers have been commissioned to honor the occasion, an imposing list of guest conductors and soloists have been engaged, and the orchestra will step up its touring schedule.

Charles Munch has chosen for the first program four selections which have more than passing historical interest in the annals of the orchestra. He will include two works played when the orchestra made its very first public appearance in the old Music Hall (where the Orpheum now stands) on Oct. 22, 1881, under the direction of the legendary George Henschel. These scores are Beethoven's Overture, "The Consecration of the House" (certainly not one of the composer's most inspired works but nevertheless interesting from a novelty standpoint) and Haydn's Symphony No. 102 in B-flat major.

The two other selections, Strauss' "Don Juan" and Brahms' Second Symphony, also reflect the history of the orchestra and its impact on Boston audiences.

Henschel, a friend and champion of Brahms, had the distinction of conducting both the First and Second Symphonies in the orchestra's initial season, and interestingly enough, earned bitter criticism for presenting such forbidding music. Ten years later, Strauss' "Don Juan" stirred up another furor when introduced by Arthur Nikisch.

Monteux Returns

Fittingly enough for this anniversary celebration, the man who in two crises rebuilt the orchestra and directed it from 1919 to 1924, the beloved Pierre Monteux, will return as guest conductor. Mr. Monteux stepped in when Karl Muck was dismissed during the era of ill feeling toward Germany in the First World war and regrouped the organization at the time of the 'rebellion.' Other guest conductors will include Ernest Ansermet, Leonard Bernstein, and Arthur Fiedler.

The symphony season is opening one week earlier this year to allow an extended tour in October which will carry the orchestra down the eastern seaboard, over to New Orleans, and then up to Ann Arbor, Mich. This tour will last three weeks.

As part of the 75th celebration the B.S.O. has accepted the invitation to appear in the 1956 Edinburgh Festival. It will fly over as soon as the Tanglewood summer season is finished to give five concerts as "Homage to Koussevitsky." Then the orchestra will play other concerts in London and Paris.

The Edinburgh Festival programs will feature works premiered under the Koussevitzky regime, some composed for the 50th anniversary tra and some first performan festive season.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

SEP 25 1955

Bernstein and Munch Announce Programs

N.Y. TRIBUNE 9/25

The Symphony of the Air has announced its program schedule for six subscription concerts at Carnegie Hall beginning Nov. 9. The series will be conducted by Leonard Bernstein. The opening concert will feature the first New York performance of Aaron Copland's "A Canticle of Freedom," with Hugh Ross and the Schola Cantorum as assisting artists. Also on the program will be Mahler's Symphony No. 2.

On Dec. 20 the Symphony will present an opera in concert form, featuring Renata Tebaldi and Jussi Bjoerling. An all-Mozart program is scheduled for Jan. 6, with mezzo-soprano Jennie Tourel in a group of concert arias and Leonard Bernstein at the piano. Sylvia Zaremba, young American pianist, will be soloist on Feb. 3, playing the Khatchaturian piano concerto. March 7 will be devoted to an all-Stravinsky program, including the rarely heard "Persephone." The final concert on April 18 will feature Isaac Stern playing Mr. Bernstein's "Serenade" for the first time in New York.

Foundation as Sponsor

The concerts will be presented by the Symphony Foundation of America, Inc., a nonprofit organization which has sponsored the Symphony of the Air since its separation from NBC after Arturo Toscanini's retirement.

• • •

Munch's 7th Season

Charles Munch, music director of the Boston Symphony Orchestra, will begin his seventh season at the head of the Boston Symphony Orchestra on Friday, when he inaugurates the season-long celebration of the orchestra's seventy-fifth anniversary. Mr. Munch will open the program with the same overture and symphony which Georg Henschel conducted when the Boston made its first public appearance, on Oct. 22, 1881—Beethoven's overture, "The Consecration of the House," and Haydn's Symphony No. 102.

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce commissioned works from fifteen of the foremost composers of Europe and America.

[13?]

RECORDS: BALLET

Tchaikovsky Scores Heard in Complete Performances for First Time on LP

By HAROLD C. SCHONBERG

grace.

Another Sadler's Wells revival, Ravel's **Daphnis and Chloe**, with choreography by Frederick Ashton, is on view in America. A new recording of the score, in its entirety and complete with chorus, has just been released by Victor. Charles Munch leads the Boston Symphony and the New England Conservatory Chorus and Alumni Chorus in this recording of Ravel's masterpiece.

Two other versions have been available. This new one is the best. It has a more faithful quality of recorded sound than the aging Ansermet version for London. It has more color and nuance (and is about $3 cheaper) than the recent Dorati version for Mercury. Munch's feeling for the French repertory is well known, and those who have admired his work there are not going to be disappointed. The Boston Symphony is on familiar ground, too. "Daphnis and Chloe" was one of Serge Koussevitzky's specialties, and no goup ever played it better—then or now.

Not exactly dance music, but

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

SEP 25 1955

75th SYMPHONY SEASON—Charles Munch and the Boston Symphony begin the new season in Symphony Hall with the concerts of Friday afternoon and Saturday evening. The program will comprise music of Beethoven, Haydn, Richard Strauss and Brahms.

75th Symphony Season Begins Friday

Charles Munch will begin his seventh season as conductor of the Boston Symphony, and the 75th season of the Orchestra, at Symphony Hall Friday afternoon at 2:15. The program will include two works heard at the Orchestra's first concert in 1881—Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102. "Don Juan" by Strauss and Brahms' Second Symphony will complete the list.

Mr. Munch returns from a brief tour of guest conducting in Paris, Strasbourg, Salzburg and Montreux.

For the celebration of the 75th season, the Orchestra, Mr. Munch and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned 15 new works. The first to be heard, Oct. 7 and 8, will be Darius Milhaud's Sixth Symphony. The manuscript scores of these works will be deposited permanently in the Library of Congress.

The composers commissioned include Benjamin Britten, Henri Dutilleux, Jacques Ibert, Gottfried von Einem, Golfredo Petrassi, Heitor Villa-Lobos, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. (Martinu's Symphonic Fantasies were performed last Spring.)

Choral works this season will include the Faure Requiem, Bach's The Passion According to St. John (in Holy Week), Debussy's "The Martyrdom of St. Sebastian," and some works of Mozart, the 200th anniversary of whose birth will be observed in 1956.

The guest conductors will be Pierre Monteux, Ernest Ansermet, Leonard Bernstein and Arthur Fiedler. Among the soloists will be violinists Jascha Heifetz, Mischa Elman, David Abel and Zino Francescatti, pianists Aldo Ciccolini, Eugene Istomin and Rudolf Firkusny, and Leonard Rose, cellist.

The orchestra will depart from custom by making a tour of 11 cities in the south, beginning Oct. 10, and by giving a concert (already sold out) at the new Kresge Auditorium of M. I. T., Oct. 3. Next August, after the close of the annual Berkshire Festival, the Boston Symphony will fly to Scotland to give five concerts in the final week of the Edinburgh Festival. Engagements in London and Paris will follow, and if additional financing is forthcoming, the European visit may be extended to other countries.

The full Friday afternoon and Saturday evening concerts will be broadcast locally, at the time, by FM station W. G. B. H. Portions of these concerts will be carried by delayed broadcast over the coast-to-coast N. B. C. network, Mondays 8:15 to 9 p. m., and will be heard in this vicinity over WBZ.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

SEP 25 1955

On 75th Anniversary

Fifteen New Works For Hub Orchestra

By TUCKER KEISER

The Boston Symphony Orchestra, presenting its [illegible] fall concert this coming Friday afternoon, has ambitious plans for its 75th season. Fifteen new works by world-famous composers have been commissioned to honor the occasion, an imposing list of guest conductors and soloists have been engaged, and the orchestra will step up its touring schedule.

Charles Munch has chosen for the first program four selections which have more than passing historical interest in the annals of the orchestra. He will include two works played when the orchestra made its very first public appearance in the old Music Hall (where the Orpheum now stands) on Oct. 22, 1881, under the direction of the legendary George Henschel. These scores are Beethoven's Overture, "The Consecration of the House" (certainly not one of the composer's most inspired works but nevertheless interesting from a novelty standpoint) and Haydn's Symphony No. 102 in B-flat major.

The two other selections, Strauss' "Don Juan" and Brahms' Second Symphony, also reflect the history of the orchestra and its impact on Boston audiences.

Henschel, a friend and champion of Brahms, had the distinction of conducting both the First and Second Symphonies in the orchestra's initial season, and interestingly enough, earned bitter criticism for presenting such forbidding music. Ten years later, Strauss' "Don Juan" stirred up another furor when introduced by Arthur Nikisch.

Monteux Returns

Fittingly enough for this anniversary celebration, the man who in two crises rebuilt the orchestra and directed it from 1919 to 1924, the beloved Pierre Monteux, will return as guest conductor. Mr. Monteux stepped in when Karl Muck was dismissed during the era of ill feeling toward Germany in the First World war and regrouped the organization at the time of the 'rebellion.' Other guest conductors will include Ernest Ansermet, Leonard Bernstein, and Arthur Fiedler.

The symphony season is opening one week earlier this year to allow an extended tour in October which will carry the orchestra down the eastern seaboard, over to New Orleans, and then up to Ann Arbor, Mich. This tour will last three weeks.

As part of the 75th celebration the B.S.O. has accepted the invitation to appear in the 1956 Edinburgh Festival. It will fly over as soon as the Tanglewood summer season is finished to give five concerts as "Homage to Koussevitsky." Then the orchestra will play other concerts in London and Paris.

The Edinburgh Festival programs will feature works premiered under the Koussevitzky regime, some composed for the 50th anniversary of the orchestra and some to receive their first performance this coming festive season.

N.Y. TRIBUNE 9/25

Bernstein and Munch Announce Programs

The Symphony of the Air has announced its program schedule for six subscription concerts at Carnegie Hall beginning Nov. 9. The series will be conducted by Leonard Bernstein. The opening concert will feature the first New York performance of Aaron Copland's "A Canticle of Freedom," with Hugh Ross and the Schola Cantorum as assisting artists. Also on the program will be Mahler's Symphony No. 2.

On Dec. 20 the Symphony will present an opera in concert form, featuring Renata Tebaldi and Jussi Bjoerling. An all-Mozart program is scheduled for Jan. 6, with mezzo-soprano Jennie Tourel in a group of concert arias and Leonard Bernstein at the piano. Sylvia Zaremba, young American pianist, will be soloist on Feb. 3, playing the Khatchaturian piano concerto. March 7 will be devoted to an all-Stravinsky program, including the rarely heard "Persephone." The final concert on April 18 will feature Isaac Stern playing Mr. Bernstein's "Serenade" for the first time in New York.

Foundation as Sponsor

The concerts will be presented by the Symphony Foundation of America, Inc., a nonprofit organization which has sponsored the Symphony of the Air since its separation from NBC after Arturo Toscanini's retirement.

• • •

Munch's 7th Season

Charles Munch, music director of the Boston Symphony Orchestra, will begin his seventh season at the head of the Boston Symphony Orchestra on Friday, when he inaugurates the season-long celebration of the orchestra's seventy-fifth anniversary. Mr. Munch will open the program with the same overture and symphony which Georg Henschel conducted when the Boston made its first public appearance, on Oct. 22, 1881—Beethoven's overture, "The Consecration of the House," and Haydn's Symphony No. 102.

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce commissioned works from fifteen of the foremost composers of Europe and America.

[130]

BALLET

[illegible]eard in Complete Performances for First Time on LP

By HAROLD C. SCHONBERG

grace.

Another Sadler's Wells revival, Ravel's **Daphnis and Chloe**, with choreography by Frederick Ashton, is on view in America. A new recording of the score, in its entirety and complete with chorus, has just been released by Victor. Charles Munch leads the Boston Symphony and the New England Conservatory Chorus and Alumni Chorus in this recording of Ravel's masterpiece.

Two other versions have been available. This new one is the best. It has a more faithful quality of recorded sound than the aging Ansermet version for London. It has more color and nuance (and is about $3 cheaper) than the recent Dorati version for Mercury. Munch's feeling for the French repertory is well known, and those who have admired his work there are not going to be disappointed. The Boston Symphony is on familiar ground, too. "Daphnis and Chloe" was one of Serge Koussevitzky's specialties, and no goup ever played it better—then or now.

Not exactly dance music, but

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

SEP 25 1955

What's Ahead for Music Lovers

THE celebration of anniversaries, local and international, will mark the coming music season which gets its start in grand opera style with Saturday night's performance of "The Barber of Seville" at the Metropolitan Theater.

It will be the Boston Symphony Orchestra's 75th season, the Providence Community Concert Association's 25th and the Rhode Island Philharmonic Orchestra's 10th.

Another anniversary, one which Providence will share with the international music world, is Mozart's birth 200 years ago, Jan. 27, 1756. There will be a lot of the composer's music heard through the year and it is with a Mozart Festival program that the Providence Community Concert Association will launch its 25th season Oct. 18.

The Mozart concert and a recital by Lisa Della Casa, soprano, are new on the association's schedule, which otherwise brings returns to this city of the Ballet Theater, Jascha Heifetz and the Harvard-Radcliffe Glee Clubs.

The Philharmonic will start its season Nov. 14 with a 10th birthday concert, followed by four programs of traditional makeup, including a grand opera in concert style—"Aida," starring Herva Nelli and Jean Madeira.

The Boston Symphony comes in for the first of its customary five concerts on Nov. 8.

These three series will be held, as heretofore, in Veterans Memorial Auditorium.

Series concerts in other halls are the Rhode Island School of Design chamber music programs (four, including the Albeneri Trio, and the Budapest and Juilliard quartets), the Brown University music department's student and public recitals, the University Glee Club's pair, and the Temple Beth El Artists Series. The latter goes into its second season Oct. 5 presenting, in four concerts, the Zimbler Sinfonietta, Nathan Milstein, Adele Addison and Samuel Mayes (joint concert), and Jan Peerce.

As so far announced the lineup of the season follows:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

SEP 25 1955 S

Symphony Opens 75th Season With Works from First Program

The Boston Symphony Orchestra will embark on its seventy-fifth anniversary season next week-end, with Charles Munch at the helm for his seventh season. He returns from Europe after a vacation combined with guest-conducting in Paris, Strasbourg, Salzburg, and in Montreux, Switzerland.

In his opening concerts of Friday afternoon and Saturday evening, he will salute the anniversary with two works from the initial program of the orchestra, and two with a further bearing on its history. First he will present Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102, conducted by George Henschel at the orchestra's debut on October 22, 1881 in the old Music Hall (where the Orpheum Theatre now stands). Next will come Strauss' "Don Juan," a subject of controversy ten years later, when introduced by Nikisch. The program will close with another work denounced by critics when the impetuous thirty-two year old Henschel presented in the winter of the orchestra's first season—the Second Symphony of Brahms.

The orchestra, its public, and the critics, have journeyed so far in musical understanding and receptivity that it is rather startling to read early critical comments. Performed on February 24, 1882, the Second Symphony of Brahms was called by one reviewer "as cold-blooded a composition as was ever created." Another critic found it "like most of Brahms' music, without heart or spirit." As for the debut of Strauss' "Don Juan" with the Boston Symphony on November 1, 1891, one commentator wrote: "The music is ultra-modern, full of sound and fury, and as music means nothing." Even Philip Hale, reporting then for the Post, declared: "Strauss uses music as the vehicle for expressing everything but music". According to a third critic, "one cannot believe in such music wearing well."

...orchestra's first season—the "Second Symphony" of Brahms.

The orchestra, its public and the critics, have journeyed so far in musical understanding and receptivity that it is rather startling to read early critical comments. Performed on Feb. 24, 1882, the "Second Symphony" of Brahms was called by one reviewer "as cold-blooded a composition as was ever created."

Another critic found it "like most of Brahms' music, without heart or spirit." As for the debut of Strauss' "Don Juan" with the Boston Symphony on Nov. 1, 1891, one commentator wrote: "The music is ultra-modern, full of sound and fury, and as music means nothing." Even Philip Hale, reporting then for a Boston newspaper, declared, "Strauss uses music as the vehicle for expressing everything but music." According to a third critic, "One cannot believe in such music wearing well."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

SEP 25 1955

What's Ahead fo

THE celebration of anniversaries, local and international, will mark the coming music season which gets its start in grand opera style with Saturday night's performance of "The Barber of Seville" at the Metropolitan Theater.

It will be the Boston Symphony Orchestra's 75th season, the Providence Community Concert Association's 25th and the Rhode Island Philharmonic Orchestra's 10th.

Another anniversary, one which Providence will share with the international music world, is Mozart's birth 200 years ago, Jan. 27, 1756. There will be a lot of the composer's music heard through the year and it is with a Mozart Festival program that the Providence Community Concert Association will launch its 25th season Oct. 18.

The Mozart concert and a recital by Lisa Della Casa, soprano, are new on the association's schedule, which otherwise brings returns to this city of the Ballet Theater, Jascha Heifetz and the Harvard-Radcliffe Glee Clubs.

The Philharmonic will start its season Nov. 14 with a 10th birthday concert, followed by four programs of traditional makeup, including a grand opera in concert style—"Aida," starring Herva Nelli and Jean Madeira.

The Boston Symphony comes in for the first of its customary five concerts on Nov. 8.

These three series will be held, as heretofore, in Veterans Memorial Auditorium.

Series concerts in other halls are the Rhode Island School of Design chamber music programs (four, including the Albeneri Trio, and the Budapest and Juilliard quartets), the Brown University music department's student and public recitals, the University Glee Club's pair, and the Temple Beth El Artists Series. The latter goes into its second season Oct. 5 presenting, in four concerts, the Zimbler Sinfonietta, Nathan Milstein, Adele Addison and Samuel Mayes (joint concert), and Jan Peerce.

As so far announced the lineup of the season follows:

NEW BEDFORD, Mass.
Independent
Circ. 50,234

SEP 25 1955

Symphony Starts 75th Season

Boston Orchestra's First Concert Is Friday

Special to The Standard-Times

BOSTON, Sept. 24—The Boston Symphony Orchestra will embark on its 75th anniversary season next weekend, with Charles Munch at the helm for his seventh season. He returns from Europe after a vacation combined with guest-conducting in Paris, Strasbourg, Salzburg and in Montreux, Switzerland.

In his opening concerts next Friday afternoon and Saturday night, he will salute the anniversary with two works from the initial program of the orchestra, and two with a further bearing on its history. First he will present Beethoven's overture, "The Consecration of the House," and Haydn's Symphony No. 102, conducted by Georg Henschel at the orchestra's debut on Oct. 22, 1881 in the old Music Hall (where the Orpheum Theater now stands). Next will come Strauss' "Don Juan," a subject of controversy 10 years later, when introduced by Nikisch. The program will close with another work denounced by critics when the impetuous Henschel presented it in the Winter of the orchestra's first season—the "Second Symphony" of Brahms.

The orchestra, its public and the critics, have journeyed so far in musical understanding and receptivity that it is rather startling to read early critical comments. Performed on Feb. 24, 1882, the "Second Symphony" of Brahms was called by one reviewer "as cold-blooded a composition as was ever created."

Another critic found it "like most of Brahms' music, without heart or spirit." As for the debut of Strauss' "Don Juan" with the Boston Symphony on Nov. 1, 1891, one commentator wrote: "The music is ultra-modern, full of sound and fury, and as music means nothing." Even Philip Hale, reporting then for a Boston newspaper, declared, "Strauss uses music as the vehicle for expressing everything but music." According to a third critic, "One cannot believe in such music wearing well."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071
SEP 25 1955

75th MILESTONE

THIS WILL BE the 75th anniversary season of the Boston Symphony Orchestra, starting Sept. 30. Important celebration plans are under way. Conferring on them, here, are (left to right): Harold D. Hodgkinson, trustee; Thomas D. Perry, Jr., manager; Henry B. Cabot, president of trustees; Frank Folsom, president of Radio Corporation of America.

THE CHIEF ROLE, of course, will fall to the orchestra's Music Director, Charles Munch, shown here in one of his dynamic gestures.

FORMER Boston Symphony conductor (1919-1924), Pierre Monteux, will return as guest conductor in the celebration.

CONDUCTOR Arthur Fiedler (left) will be guest conductor in the Sunday Afternoon Symphony Series and Leonard Bernstein (right) will do some of the anniversary guest-conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
SEP 25 1955

mphony to Open ...time Season Friday

Busy Boston Symphony To Start Season Friday

Fifteen New Works by European and American Composers to Be Introduced in 1955-56; Tour of 15 Cities to Begin in October

Boston, Sept. 24—Charles Munch, music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria, and Montreux, Switzerland. In Symphony Hall on Friday he will begin his seventh season at the head of the Boston Symphony, and will inaugurate the season-long celebration of the orchestra's 75th anniversary.

He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, Oct. 22, 1881, Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102.

New Milhaud Symphony

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony [illegible] of Congress [illegible] sioned the 15 new works. The manuscript scores will be permanently deposited in the Library of Congress. The composers living abroad include: Benjamin Britten of England; Henri Dutilleux, Jacques Ibert and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy; and Heiter Villa-Lobos of Brazil. The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Martinu's Symphonic Fantasies were performed by the orchestra last spring.

The winter season will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, New York; 6 in Cambridge; 5 in Brooklyn; 5 in Providence; 3 in Washington; 2 in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs. One concert also will be given in the new Kresge Auditorium of the Massachusetts Institute of Technology.

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux (the orchestra's conductor from 1919 to 1924); Ernest Ansermet; Leonard Bernstein; and Arthur Fiedler.

The soloists for the winter season will include: Heifetz, violin; Aldo Ciccolini, piano; Misha El-

The winter season will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, New York; six in Cambridge; five in Brooklyn; five in Providence; three

[132]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

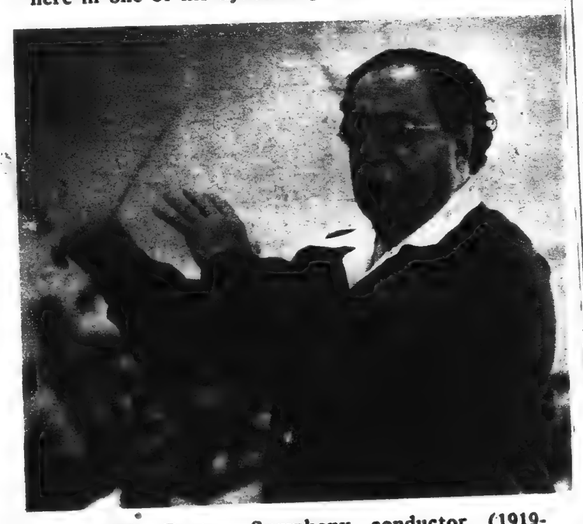
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

SEP 25 1955

75th MILESTONE

THIS WILL BE the 75th anniversary season of the Boston Symphony Orchestra, starting Sept. 30. Important celebration plans are under way. Conferring on them, here, are (left to right): Harold D. Hodgkinson, trustee; Thomas D. Perry, Jr., manager; Henry B. Cabot, president of trustees; Frank Folsom, president of Radio Corporation of America.

THE CHIEF ROLE, of course, will fall to the orchestra's Music Director, Charles Munch, shown here in one of his dynamic gestures.



FORMER Boston Symphony conductor (1919-1924), Pierre Monteux, will return as guest conductor in the celebration.

CONDUCTOR Arthur Fiedler (left) will be guest conductor in the Sunday Afternoon Symphony Series and Leonard Bernstein (right) will do some of the anniversary guest-conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

SEP 25 1955

...mphony to Open ...time Season Friday

...ar ...n on Agenda for A... ...iver- ...di- ...din-

Busy Boston Symphony To Start Season Friday

Fifteen New Works by European and American Composers to Be Introduced in 1955-56; Tour of 15 Cities to Begin in October

Boston, Sept. 24—Charles Munch, music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria, and Montreux, Switzerland. In Symphony Hall on Friday he will begin his seventh season at the head of the Boston Symphony, and will inaugurate the season-long celebration of the orchestra's 75th anniversary.

He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, Oct. 22, 1881, Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102.

New Milhaud Symphony

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce new works which have been commissioned for the occa- posers of Europe and America. Choral works will be Faure's "Requiem," Bach's "Passion According to St. John" (in Holy Week) and Debussy's "The Martydom of St. Sebastian," and certain works of Mozart, who was born 200 years ago (Jan. 27, 1756).

The orchestra, Munch and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned the 15 new works. The manuscript scores will be permanently deposited in the Library of Congress. The composers living abroad include: Benjamin Britten of England; Henri Dutilleux, Jacques Ibert, and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy; and Heitor Villa-Lobos of Brazil.

The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, and Roger Sessions. Martinu's Symphonic Fantasies were performed by the orchestra last spring.

Four Arranged

The Boston Symphony Orchestra has from its very beginning been a spokesman of music contemporary to each epoch. Ten works were commissioned from European and American composers for the orchestra's 50th anniversary season and presented by Koussevitzky. Munch, since he came to this orchestra in 1949, has introduced many new works of special importance.

Starting Oct. 10, the third week of the present season, the orchestra will make an extended tour of 15 cities, some of which were visited in the coast-to-coast tour of 1953, while others will hear this orchestra for the first time. The whole list comprises: Norfolk, Va., Charlotte, N. C., Birmingham, Ala., New Orleans, La., Shreveport, La., Jackson, Miss., Atlanta, Ga., Chattanooga, Tenn., Urbana, Ill., Lafayette, Ind., Fort Wayne, Ind., Detroit, Mich., Saginaw, Mich., Ann Arbor, Mich., Utica, N. Y.

The winter season will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, New York; six in Cambridge; five in Brooklyn; five in Providence; three in Washington; two in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs. One concert also will be given in the new Kresge Auditorium of the Massachusetts Institute of Technology.

Soloists Named

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux (the orchestra's conductor from 1919 to 1924); Ernest Ansermet; Leonard Bernstein, and Arthur Fiedler.

Soloists for the winter season will be heard by delayed broadcast on the coast-to-coast network of the National Broadcasting Co., Mondays 8.15 to 9 p. m. EST, and will be carried locally by the FM station WGBH. The Boston Pops, the Esplanade series, and the Berkshire Festival will follow the close of the regular symphony season on April 28.

On concluding the Berkshire concerts, the orchestra will pay its first visit to Scotland, in the last week of August, to participate in the Edenburgh Festival. Five concerts of the Bostonians will constitute the final week of the Scottish event. Next, the orchesra will fill return engagements in London and Paris, scenes of remarkable success on its European tour of 1952. Possibilities lie ahead for extension of the 1956 tour perhaps as far as Moscow and Israel.

[132]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

SEP 25 1955

75th MILESTONE

THIS WILL BE the 75th anniversary season of the Boston Symphony Orchestra, starting Sept. 30. Important celebration plans are under way. Conferring on them, here, are (left to right): Harold D. Hodgkinson, trustee; Thomas D. Perry, Jr., manager; Henry B. Cabot, president of trustees; Frank Folsom, president of Radio Corporation of America.

THE CHIEF ROLE, of course, will fall to the orchestra's Music Director, Charles Munch, shown here in one of his dynamic gestures.

FORMER Boston Symphony conductor (1919-1924), Pierre Monteux, will return as guest conductor in the celebration.

CONDUCTOR Arthur Fiedler (left) will be guest conductor in the Sunday Afternoon Symphony Series and Leonard Bernstein (right) will do some of the anniversary guest-conducting.

NORTHAMPTON, Mass.
Independent
Circ. 12,825

SEP 24 1955

Boston Symphony Opens 75th Year

Charles Munch, the music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria and Montreux, Switzerland. In Symphony Hall on Sept. 30, he will begin his seventh season at the head of the Boston Symphony Orchestra, and will inaugurate the season-long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on October 22, 1881: Beethoven's Overture, "The Consecration of the House" and Haydn's Symphony No. 102.

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce new works which have been commissioned for the occasion from 15 of the foremost composers of Europe and America. Choral works will be Faure's Requiem, Bach's Passion According to St. John (in Holy Week) and Debussy's "The Martyrdom of St. Sebastian," and certain works of Mozart, who was born 200 years ago (January 27, 1756).

The orchestra, Charles Munch and the Serge Koussevitsky Music Foundation in the Library of Congress have jointly commissioned the 15 new works. The manuscript scores will be permanently deposited in the Library of Congress. The composers living abroad include: Benjamin Britten of England; Henri Dutilleux, Jacques Ibert and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy; and Heiter Villa-Lobos of Brazil. The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Martinu's Symphonic Fantasies were performed by the orchestra last spring.

...mphony to Open ...rtime Season Friday

...n on Agenda for Anniver... ...tra to Participate in Edin... 1956 Berkshire Festival

...man, violin; David Abel, violin; Eugene Istomin, piano; Leonard Rosé, 'cello; Zino Francescatti, violin; and Rudolf Firkusny, piano.

Delayed Broadcasts

Performances will be heard by delayed broadcast on the coast-to-coast network of the National Broadcasting Company, Mondays 8.15 to 9.00 p. m. EST and will be carried locally by the FM station WGBH. The Boston Pops, the Esplanade series, and the Berkshire Festival will follow the close of the regular symphony season on April 28.

On concluding the Berkshire concerts, the orchestra will pay its first visit to Scotland, in the last week of August, to participate in the Edinburgh Festival. Five concerts of the Bostonians will fill return engagements in London and Paris, scenes of remarkable success on its European tour of 1952. Possibilities lie ahead for extension of the 1956 tour—perhaps as far as Moscow and Israel.

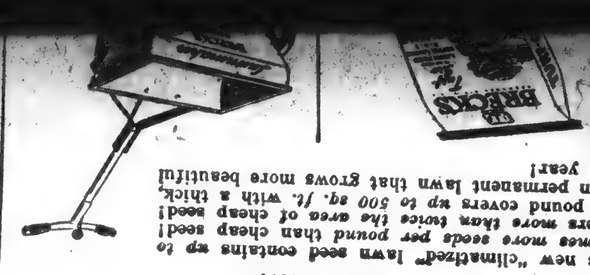
63 ... four series). In addition, 10 concerts will be given in Carnegie Hall, New York; 6 in Cambridge; 5 in Brooklyn; 5 in Providence; 3 in Washington; 2 in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs. One concert also will be given in the new Kresge Auditorium of the Massachusetts Institute of Technology.

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux (the orchestra's conductor from 1919 to 1924); Ernest Ansermet; Leonard Bernstein; and Arthur Fiedler.

The soloists for the winter season will include: Heifetz, violin; Aldo Ciccolini, piano; Misha El-

WITHOUT
DON'T FAIL
lawn-seed offer
seeding seasons
Seed is the fine
land soil and c
Guarantee: PLA
ACCORDING
DON'T GROW
EVER HAD T
EVERY CENT
empty box to y
How can Breck
Because "1818"
for New Engla
ture, rainfall,
"1818" is "clim

BRECK'S "1818"
This new "climatized" lawn seed contains up to 6 times more seeds per pound than cheap seed! Covers more than twice the area of cheap seed! One pound covers up to 500 sq. ft. with a thick, green permanent lawn that grows more beautiful each year!



[132]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

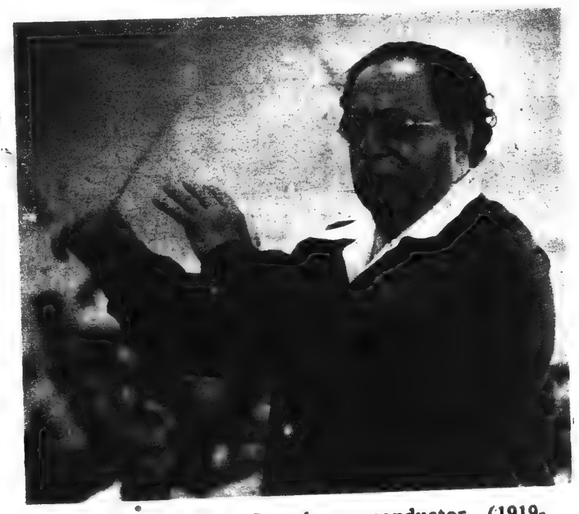
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

SEP 25 1955

75th MILESTONE

THIS WILL BE the 75th anniversary season of the Boston Symphony Orchestra, starting Sept. 30. Important celebration plans are under way. Conferring on them, here, are (left to right): Harold D. Hodgkinson, trustee; Thomas D. Perry, Jr., manager; Henry B. Cabot, president of trustees; Frank Folsom, president of Radio Corporation of America.

THE CHIEF ROLE, of course, will fall to the orchestra's Music Director, Charles Munch, shown here in one of his dynamic gestures.



FORMER Boston Symphony conductor (1919-1924), Pierre Monteux, will return as guest conductor in the celebration.

CONDUCTOR Arthur Fiedler (left) will be guest conductor in the Sunday Afternoon Symphony Series and Leonard Bernstein (right) will do some of the anniversary guest-conducting.

SPRING[illegible]
Democratic
Circ. 91,975

SEP 24 1955

Boston Symphony to Open Very Active Season Friday

Springfield, Northampton on Agenda for Anniversary Tour; Orchestra to Participate in Edinburgh Event After 1956 Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria, and Montreux, Switzerland. In Symphony Hall on Friday, he will begin his 7th season at the head of the Boston Symphony Orchestra, and will inaugurate the season-long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on Oct. 22, 1881: Beethoven's Overture, "The Consecration of the House" and Haydn's Symphony No. 102.

On the second Boston program (Oct. 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce new works which have been commissioned for the occasion from 15 of the foremost composers of Europe and America. Choral works will be Faure's Requiem, Bach's Passion According to St. John (in Holy Week) and Debussy's "The Martyrdom of St. Sebastian," and certain works of Mozart, who was born 200 years ago (Jan. 27, 1756).

Coming Here

Starting Oct. 10, the 3d week of the present season, the orchestra will make an extended tour of 15 cities, some of which were visited in the coast-to-coast tour of 1953, while others will hear this orchestra for the first time. The whole list comprises: Norfolk, Va., Charlotte, N. C., Birmingham, Ala., New Orleans, La., Shreveport, La., Jackson, Miss., Atlanta, Ga., Chattanooga, Tenn., Urbana, Ill., Lafayette, Ind., Fort Wayne, Ind., Detroit, Mich., Saginaw, Mich., Ann Arbor, Mich., Utica, N. Y.

The winter season will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, New York; 6 in Cambridge; 5 in Brooklyn; 5 in Providence; 3 in Washington; 2 in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs. One concert also will be given in the new Kresge Auditorium of the Massachusetts Institute of Technology.

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux (the orchestra's conductor from 1919 to 1924); Ernest Ansermet; Leonard Bernstein; and Arthur Fiedler.

The soloists for the winter season will include: Heifetz, violin; Aldo Ciccolini, piano; Misha Elman, violin; David Abel, violin; Eugene Istomin, piano; Leonard Rosé, 'cello; Zino Francescatti, violin; and Rudolf Firkusny, piano.

Delayed Broadcasts

Performances will be heard by delayed broadcast on the coast-to-coast network of the National Broadcasting Company, Mondays 8.15 to 9.00 p. m. EST and will be carried locally by the FM station WGBH. The Boston Pops, the Esplanade series, and the Berkshire Festival will follow the close of the regular symphony season on April 28.

On concluding the Berkshire concerts, the orchestra will pay its first visit to Scotland, in the last week of August, to participate in the Edinburgh Festival. Five concerts of the Bostonians will fill return engagements in London and Paris, scenes of remarkable success on its European tour of 1952. Possibilities lie ahead for extension of the 1956 tour—perhaps as far as Moscow and Israel.

[132]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
SEP 27 1955

Boston Symphony To Resume Radio Broadcasts

NEW YORK—The Boston Symphony Orchestra will return to the air for another season on the NBC Radio network Monday, Oct. 3, from 8:15-9 p.m.

The series will be heard by transcription from Symphony Hall in Boston, where the concerts are performed. Charles Munch, music director of the orchestra, again will be conductor for most of the broadcasts. He will be joined during the season by several guest conductors: Richard Burgin, Arthur Fiedler, Ernest Ansermet, Pierre Monteux and Leonard Bernstein. The series will run through April, the regular span of the Boston Orchestra's home season.

Noted soloists who will appear with the Boston Symphony this year include Rudolf Serkin, Mischa Elman, Aldo Ciccolini, Eugene Istomin, Arthur Rubinstein, Leonard Rose and Zino Francescatti. A high light of the broadcast series will be a performance of the Faure "Requiem" on a date to be announced.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469
SEP 26 1955

Boston Symphony 75th Anniversary

The seventy-fifth anniversary of the founding of the Boston Symphony Orchestra will be under way when Charles Munch opens its Providence Series of five Tuesday evening concerts in the Veterans Memorial Auditorium, on November 8, at 8:15. The remaining dates will be December 13, January 24, February 28, and April 17. For the second concert, the versatile Arthur Fiedler will be guest conductor, with the brilliant young Aldo Ciccolini as piano soloist. In Boston, the anniversary season starts September 20, when Mr. Munch begins his seventh season as Music Director of the orchestra. Throughout the Symphony Hall series, he will present new works which the orchestra, jointly with the Koussevitzky Music Foundation, has commissioned from fifteen of the foremost composers here and aboard to celebrate this special year of its history.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
SEP 29 1955

Boston's Conductor

CHARLES MUNCH pauses during rehearsal of the Boston Symphony Orchestra, which is celebrating its 75th season. The opening concert will be Friday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
SEP 27 1955

Greater Boston Irish News

Dublin Invites Hub Symphony

Leaders on Both Sides Urge Date; Eire Society to Hear Montgomery

By MARY TIERNEY

Boston and Dublin Irish leaders have launched a joint effort to promote the appearance of the Boston Symphony Orchestra in Dublin sometime next September.

This was revealed today as plans were outlined for the second European tour of the orchestra since its founding 75 years ago.

Considered an institution in Boston, the Boston Symphony Orchestra will make its first appearance in Scotland at the Edinburg Festival in late August next year.

Other scheduled appearances have been announced for London and Paris, where the orchestra appeared three years ago during its first European concert tour.

At the present time, tentative additional appearances are also being planned for Vienna, Cairo, Athens and possibly Moscow.

CORRESPONDENCE BETWEEN IRISH leaders in Boston and Dublin has been in progress for weeks in an effort to bring to Irish audiences the orchestra that has contributed in a major way to Boston's fame.

Here in Boston, the 103-piece orchestra has already begun rehearsals for the European tour.

In the event the orchestra visits Ireland, special emphasis will be placed on Irish music with recognition of Irish composers.

DUBLIN IN LINE FOR ORCHESTRA

Conductor Charles Munch is already familiar with The "Water Music" Suite, the celebrated piece by Handel for which Irish-born conductor-composer Sir Hamilton Harty has made an arrangement for modern orchestra.

During the last European tour of the orchestra in 1952 various influences tried unsuccessfully for a Dublin appearance. Due to a tightly planned schedule, the Boston musicians were unable to appear in Ireland.

However, next year, the secedule will be much more flexible, allowing The Boston Symphony Orchestra to present debut concerts in five additional countries.

THE EIRE SOCIETY of Boston will hold its second meeting of the season Sunday afternoon in the main ballroom of the Sheraton-Plaza Hotel.

INTERESTING, INSTRUCTIVE TALK PROMISED

Recently referred to as "an eminent Boston attorney who watches over the lives and affairs of the Irishmen of the past with a fierce and vigorous scholarship," Montgomery's talk should be both interesting and instructive.

Also on the program will be a musical presentation by lyric tenor Luigi Vena.

Special honor will be paid to Eire Society Gold Medalists Henry L. Shattuck and Fred N. Robinson, who recently received honorary degrees from Trinity College in Dublin.

THE ST. COLUMBAN Sisters Guild will hold its first meeting of the season Tuesday, Oct. 4 at Ashmont Hall, Dorchester.

Guest speaker will be Rev. Thomas McGilicott of St. Columban's Major Seminary in Milton. President Eugene Hickey of Milton, will preside.

THE COBH SOCIAL Club of Boston will hold its first Fall meeting Friday evening, Sept. 30 at Arcidia Hall, Dorchester.

Michael J. Cogan of Dorchester will serve as chairman.

(Mary Tierney's Irish column appears every Tuesday in the Boston Traveler.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
SEP 29 1955

Music Review

By TUCKER KEISER

Just before his rehearsal with the orchestra for the opening symphony concert tomorrow, Charles Munch gave the press yesterday afternoon news of the forthcoming 75th anniversary season.

In announcing tentative recording plans for this winter, a procedure unprecedented in the annals of Symphony Hall, Mr. Munch broke what has been described as the "Kremlin-like silence" of Symphony Hall management. Among the works now slated for LPs is the Schumann incidental music to Byron's "Manfred" and Debussey's "Le Martyre de Saint-Sabastien."

The Debussy will be the more interesting because Mr. Munch himself will record the part of the narrator. He will not, however, play both roles, conductor and speaker, in the live performances; for these an actor will be engaged.

The role of narrator in Debussy's score is an unlikely one for Mr. Munch; he impresses this interviewer as basically an inarticulate individual whose communications are musical and pictorial rather than linguistic.

The conductor, though beginning his 7th year as director of an American orchestra, has acquired only the rudiments of an English vocabulary. The interview which he holds each year just before Symphony season begins is conducted through an interpreter or through nods and monosyllables.

However, we did learn that he was impressed with Boston's interest in novelties, had received only two of the 15 new works commissioned for the 75th anniversary, looked forward to considerable Mozart (four or five symphonies, piano, violin, and clarinet concertos, and the "Requiem") and planned a new make-up of the orchestra (only eight double basses but 12 cellos) and a good deal of Schumann.

While the artistic director of the Boston Symphony occupies the top musical position in the world today because of its prestige, personnel, power, and number of performances, his activities are physically exacting. The conductor looked hale and hearty and bursting with the vivacity which is his trademark.

He has just returned from Europe where he conducted and vacationed. He enjoyed the sport of presidents, golf, both in Florence and Salzburg. He declined to make public his score.

[133]

(Globe Staff Photos by Louis Russo.)

NEW NOTES ON SYMPHONY—Left to right are new members of Boston Symphony Orchestra: Joseph Silverstein, violin section; William Gibson, first trombone, and Robert Ripley, 'cello section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Independent Republican
Circ. 9,958

SEP 28 1955

MUSIC NOTES

The Boston Symphony Orchestra opens its 75th anniversary season on Friday afternoon, Sept. 30, by including two works played when the orchestra made its first public appearance: Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102. Since these concerts are broadcast in their entirety only over FM from WGBH the library invites music lovers to hear them in the Ryder Gallery of the Public Library each Friday afternoon, when the orchestra plays in Symphony Hall, beginning at 2:10.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

SEP 29 1955

Boston Symphony To Honor Austria

Boston Symphony Orchestra will pay tribute to Austria's cultural life on Nov. 5 and 6.

A special performance of the Overture to "Fidelio" will salute the re-opening of the famous Sate Opera House in Vienna.

The Opera House was destroyed in World War II.

Modern facilities have been installed although the exterior appearance and interior style have been preserved.

The old Vienna State Opera House opened on May 25, 1869. Master performers and great artists contributed to its fame.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

SEP 28 1955

2-Hour TV Concert by Symphony Monday

Viewers will enjoy an entire two-hour Boston Symphony Orchestra concert over Channel 2 Monday at 8:15 p. m.

The concert will be heard on WGBH-FM also, originating from M. I. T.'s new Kresge Auditorium.

Charles Munch will direct the orchestra. Pres. James R. Killian Jr. of M. I. T., and Ralph Lowell, trustee of the Lowell Institute and president of WGBH Educational Foundation, will speak briefly during intermission.

The orchestra will perform Berlioz' Fantastic Symphony; Debussy's "La Mer" and Daphne and Chloe, Suite No. 2 by Ravel.

75th Season Begins Friday

Six New Faces in Boston Symphony

By CYRUS DURGIN

Six new faces will be looking up at conductor Charles Munch on the stage of Symphony Hall when the Boston Symphony Orchestra launches into Beethoven's Overture, "The Consecration of the House," as the 75th anniversary season begins Friday afternoon.

Three of those faces will be in the violin sections—Noah Bielski, Alfred Schneider and Joseph Silverstein; two of them will be among the cellists—Richard R. Kapuscinski and Robert Ripley. The sixth is a new "first desk" man, William M. Gibson, who will head the trombone section.

Gibson, whom his colleagues already have named "Hoot," comes to Boston from the Pittsburgh Symphony, with which he played for a decade. Before that, for two years he was for years a member of the Philadelphia Orchestra. Gibson is a native of Oklahoma, where the winds blow fresh and sweet behind the rain. He is married to the former Frances Barbour of Memphis, Tenn., and they have two boys. She plays a little piano. When Gibson isn't busy making music, he's either teaching it or having fun with a camera. He, at 38, is the oldest of the half-dozen newcomers.

* * *

Noah Bielski has had a background of symphonic experience playing radio and TV shows for C. B. S. in New York, where he worked from the end of World War II until now. He is a product of the Curtis Institute in Philadelphia, where he studied with Efrem Zimbalist. His wife is a schoolteacher, and she, too, plays the piano. They have two children. His spare-time interests are photography, cabinet-making and playing baseball with his son. Now 36, Bielski was born in Poland.

* * *

Alfred Schneider is also married to a schoolteacher, and they have two children. Violinist Schneider was born in St. Louis and played in the symphony orchestra of that city for four seasons. He also had a year with the Rochester, N. Y., Civic Philharmonic Orchestra. He is 28. "Some photography" and the pleasant duties of householdering occupy his leisure.

* * *

The statistical average of schoolteaching wives goes another notch higher in the case of Joseph Silverstein. At 23, this violinist from Detroit is the youngest of the new members of the Boston Symphony. He has had two years of orchestral experience—one with the Philadelphia Orchestra, and one as concertmaster of the Denver Symphony. His hobby? "That's a good question," he says, "taking pictures, mostly."

* * *

Richard R. Kapuscinski is the only newcomer to arrive at Symphony Hall from service with a chamber music ensemble. He was cellist with the La Salle String Quartet, and he was born in the city that beer made famous: Milwaukee. For five years he played in the Cleveland Orchestra, and he was also first cellist of the Baltimore Symphony, as well as head of the cello department at the Peabody Conservatory in the Maryland city. His wife is non-professional; they have three children; Kapuscinski is 33 and likes to build modern furniture.

* * *

Robert Ripley, as of the time these lines are written, was not reported to have been dubbed "Believe It Or Not" by his new colleagues. He is no stranger to Boston, for he was a special student of Jean Bedetti in the days when Bedetti was first cellist of the Boston Symphony. Born near Philadelphia 33 years ago, Ripley was, like Kapuscinski, a member of the Cleveland Orchestra. His wife is non-professional, and they have two children. "My hobby? My family is my hobby," says he.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

SEP 29 1955

TV, Radio Series Open For Season

For the fifth consecutive year, WBGH-FM will present live, full-length broadcasts of the Boston Symphony Orchestra from Symphony Hall. The first complete Friday afternoon concert in the orchestra's 75th anniversary season will be broadcast on Friday at 2:10 p.m.

At 11:35 on WNAC-TV, "Stars in the Night" presents "Sunday Mourn," with Marilyn Maxwell and Brian Keith. The feature film "Springtime" follows, starring Carol Raye.

[illegible] Leahy will analyze team strengths and weaknesses from films of preceding games and forecast regional and national games.

Also on WNAC-TV Friday, the situation-comedy series ""You'll Never Get Rich," starring Phil Silvers, makes its debut at 7:30 p.m. And on WBZ-TV, "Truth or Consequences" moves into a new time spot, 8 p.m., with Jack Bailey as host.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

SEP 28 1955

● George E. Sokolsky

These Days

"CONCERTS BY THE NIMBLE American violinist Isaac Stern in Iceland and Yugoslavia. Near and Far Eastern concerts of Negro spirituals by the Jubilee Singers. Spectacularly successful performances of the opera 'Porgy and Bess' in Europe and the Near East."

If the new look in diplomacy continues, it might even occur that the Boston Symphony might be sent to Soviet Russia which needs a dose of American culture to overcome its assumption that the Russians have a monopoly of the great composers of this era. True the Russians have produced in this era three of the most remarkable composers of the world, Shostakovich, Khachaturian and Prokofiev. I wonder what an impression it would make upon the Russian mind to listen to Charles Munch's immaculate performance of the Bach B Minor Mass or the Beethoven Ninth with the choruses and artists who did them at Tanglewood.

This is better propaganda for the United States because it commands respect for our people. The Russians are particularly interested in the ballet, as are other Slavic peoples. The United States need not hang its head in shame in this field. The USIA could well afford to be advised by so characteristically American a ballet master as Ted Shawn, whom I first saw with Ruth St. Denis in China about 30 years ago and who then made so profound an impression on Asia that their visit was remembered for many years. The Orient has, in each country, dancers who often provide the most serious form of entertainment. For instance, the Chinese classical theater is a form which we would regard as a ballet with song and poetry, all done together. Mei Lan-fang who was the greatest exponent of this art in my day was tremendously impressed by the American ballet.

* * *

WE COULD DO WELL to send our dancers to India and Indonesia and such countries where the dance is highly developed and appreciated. This is sound propaganda and ought to be encouraged because it is what other people regard as indicative of a living culture. To many Americans, it may be surprising that other peoples are astounded that we have only one permanent opera theater and that our live theater is so limited. But we have much to show even in these fields.

(Copyright, 1955, King Features Syndicate, Inc.)

(Globe Staff Photos by Louis Russo.)

NEW NOTES ON SYMPHONY—Left to right are new members of Boston Symphony Orchestra: Joseph Silverstein, violin section; William Gibson, first trombone, and Robert Ripley, 'cello section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Independent Republican
Circ. 9,958

SEP 28 1955

MUSIC NOTES

The Boston Symphony Orchestra opens its 75th anniversary season on Friday afternoon, Sept. 30, by including two works played when the orchestra made its first public appearance: Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102. Since these concerts are broadcast in their entirety only over FM from WGBH the library invites music lovers to hear them in the Ryder Gallery of the Public Library each Friday afternoon, when the orchestra plays in Symphony Hall, beginning at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

SEP 29 1955

Boston Symphony To Honor Austria

Boston Symphony Orchestra will pay tribute to Austria's cultural life on Nov. 5 and 6.

A special performance of the Overture to "Fidelio" will salute the re-opening of the famous Sate Opera House in Vienna.

The Opera House was destroyed in World War II.

Modern facilities have been installed although the exterior appearance and interior style have been preserved.

The old Vienna State Opera House opened on May 25, 1869. Master performers and great artists contributed to its fame.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

SEP 28 1955

2-Hour TV Concert by Symphony Monday

Viewers will enjoy an entire two-hour Boston Symphony Orchestra concert over Channel 2 Monday at 8:15 p. m.

The concert will be heard on WGBH-FM also, originating from M. I. T.'s new Kresge Auditorium.

Charles Munch will direct the orchestra. Pres. James R. Killian Jr. of M. I. T., and Ralph Lowell, trustee of the Lowell Institute and president of WGBH Educational Foundation, will speak briefly during intermission.

The orchestra will perform Berlioz' Fantastic Symphony; Debussy's "La Mer" and Daphne and Chloe, Suite No. 2 by Ravel.

75th Season Beg

Six New

By CYRUS DURGIN

Six new faces will be looki
at conductor Charles Munc
the stage of Symphony Hall
the Boston Symphony Orch
launches into Beethoven's O
ture, "The Consecration of
House," as the 75th anniver
season begins Friday afternoon.

Three of those faces will be
the violin sections—Noah Biels
Alfred Schneider and Joseph S
verstein; two of them will
among the cellists—Richard
Kapuscinski and Robert Riple
The sixth is a new "first desk
man, William M. Gibson, who wi
head the trombone section.

Gibson, whom his colleagues al
ready have named "Hoot," comes
to Boston from the Pittsburgh
Symphony, with which he played
for a decade. Before that, for two
years he was for years a member
of the Philadelphia Orchestra. Gibson is a native of Oklahoma, where the winds blow fresh and sweet behind the rain. He is married to the former Frances Barbour of Memphis, Tenn., and they have two boys. She plays a little piano. When Gibson isn't busy making music, he's either teaching it or having fun with a camera. He, at 38, is the oldest of the half-dozen newcomers.

* * *

Noah Bielski has had a background of symphonic experience playing radio and TV shows for C. B. S. in New York, where he worked from the end of World War II until now. He is a product of the Curtis Institute in Philadelphia, where he studied with Efrem Zimbalist. His wife is a schoolteacher, and she, too, plays the piano. They have two children. His spare-time interests are photography, cabinet-making and playing baseball with his son. Now 36, Bielski was born in Poland.

* * *

Alfred Schneider is also married to a schoolteacher, and they have two children. Violinist Schneider was born in St. Louis and played in the symphony orchestra of that city for four seasons. He also had a year with the Rochester, N. Y., Civic Philharmonic Orchestra. He is 28. "Some photography" and the pleasant duties of householdering occupy his leisure.

* * *

The statistical average of schoolteaching wives goes another notch higher in the case of Joseph Silverstein. At 23, this violinist from Detroit is the youngest of the new members of the Boston Symphony. He has had two years of orchestral

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

SEP 29 1955

TV, Radio Series Open For Season

For the fifth consecutive year, WBGH-FM will present live, full-length broadcasts of the Boston Symphony Orchestra from Symphony Hall. The first complete Friday afternoon concert in the orchestra's 75th anniversary season will be broadcast on Friday at 2:10 p.m.

At 11:35 on WNAC-TV, "Stars in the Night" presents "Sunday Mourn," with Marilyn Maxwell and Brian Keith. The feature film "Springtime" follows, starring Carol Raye.

[illegible] Leahy will analyze team strengths and weaknesses from films of preceding games and forecast regional and national games.

Also on WNAC-TV Friday, the situation-comedy series ""You'll Never Get Rich," starring Phil Silvers, makes its debut at 7:30 p.m. And on WBZ-TV, "Truth or Consequences" moves into a new time spot, 8 p.m., with Jack Bailey as host.

LUCKEY'S SECOND FLOOR
SPORTSWEAR

Straight and slim, beautifully textured 100% wool tweeds. Tailored to a trifle perfection, with fashionable back pleat, matching belt, handy pocket. Rich autumnal colors, sizes 10 to 18.

Regularly $12.98

In this era of rejuvenated nationalism, each nation becomes increasingly conscious of its own culture and wonders how it compares with the cultures of other countries. Most peoples believe that their particular culture is superior to every other. To Europeans, the United States has always seemed to be a materialistic country with strong, aggressive men who know how to make machines and earn money. We have spent billions on propaganda but have made no impression on other countries except that we make better automobiles and ice-boxes.

Certainly from the standpoint of music, we are among the most cultured of peoples, supporting an extraordinarily large number of remarkable symphony and chamber orchestras. While some older composers in this country are Europeans who have been naturalized, such Americans as Samuel Barber, Aaron Copland, Leonard Bernstein and others are writing good music in the idiom of the day. I speak of music because I am more familiar with this cultural medium than I am with some others.

It is, from this standpoint, satisfactory to read that the United States Information agency is devoting so large a part of its effort to the exhibition of American cultural activities, which deal with fundamentals and not with the ephemera of politics or the gloom of economics. Its report for 1955 cites the following:

"One of these events—concerts in the Far East by the Symphony of Air (formerly the NBC Symphony)—was so popular that 2,000 Tokyo students stood in line for 27 hours for tickets . . .

"The program to demonstrate U. S. cultural achievements also included:

"USIA's 'Music in America' exhibit, which drew large crowds in India, England, Scotland, Wales and Sweden.

"A display of American watercolors in the Philippines . . . 'Highlights of American Painting,' which went to 22 cities and towns in Turkey, Norway, Ethiopia and Spain . . .

"'Salute to France,' Paris performances by top American musical and stage personalities, and subsequent appearances in other cities by many of these artists. 'Salute' attractions included the Philadelphia Orchestra, the New York City Ballet and performances of 'Medea,' 'Oklahoma' and 'The Skin of Our Teeth.'

[134]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

**Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free**

SEP 29 1955

75th Anniversary Season Of Boston Symphony to Be Opened Tomorrow by Munch

Season to Include 63 Concerts in Hub Plus Many in Cities Throughout U. S.

Charles Munch, the music director of the Boston Symphony Orchestra, has just returned from Europe where he conducted as guest in Paris, Strasbourg, Salzburg, Austria, and Montreux, Switzerland. In Symphony Hall tomorrow night he will begin his seventh season at the head of the Boston Symphony Orchestra and will inaugurate the season-long celebration of the orchestra's 75th anniversary.

Mr. Munch will open the program with the same overture and symphony which Georg Henschel conducted when the symphony made its first public appearance on Oct. 22, 1881, Beethoven's Overture, "The Consecration of the House" and Haydn's Symphony No. 102.

On the second Boston program, Oct 7 and 8, Mr. Munch will introduce the first commissioned piece of the season, Symphony No. 6 by Darius Milhaud. In the course of the season, the new works which have been commissioned for the occasion from 15 of the foremost composers of Europe and America will be introduced. Choral works will be Faure's "Requiem," Bach's "Passion According to St. John in Holy Week" and Debussy's "The Martyrdom of St. Sebastian," and certain works of Mozart who was born 200 years ago (Jan. 27, 1756).

The orchestra, Charles Munch and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned the fifteen new works. The manuscript scores will be deposited in the Library of Congress. The composers living abroad include Benjamin Britten of England; Henri Dutilleux, Jacques Ibert and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy and Heitor Villa-Lobos of Brazil. The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copeland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. Martinu's Symphonic Fantasies were performed by the orchestra last spring.

The Boston Symphony Orchestra has from its very beginning been a spokesman of music contemporary to each epic. Ten works were commissioned from European and American composers for the orchestra's 50th anniversary season and presented by Serge Koussevitzky. Charles Munch, since he came to this orchestra in 1949, has introduced many new works of special importance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

**Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872**

SEP 29 1955

Munch Discusses 75th Symphony Season

Conductor Plans New Works, Mozart Music, Recordings

By Harold Rogers

Charles Munch, back from numerous guest conducting engagements in Europe, launched rehearsals this week in Symphony Hall for the opening of the 75th season of the Boston Symphony Orchestra Friday afternoon.

Yesterday in a visit with members of the press Mr. Munch went over some of the plans for the anniversary season. He mentioned the many new works that the Boston Symphony has commissioned, the first of which he will conduct on the weekend programs of Oct. 7-8. This will be the première of Milhaud's new Symphony No. 6.

Only two of the commissions have been completed—the Milhaud symphony and another symphonic work by Villa-Lobos. All composers commissioned were asked to submit a 25-to-30-minute work for orchestra and no soloists. Two, however, have requested a little more latitude. William Schuman has asked permission to write a choral work, and Leonard Bernstein has said that he would like to compose a piano concerto in C minor that he has had in mind for some time.

In response to a question about the small amount of English music on Mr. Munch's programs, he pointed out that he has conducted works by Walton, Britten, and Elgar, and that he wished he had the opportunity to do more.

His book, "Je Suis Chef d'Orchestre," has had a fine reception, he said when questioned about it. The book is now going into a second edition.

He has made plans for celebrating the 200th anniversary of Mozart's birth. He will conduct four or five Mozart symphonies, several concertos (clarinet, piano, and violin), and he will do the Requiem some time in the middle of the season.

He will also play Schumann's "Manfred" music in commemoration of the centenary of the composer's passing. He also pointed out that this season will mark the 100th anniversary of the birth of Arthur Nikisch, conductor of the Boston Symphony from 1889 to 1893.

This season Mr. Munch wil return to his plan of presenting either the St. John Passion or the St. Matthew Passion of Bach at Easter. Next spring he will conduct the St. John Passion, and he hopes to continue this plan in the future. Last season he was unable to make room for either of these works.

Mr. Munch said that the orchestra would make many recordings this year, and he indicated by a gesture that the number would amount to a large pile of them. Among the many planned is Debussy's "Martyrdom of St. Sebastian," a favorite of his.

When asked if he has conducted much opera, he replied that he has not, but that he was scheduled to conduct Debussy's "Pelléas et Mélisande" next "Pelléas et Mélisande" next summer in Florence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

**Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559**

SEP 30 1955

Mayor of Rome Will Be Invited Here for 'Salute'

Mark Bortman, chairman of the "Salute to Rome" committee, will leave by plane today for Italy where he will present an invitation to the Mayor of Rome to visit Boston during the special observances planned here from Nov. 27 to Dec. 3.

Bortman will take with him plans for developing closer ties between the Italian metropolis and this city as a tribute to the cultural and educational heritage of which Rome is the fountainhead.

Taking part in the salute are Harvard, Boston University, Boston College, Fletcher School of Law and Diplomacy, Massachusetts Institute of Technology, Museum of Fine Arts, Boston Symphony, Bostonian Society, Massachusetts Historical Society, Colonial Society, the Museum of Contemporary Art, the City of Boston, labor organizations, American Legion and D.A.V.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

**Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559**

SEP 30 1955

Symphony Concert At M. I. T. Sold Out

The concert to be given Monday night by the Boston Symphony Orchestra at the new Kresge Auditorium at the Massachusetts Institute of Technology has been sold out. The entire program, conducted by Charles Munch, will be telecast by WGBH-TV, Channel 2, starting at 8:15 p.m., and broadcast simultaneously on FM. This will mark the first live telecast of a complete concert by a major symphony orchestra in the United States. The program will include Berlioz' "Fantastic" Symphony, Debussy's La Mer and Ravel's "Daphnis and Chloe" Suite No. 2.

[135]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

SEP 29 1955

Charles Munch Discusses Plans for Symphony Year

By ELINOR HUGHES

THERE IS SURELY no one with a kinder face or more benevolent smile than Charles Munch, director of the Boston Symphony Orchestra, qualities which endear him not only to the musicians but also to anyone who meets him. He may not always understand what you say, but he apparently believes in the goodness of your intentions and regards you with friendly attention.

Yesterday afternoon came the annual interview between Mr. Munch and the press, a half hour, no more, no less, at the end of which he would—and did—don his blue jacket with the loose fitting sleeves and depart, score under his arm, for the rehearsal which had been warming up during the conversation.

This being the orchestra's 75th season, there is much interest in the new works commissioned for the occasion. What did Mr. Munch think of them? Some murmured conversation in French resulted in the information that he had not seen them and so could not form an opinion. Had none of them arrived? Mr. Munch smiled and held up two fingers.

Were there any specific requirements made of the composers regarding the sort of music they should contribute?

ORCHESTRAL WORKS around 35 to 40 minutes in length, without soloists or choruses were given preference, but it appeared that one of the composers, William Schuman, had written a choral work (he had asked for and received special permission) and that there was some likelihood that Leonard Bernstein's contribution would be a piano concerto. So much for specifications.

Would either of the new works be presented during the orchestra's southern tour?

"No," said Mr. Munch. "I do not think the south would like modern music. It is like Europe, very conservative, though it is true that Samuel Barber's "Prayers of Kirkegaard" has been much liked on the continent. A very beautiful work," he added firmly, looking around to see if there were any disagreements. There were not.

Did he think Boston was a good place to present new music? Yes, he did. "Boston looks to the soul of the music, and here people are willing to listen to what is new, though they may not always like it."

Was the 200th anniversary of Mozart's birth to be celebrated in the Symphony's 75th year? Indeed, yes. "Five symphonies and several concertos," said Mr. Munch. "Also, we will the 100th anniversary of Robert Schumann's death, and the 100th anniversary of the birth of Arthur Nikisch, this orchestra's third conductor, which falls on October 12."

Would the orchestra do much recording this year?

MR. MUNCH MADE an expansive gesture indicating a large pile of music, and when asked what some of the recordings might be, replied that he hoped one of them would be Debussy's "The Martyrdom of St. Sebastian."

Would he be adding any double basses to the orchestra? No, but there would be two new cellos. Was he planning to continue his custom of presenting a Bach passion at Easter? He was: this coming spring it would be the "St. John."

The sounds of the orchestra were pushing ever more urgently through the closed doors, and Mr. Munch arose, shook hands politely all around, smiled at us all benevolently and returned to his chosen vocation.

Starting Oct. 10, the third week of the present season, the orchestra will make an extended tour of 15 cities, some of which were visited in the coast-to-coast tour of 1953, while others will hear this orchestra for the first time. The whole list comprises Norfolk, Va.; Charlotte, N.C.; Birmingham, Ala.; New Orleans, La.; Shreveport, La.; Jackson, Miss.; Atlanta, Ga.; Chattanooga, Tenn.; Urbana, Ill.; Lafayette, Ind.; Fort Wayne, Ind.; Detroit, Mich.; Saginaw, Mich.; Ann Arbor, Mich., and Utica, N.Y.

The winter series will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, N.Y.; six in Cambridge; five in Brooklyn; five in Providence; three in Washington; two in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick and Storrs. One concert will also be given in the new Kresage Auditorium at MIT.

Guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are Pierre Monteux, the orchestra's conductor from 1919-1924; Ernest Ansermet, Leonard Bernstein and Arthur Fiedler.

STAGE INTOWN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

SEP 29 1955

Munch Talks About Symphony Plans

By CYRUS DURGIN

"A very interesting season it will be, and a hard one, with all these commissioned new works." Thus conductor Charles Munch, looking fit and handsome as ever, characterized the 75th anniversary season of the Boston Symphony Orchestra which will begin at Symphony Hall tomorrow afternoon.

Mr. Munch sat comfortably in his room backstage just before an afternoon rehearsal yesterday. He seemed to have but one regret, and that was how little time he had had to play golf because the Summer was unusually busy for him. He smilingly evaded the annual question about his score, explaining that his brief return to Europe at the close of the Berkshire Festival had been given partly to guest conducting in Florence, Salzburg and his home city of Strasbourg.

He found the [illegible] of the Vienna Philharmonic in Salzburg enchanting, and the orchestra in Florence he found very quickly responsive to his requests. Next year he plans to conduct Debussy's "Pelleas and Melisande" in the opera house at Florence.

Three New Works on Hand

Of the 15 composers commissioned to create music for this coming celebratory season, only three thus far have forwarded their works. Martinu's Symphonic Fantasies was received and performed last year. Milhaud's Sixth Symphony is in hand and will have its premiere at the second pair of "regular" concerts in Boston. Mr. Munch also has the contribution of the Brazilian composer, Heitor Villa-Lobos, a Symphony.

He has heard from William Schuman and Leonard Bernstein in this respect, however. All the composers were asked to write pieces of approximately 25 minutes duration, without chorus or soloists. Mr. Schuman, however, felt impelled to write a choral work, asked permission to do so, and received it willingly. Mr. Bernstein said that a Piano Concerto in C minor had been forming in his mind, and might he submit that as his work? The answer: Yes, indeed. Presumably, Mr. Bernstein would be the soloist. Would he conduct it as well?

The 200th anniversary of the birth of Mozart will find ample observance on the part of Mr. Munch and the Boston Symphony. The Requiem will be sung in midseason; the Clarinet Concerto, concertos for piano and violin, and four or five symphonies will be played.

Since 1956 is the 100th year since Robert Schumann died, Mr. Munch will also heed that anniversary. He would like to present Schumann's "Manfred" music. It has been many years since the complete score was heard in Boston.

A recording project for the season will be Debussy's "The Martyrdom of St. Sebastian," also scheduled for straight concert performances. Mr. Munch himself will speak the part of the Narrator for the recording, though not in the concert performances.

When I told Mr. Munch that a Globe reader had asked why he did not play more music by English composers, he smiled and answered candidly: "It is shameful for me that I have not done so. I must do it."

As the conversation turned to the subject of modern music, he said firmly: "We must play the music of our own time." And then he paid his Boston public high tribute by declaring that he thought the spirit of interest here in what is new and surprising is "really beautiful."

While he has augmented the cello section to a total of 12, Mr. Munch will not increase the number of double-basses from eight. That, he feels, makes a sufficient balance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

SEP 30 1955

Boston's "Salute To Rome" To Be

Boston will salute Rome with unprecedented enthusiasm during the "Salute to Rome Week", from November 27 to December 3. Plans for the most pretentious demonstration of friendship between two cities in widely separated parts of the world are in the making. Consumation will assure Boston, and particularly the residents of Italian ancestry, not only of a novel, but of such an unusual program conceived to create permanent ties of business and friendship between Boston and Rome that the event promises to establish an unusual bond of friendship between the peoples of the tw cities.

Cooperation of national, state, and municipal officials has been guaranteed and when the complete program of diversified events, each touching specifically upon some element of international friendship is publicized, it will establish a record of community planning.

Simultaneously with exhibitions of Italian art and products of industry in the Boston Art Museum, the leading department stores and other facilities for attracting public attention, similar exhibitions of traditional Boston enterprise and historical events will be presented to the people of Rome.

"Salute to Rome" is a highly ambitious undertaking. Its primary purpose is to create for permanent maintenance close bonds of friendship between Boston and Rome. The co-operation essential to the success of the project has already been assured.

Conspicuous in the proposed plans is a setup providing for a continuing exchange of Rome and Boston students for the purpose of broadening education and assuring intimate acquaintanceship with the people, the customs, and the mode of living in both cities.

It is proposed to inspire the active interest and participation of school children in the observance as well as to capitalize upon the co-operation of all of the universities and colleges in the Greater Boston area.

The participation of the Boston Symphony Orchestra has been assured and it is planned to feature an international broadcast of the famous orchestra of one of the r cently completed Italian sympho ies.

Mayor Hynes has become an tive sponsor of the project. He open the week's observance a breakfast, November 27, w the Mayor of Rome is expecte attend. Mark Bortman of ton, who is particularly inter in the success of the week, wil rive in Rome this week and pe ally give the Mayor of that the official invitation of M Hynes to be Boston's guest.

Plans are in the making to Ambassador Manlio Brosio other representatives of the It government in the United S participate in the formal exercises.

Tentative programs covering the entire week have been under discussion and last week a committee of representative Italo-Americans was formed, of which John Guarino, Grand Venerable of the Order of Sons of Italy, is chairman, to work in conjunction with other committees.

It is expected that the complete program will be made available within the next two weeks and Boston is assured of a novel and spectacular celebration which promises to rebound to the credit of the city.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 89,447

SEP 30 1955

Boston Symphony To Open 75th Season

The opening concert of the season to be presented tonight by the Boston Symphony Orchestra will inaugurate the season-long celebration of the 75th anniversary of the orchestra.

Charles Munch who has been appearing in Europe as guest conductor will begin his seventh year as director. He will open the program with the same overture and symphony which George Henschel conducted when this orchestra made its first public appearance on Oct. 22, 1881, Beethoven's "The Consecration of the House" and Haydn's Symphony No. 102.

The orchestra, Charles Munch, and the Serge Koussevitsky Music Foundation have jointly commissioned 15 new works by eminent composers here and abroad to be played at programs throughout the year.

The composers living abroad include: Benjamin Britten of England, Henry Dutilleux, Jacques Ibert and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy; and Heitor Villa-Lobos of Brazil.

The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

Appearing during the season as guest conductors will be Pierre Monteux, the orchestra's conductor from 1919 to 1924; Ernest Ansermet, Leonard Bernstein and Arthur Fiedler.

Featured soloists during the Winter season will include Heifetz, violin; Aldo Ciccolini, piano; Mischa Elman, violin; David Abel, violin; Eugene Istomin, piano; Leonard Rose, cello; Zino Francescatti, violin; and Rudolph Firkusny, piano.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

OCT 2 1955

Boston Symphony May Play Moscow On Trip Abroad

The Boston Symphony Orchestra, which has been an annual visitor to Hartford with few years skipped since 1885, is already considering plans that may take it a year hence into Moscow. This was learned by the Bushnell management in perfecting plans for its 1955-56 Symphony Series, which will include a concert next March 19 by Conductor Charles Munch and his 106 musicians from Boston.

In outlining its plans far ahead, the orchestra's management has indicated that after its season ending next spring and its regular summer Berkshire concerts, it will pay its first visit to Scotland. The overseas trip will take place late in August and the Bostonians will play five concerts in the closing week of the famed Edinburgh Festival. The New York Philharmonic-Symphony (which comes to the Bushnell October 18) played a similar series at this Festival last month.

After Edinburgh, the Boston orchestra will fill return engagements in London and Paris, scenes of a remarkable success in 1952. Possibilities are now being considered to extend this tour, even as far as Moscow and Israel, as a means of spreading American culture and music, but it will probably be several months before more definite plans may be announced.

In addition to the Boston Symphony and the New York orchestras, the upcoming Bushnell Symphony Series will bring the Philadelphia under Eugene Ormandy, the Buffalo Philharmonic under Josef Krips and the Cleveland under George Szell. A free illustrated booklet describing the series is available.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

OCT 1 1955

BOSTON SYMPHONY ORCHESTRA

Munch Begins 75th Season With Music Played in 1881

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall, yesterday afternoon, in the opening concert of its 75th season. The program, which will be repeated tonight at 8:30, was as follows: Beethoven: Overture, "The Consecration of the House"; Haydn: Symphony in B-flat, No. 102; Strauss: "Don Juan"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

There was something of a ceremonial air about the first Boston Symphony Orchestra concert of the season, yesterday afternoon, for this was the beginning of the Orchestra's 75th season. While the celebration of the anniversary will really get under way next week, with the first of the scores commissioned for the Diamond Jubilee, conductor Charles Munch gave an appropriate touch to the program by beginning with the Beethoven Overture and the Haydn Symphony which stood upon the program when young and bearded Georg Henschel had conducted the Orchestra's very first concert, in the now-vanished Music Hall on the Saturday evening of Oct. 22, 1881.

As usual at season's beginning, Mr. Munch was greeted by the pleasant ritual of both orchestra and audience rising when he strode out upon the stage. There is, I think, a mingling of respect, admiration and genuine affection upon the part of many subscribers when spontaneously they make this gesture of welcome.

Wonderful to Hear Again

Nearly two hours later, when the Bostonian blood had been stirred by an all-German program that ended with the radiance of Brahms' D major Symphony, the general attitude was summed in much the same expression I heard from one listener after another: "How wonderful it is to hear our orchestra again, and what a thrilling concert!"

It was thrilling, too, for the towering authority and the Olympian excellence of this instrument are all the more towering and Olympian when you have not heard it for a while. A careful ear could find some few roughnesses, trifling in themselves, not representative of the Boston Symphony at its peak of efficiency. But what the ear and brain caught mostly were that glorious and familiar rich, deep and luminous tone, and the marvelous precision in rhythm and shadings.

Oddly enough, it was in that staple item, Brahms' Symphony, where little details went awry, and some inner voices were so timidly handled that they could not be heard at all. You co[illegible]ear the tympani, however, and sometimes too much, for Mr. Munch brings it up and up until a note marked with one F—which means merely loud—sounds like a rehearsal of The Last Trump.

The real glories of the afternoon, in both music and performance were Haydn's bold and almost romantic masterpiece, the Symphony in B-flat, and Strauss' "Don Juan." Mr. Munch reduced the orchestra for Haydn, down to a foundation of four double-basses, and all was satin smooth and very clear. "Don Juan," conversely, was grand and glittering, a great rainbow of color and a stunning burst of controlled passion. I doubt that this ever-youthful tone poem could be done more dramatically than Mr. Munch managed it—and this is written with memories of other eloquent performances by other hands.

1881 Member Present

Beethoven of the "Consecration of the House" is secondary Beethoven. It is music generated more by an occasion than by white-hot imagination. There is much in it of various description, from the impressive, spaced opening chords to a suggestion of a pompous, slow march, and the fugue which sounds so elegantly moral. (Come to think of it, can a fugue sound anything but highly moral?)

Those of us in 1955 who are fortunate enough to share in hearing the beauties of the Boston Symphony can only hope that the shade of its founder, Maj Henry Lee Higginson, is each week somewhere up among the statues of Symphony Hall. He might not regard the sonority as the same which his newly formed orchestra produced on that distant Saturday evening, but he surely would realize how greatly he had wrought in establishing and for so long maintaining the Boston Symphony.

Actually there was one man in yesterday's audience who had played in that 1881 concert. He is Daniel Kuntz, then a member of te violin section, now retired and a faithful concert-goer.

Next week's program will bring Mozart's G minor Symhpony (K. 550), first performance of Milhaud's new Sixth Symphony, and two works of Ravel—the Introduction and Allegro for Harp (Bernard Zighera, soloist), and the Spanish Rhapsody.

[137]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 1 1955

-Munch Launches 75th Symphony Season

8-DD

Selections From First Program Repeated

By Harold Rogers

The 75th anniversary season of the Boston Symphony Orchestra is launched. Charles Munch, now beginning his seventh year at the orchestra's helm, stepped on stage yesterday afternoon with a winning smile and bowed in response to the audience's annual tribute—a rising vote of appreciation.

Then he turned and gave the downbeat. Symphony Hall resounded to the great opening chords of Beethoven's Overture, "The Consecration of the House." Soon it was obvious that the orchestra is in fine fettle—in finer fettle, as a matter of fact, than it has been in a long time.

* * *

The first two selections of the program are a bow to tradition. The Beethoven overture and Haydn's Symphony in B-flat, No. 102, were heard at the Boston Symphony's first concert in the Music Hall on Oct. 28, 1881. This concert was conducted by Georg Henschel, who was 30 years old.

In the audience at Symphony Hall yesterday sat a man who played in that first concert. He is Daniel Kuntz, for many years a first violinist in the orchestra. At that time Mr. Kuntz was 21 years old, and yesterday he recalled the occasion in detail—the unusual way in which Henschel seated the orchestra, his tendency to take things faster than was the style.

When Henschel returned to Boston to conduct the orchestra's 50th anniverdsary concert, he also played the Beethoven overture. When Mr. Munch conducted it yesterday, it was easy to see why the piece is reserved for occasions of state. It has dignity; it is put together with Beethoven's sturdy craftmanship; and it even rises to an effective climax—especially with the assistance Mr. Munch added yesterday. But it remains one of Beethoven's few secondary efforts.

The Haydn, however—one of his 12 "London" symphonies—was surely as ingratiating as it was in 1881. Masterpieces are not accountable to years. And yesterday it was doubtless played a good deal better—if one can base an observation on the surmise that an orchestra plays better when it is 75 years old than when it is heard for the first time. Mr. Munch's traversal was indeed so flawless that it would be difficult for any orchestra to match the precision, the clarity, the buoyant delicacy of this performance.

Richard Strauss's "Don Juan," heard next, was first played in the United States when Arthur Nikisch led it in 1891 with the Boston Symphony. Mr. Munch elicited the full measure of aspiration, longing and restlessness from this music. The impassioned melodies soared to the skies—melodies that embodied Don Juan's search for the ideal woman—and then fell stutteringly to the ground as they represented his disappointment.

Mr. Munch closed the program with the Brahms Second Symphony, a work that Henschel included in the orchestra's first season. As with everything Mr. Munch did yesterday, there was little or nothing missing that one could have wished for. His reading gave the listener that deep satisfaction that follows when music sings its way into the heart. It was a spotless performance.

Monday night the Boston Symphony will play for the first time in the new Kresge Auditorium at MIT. The seats are all sold, but those who have television will be interested to know that the concert will be telecast. The program will consist of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloe" Suite No. 2.

* * *

The orchestra will give the first concert in its Tuesday series on Tuesday night. Bernard Zighera, first harpist, will be the soloist in Ravel's Introduction and Allegro. The program will include Beethoven's "The Consecration of the House," Haydn's Symphony No. 192, and Ravel's Rapsodie Espagnole and "Daphnis and Chloe."

Next weekend Mr. Munch will conduct the world première of Milhaud's Symphony No. 6, commissioned by the orchestra for its 75th season. He will open the program with Mozart's Symphony in G minor (K. 550) and close with Ravel's Introduction and Allegro (with Mr. Zighera as harp soloist) and the Rapsodie Espagnole.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
OCT 1 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of the 75th season in Symphony Hall yesterday afternoon, performing the following program:
Overture "Consecreation of the House" Op. 124—Beethoven
Symphony No. 102 in B-flat Haydn
"Don Juan," Op. 20 Strauss
Symphony No. 2 in D, Op. 73 Brahms

By RUDOLPH ELIE

The 75th season of the Boston Symphony orchestra began yesterday afternoon beautifully, incomparably, without ceremony save a rising greeting to Charles Munch, and proved anew what we've all known for years—that the concerts of the Boston Symphony orchestra remain the most cherished musical tradition of the city.

The program alone peered back into the long gone days when Sir George Henschel, with the same electric energy of his distant successor, led the Boston Symphony in its first concert on an October day in 1881. For it began with Beethoven's overture "Consecration of the House" as Sir George's program did, and offered as well as Haydn's Symphony in B-flat, also performed at the first concert.

No other gesture was made—and none was necessary; they may have auctioned off seats for the gala 20th season (seats A 15 and 17 right balcony went for $1120 and a gentleman from the Transcript figured out the successful bidder paid 24 cents a minute for the music), but a 75th anniversary has the certain calm and the certain serenity of immortality. Seventy-five-year-old orchestras do not make a fuss: that is for department stores and things.

Never Better

It may have merely been the shock of recognition after so many months, but I swear the orchestra never sounded better—or played better anywhere at any time than it did yesterday. Its tone was more radiant and more lambent than ever, and richer and more luscious. Is Mr. Munch turning more and more to sonority, away from the more secco French style of his first years here? It was my impression they have, for he turned far more often to the strings in the Koussevitsky fashion and they responded with incredible expressivity.

Then too, with unerring musicianship, Mr. Munch has reinforced the cello section by two men making a total of ten. It seems an insignificant thing, but it truly makes a world of difference, not only lending the section itself a greater capacity for response (as witness the marvelous sound of the long cello passages in the Brahms) but enriching the whole character of the bass line, which is the foundation upon which all music lies. Koussevitzky had a masterly feeling for the bass and now, with Mr. Munch's new emphasis on it and his evident new feeling for a more sonorous and soaring string quality, the orchestra seems to be regaining its old tone.

The orchestra this year introduces no less than six new members, all but one coming here from other major symphony orchestras, for a post in this orchestra is considered the best orchestra position in the world. There is a new first trombone player in William Gibson of the Pittsburgh orchestra; the others, Noah Bielski, Alfred Schneider, Joseph Silverstein, Richard Kapuscinski and Robert Ripley are string players, the two last named the new cellists. I was much impressed by their enthusiasm. As for the veterans they never played better, and it is possible to single out the increasing mastery of Ralph Gomberg on the oboe. His tone is blossoming into a thing of rare beauty.

Haydn Symphony

Of particular interest on the program was the Haydn symphony a beguiling thing displaying this composer's ingenuity, his wit, his originality and his endless melodic feelng from end to end. This one has surprising turns for its time, but then they all do. Haydn's best symphony is always the one you heard last. The Beethoven is a pretty tiresome thing all in all. It isn't as bad as Wellington's Victory, but almost, and it may safely be put back in the deep freeze to await 1981. As for Strauss' "Don Juan" and Brahms' Second, Mr. Munch, who appeared to be fitter and more dynamic than ever before (his culmination of the climax of the Strauss was electrifying and held the audience in total silence for seconds) played them with flawless taste.

But one footnote need be added to this singularly fine occasion. In the audience a little old man hunched in his chair as motionless as an old statue, rapt in the music and in his memories. His memories? Yes. For he was Daniel Kunze—and Daniel Kunze played the violin on the stage of the old Music Hall on Oct. 22, 1881 when Sir George raised his baton for the initial stroke on "Consecration of the House."

In next week's program the earnest business of the anniversary season, that of the performing of nearly a score of works commissioned for the occasion, begins with the premiere of Milhaud's Sixth Symphony. Mozart's G Minor Symphony, and Ravel's Introduction and Allegro for Harp and Orchestra and Rapsodie Espagnol round out the interesting program.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234
OCT 2 1955

A Look At the Arts

By E.J.D.

This will be a big and important year for the Boston Symphony Orchestra, for this season marks the 75th anniversary of the great instrumental ensemble that is ranked as one of the world's finest.

Last Friday, in Symphony Hall, director Charles Munch began his seventh season with the orchestra by conducting a program that included the same overture and the same symphony which George Henschel offered when the Boston Symphony made its first public appearance on Oct. 22, 1881—Beethoven's overture, "The Consecration of the House" and Haydn's "Symphony No. 102."

E. J. Dias

Next Friday and Saturday, Mr. Munch will introduce the first commissioned work of the season, Darius Milhaud's "Symphony No. 6," and, during the remainder of this anniversary season, Mr. Munch will perform new works, especially commissioned for the anniversary celebrations, by 15 American and European composers—Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, Roger Sessions, Benjamin Britten, Henri Dutilleux, Jacques Ibert, Darius Milhaud, Gottfried von Einem, Goffredo Petrassi and Hector Villa-Lobos.

Starting Oct. 10, the orchestra will make an extended tour of 15 American cities. Then it will return for the Winter season in Boston, which will include 63 concerts in Symphony Hall in four series. Soloists during the season will include violinists Jascha Heifetz, David Abel, Mischa Elman and Zino Francescatti; pianists Aldo Ciccolini, Eugene Istomin and Rudolf Firkusny and cellist Leonard Rose. Guest conductors for the season have all been closely connected with the orchestra in the past. They are Pierre Monteux (the orchestra's conductor from 1919-1924), Ernest Ansermet, Leonard Bernstein and Arthur Fiedler.

Heifetz

Next Summer, after the Berkshire Festival concerts are completed, the Boston Symphony will journey to Scotland to perform at the Edinburgh International Festival of Music and Drama. Next, the orchestra will fill return engagements in London and Paris (visited in 1952) and may extend its tour to Moscow and Israel.

[138]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
OCT 2 1955

75th Anniversary of Orchestra

"Not so loud, please!

THE BOSTON SYMPHONY'S music director, Charles Munch, is now opening the seventy-fifth anniversary season of the orchestra, rated by many authorities as the world's greatest. Here are new action photos showing the great range of expression with which he guides his musicians.

"Play from inside your hearts!"

"Ah, now it is so beautiful!"

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563
OCT 2 1955

Records in Review

Masterly Blend

The Cesar Franck symphonic poem, "Psyche", is a sensuous subject treated like a sacred cantata. It is the work of a master who is, however, overlong with his ideas. The choral writing is especially good. It is played by the Hague Philharmonic under Willem van Otterloo, a fine workman, with assistance from a smallish but picked-voice choir.
(Epic, 12-inch, LP.)

DAPHNIS ET CHLOE: Another complete "Daphnis et Chloe," the Ravel ballet score and not the two suites, comes. It is now the sumptuous Boston Symphony under Charles Munch, whose reading of this music, while widely-admired in some quarters, has always struck us as coarse, inelegant and slightly rowdy. The album contains John N. Burk's interesting annotations on the score and pictures from Sadler's Wells performances.
(RCA-Victor, 12-inch, LP.)

CASADESUS FILS: Short French piano pieces are sensitively and poetically played by Jean Casadesus, son of the more renowned Robert. The composers ranged from Rameu to Couperin "le grand" and such contemporaries as Poulenc, Francaix, Tailleferre (little mother of them all) and three highly respectable if conservative pieces by Robert Casadesus himself. Jean shows himself a pianist of real stature and the music is important.
(Angel, 12-inch, LP.)

ITALIAN BAROQUE: Cimarosa's Concerto for Oboe, A Tartini Concerto Grosso (No. 58) and a Ballet Suite by Lully, actually Felix Mottl's compilation from many works, make up this attractive disc. The orchestra is the Scarlatti, not a chamber group but an ensemble of eighteenth century strength, about 36 players. Franco Caracciolo is the scholarly and lyrical conductor. This is worth owning and a joy to hear.
(Angel, 12-inch, LP.)

—JOHN ROSENFIELD.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
OCT 1 1955

Symphony In New Hall

Boston Symphony Orchestra, entering upon the second week of its 75th anniversary season next week, will play in the new Kresge Auditorium at Massachusetts Institute of Technology Monday night. This concert will be televised.

Charles Munch, now in his seventh season as the orchestra's music director, will introduce at the Friday afternoon and Saturday night concerts the first of the specially commissioned works to be performed this season . . . the Sixth Symphony by Darius Milhaud.

The program will open with Mozart's Symphony in G minor (K. 550) and close with two works by Revel: Introduction and Allegro for Harp and Orchestra, with Bernard Zighera soloist, and Rapsodie Espagnole.

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563
OCT 3 1955

Boston Symphony To 'Reminisce' On Anniversary

The Boston Symphony which is heard on Mondays over WFAA-820 at 7:15 p.m. will celebrate its seventy-fifth anniversary during this 1955-56 season.

For Monday's broadcast, which will be the first of the new season, Charles Munch has chosen two selections which were featured on the first Boston Symphony concert Oct. 22, 1881. They are Beethoven's "Concentration of the House" Overture and Symphony No. 102 in B Flat by Haydn.

During this 1955-56 season, the orchestra will introduce many new works which were commissioned for its anniversary.

This will be Munch's seventh year as music director of the orchestra.

HANOVER, PA.
SUN
Circ. D. 23,099
OCT 1 1955

Charles Munch, the Music Director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, and Montreux. In Symphony Hall on September 30, he will begin his seventh season at the head of the Boston Symphony Orchestra, and will inaugurate the season-long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on October 22, 1881: Beethoven's Overture, "The Consecration of the House" and Haydn's Symphony No. 102.

The winter season will include 63 concerts in Symphony Hall. In addition, 10 concerts will be given in Carnegie Hall, New York; 6 in Cambridge; 5 in Brooklyn; 5 in Providence; 3 in Washington; 2 in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs.

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux, Ernest Ansermet, Leonard Bernstein and Arthur Fiedler.

The soloists for the winter season will include: Heifetz, violin; Aldo Ciccolini, piano; Mischa Elman, violin; David Abel, violin; Eugene Istomin, piano; Leonard Rose, 'cello; Zino Francescatti, violin; and Rudolf Firkusny, piano.

Performances will be heard by delayed broadcast on the coast-to-coast network of the National Broadcasting Company, Mondays 8:15 to 9:00 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
OCT 2 1955

BOSTON SYMPHONY WILL OPEN SERIES

The Boston Symphony Orchestra will start its new season on the NBC Radio network tomorrow night. On the opening program Charles Munch will conduct the orchestra in "Consecration of the House Overture" by Beethoven and the Symphony No. 102 in B flat by Haydn.

Cities Service Band of America will play "Pilgrims' Triumphal March" by Talbott, "Horns a' Plenty" by Lavalle and Wilber and "The New York Hippodrome March" by Sousa tomorrow night.

[139

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,613
OCT 1 1955

Boston To Offer Salute To Rome

Italo-American groups, the Chamber of Commerce, the Boston Museum of Fine Arts and the Boston Symphony Orchestra will be among those participating in Boston's week-long Salute to Rome, Nov. 27-Dec. 3. Among the events scheduled during the week will be the sending of a message to Rome by Archbishop Cushing, transatlantic musical broadcasts, art exhibition, exchange of letters between Boston and Roman students, salutes between the Boston and Rome labor unions and a salute to Roman industry.

Special celebrations will be held in the North End during the week. Several Boston theatres plan special showing of Italian films, and an Italian Naval vessel will visit the Port of Boston. Chairman of the Salute to Rome is Mark Bortman of the Boston Chamber of Commerce.

Classics on Wax

By ALLEN YOUNG

COLORADO 10/2

RAVEL: DAPHNIS AND CHLOE, Ballet in one Act. — Charles Munch conducting Boston Symphony Orchestra with New England Conservatory chorus, directed by Robert Shaw. (One 12-inch RCA-Victor LM-1893, $3.98.)

ONE of the most fabulous worlds of sound ever created springs to life from this record. Ravel's use of tonal color, his sense of contrast, and the creation of tension by mixing instruments in unorthodox fashion gives his music a tonal excitement which never stales.

Munch has passionate regard for the score. With the splendid players of the Boston symphony —who it seems have never been caught in such fine form—the record creates a unique enchantment. In its entirety, with the lush sound of the chorus, and in the form in which the music lives its most lingering beauty, "Daphnis and Chloe" is an experience both exotic and engaging.

Victor's engineers surpass themselves in blending the mellow woodwinds, the rich strings, the sweet sound of human voices. A magical mirror of sound in a striking presentation.

•

TCHAIKOVSKY: SYMPHONY NO. 6 in B minor, opus 74, "Pathetique."—Pierre Monteux conducting Boston Symphony Orchestra. (One 12-inch RCA-Victor LM-1901, $3.98).

THE classic balance and control of the performance in which the master Monteux leads the Boston players is very welcome. Like all musicians who sit under Monteux, the Boston plays with all the power their eagerness to follow his ideas can arouse. And this is more than considerable.

The taste and feeling which Monteux projects gives the music a freshness which brings new interest to its familiar pages. Again the Victor engineers have been

(Concluded on Page 16)

(Continued from Page 15)

astonishingly successful in getting on records the marvels of the Boston strings, the power of their horns, and the poetic playing of its woodwinds. The emotional impact of such a beautifully controlled performance is not easily

BERLIOZ: SYMPHONIE FANTASTIQUE, [illegible] 14.—Charles Munch conducting Boston Symphony Orchestra. (One 12-inch RCA-[illegible] LM-[illegible], $3.98.)

ONE of the most exciting things about the new Victor releases is the number of recordings which present the Boston symphony orchestra in such imposing and worthy light.

Munch is a notable Berlioz authority and this newest recording of the great romantic symphony has unique authority in every measure. The clarity of Munch's conception of the music makes its drama vivid and tumultuous without [illegible] nuance and expressive [illegible] is a supremely efective performance with commanding intelligence and drive at its helm.

The engineering of the performance with tremendous climaxes and many varied passages for individual instruments is masterful.

but increases understanding of the music and awe at the player's supreme musicianship.

The musical pleasure of the 1939 Heifetz recording with the Boston orchestra were notable. In 1955 the Victor engineers have caught the silken tone of the violin in remarkable balance with the orchestra. Those who thought they missed a final eloquence from the previous performance are sure to find it here in abundance. Reiner leads the orchestra in exemplary support. And such sound!

ARTURO TOSCANINI

BEETHOVEN: SYMPHONY NO. 3 in E-flat, "Eroica."—Fritz Reiner conducting Chicago Symphony Orchestra. (One 12-inch RCA-Victor LM-1899, $3.98.)

SOLIDLY created, soberly interpreted, Reiner's "Eroica" is a nobly planned and moving rendition. Its opening movement sets a mood of heroic scope, its funeral march sings with profound human compassion, its scherzo races with majestic force, and its final movement surges with the greatness of Beethoven's humanity. The Chicago orchestra sounds superb in a supremely recorded performance.

•

GERSHWIN: RHAPSODY IN BLUE: An American in Paris; Porgy and Bess Suite; Concerto in F; Preludes.—Morton Gould, piano soloist, conductor, and arranger of "Porgy and Bess" suite. (RCA-Victor LM-6033, (2-LP's) $7.98).

A LOT of Gershwin, but it's all notably executed, styled to ideally bright scale by Morton Gould in an admirable job. The sound gleams with the gold of fine instrumental playing. The Rhapsody is particularly effective, the Concerto affectingly rendered, and the preludes shine out with sterling pianism. Very nice notes on Gershwin by Arthur Schwartz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 3 1955

Symphony Telecast

By a Staff Writer of The Christian Science Monitor

An entire Boston Symphony concert will be telecast direct from the Kresge Auditorium at Massachusetts Institute of Technology tonight by station WGBH-TV, Channel 2.

According to Variety, this will be the first live TV telecast in the United States of an entire concert by a major symphony orchestra. It will also be the first time Charles Munch, music director, and the complete orchestra have played in the new auditorium.

The program, starting at 8:15, will include Berlioz's Fantastic Symphony, Debussy's La Mer, and Ravel's Daphnis and Chloe, Suite No. 2.

TV cameras will be placed in the organ and choir lofts to give viewers a sense of being in the auditorium. Sound will be picked up by special microphones and amplifiers similar to those used for the FM broadcasts of the orchestra from Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

OCT 1 1955

Music Review

By TUCKER KEISER

The Boston Symphony Orchestra opened its 75th season yesterday afternoon at Symphony Hall, performing under the direction of Charles Munch two of the selections played at its initial appearance under George Henschel in 1881, Beethoven's "Consecration of the House" and Haydn's "Symphony in B-flat, No. 102."

The Beethoven overture was an obvious selection in the first instance because of its title and in yesterdays program because of the precedent, but the work itself demonstrates only that even Homer may nod and even Beethoven may doze. The Haydn is considerably more interesting, although the Gallic crispness with which it was presented retained little of its Viennese schmaltz.

Two compositions with rather stormy histories filled out the program, Strauss "Don Juan" and Brahms' "Symphony No. 2." The "Don Juan" was rather too brilliant and theatrical in performance for my taste. It is perhaps, understandable that the opening of a season and the celebration of an historic occasion should evoke fanfares and glitter rather than stylistic nuances.

Having raised the curtain on the Boston musical season with a kind of rhinestone brilliance with the pre-intermission selections, the orchestra returned after intermission to present one of the finest performances of Brahms' "Second Symphony" I have ever been privileged to hear. The tone was rich and singing and the conductor made of the composition a beautifully integrated and sensitively felt unit. Possibly it was an augury of a splendid year.

[140]

TUESDAY, OCTOBER 4, 1955

MUSIC

By RUDOLPH ELIE

On being introduced to the acoustic properties of the new Kresge Auditorium of MIT last May I find I remarked, in noticing "The Creation" that they are "inexorably naked, exposing a high fidelity quality (that will not be kind) to the amateur, the dilettante or the improperly rehearsed orchestra."

Last night's concert presenting the Boston Symphony Orchestra for the first time in the Auditorium in a program of Berlioz, Debussy and Ravel revealed the further fact that it is not any too kind to the best rehearsed best orchestra and that contemporary acoustic magic unfortunately came a little too late to be reckoned with by everyone from Palestrina to Debussy.

On the bright side it may be said that no more brilliant or more overwhelming sound is to be found anywhere outside London's Festival Hall, that much argued auditorium allowing the sound of an English born player taking his breath to be heard in Row ZZ. In climactic passages, as in the final daybreak of "Daphnis" before the Pantomine, the sensation is that of being present on Minot's light when struck by a tidal wave. It is thrilling to the last degree, and manages to develop a pulsation in common with the tempo. Also, details hitherto unnoticed are exposed: I never had any idea, for example, that the bass clarinet plays such a role in the early phases of the Ravel.

This exposure, however, works both ways. A creaking shoe, a blow through the exhaust valve of a horn, and a noisily turned page becomes a major catastrophe while audience noises meanwhile seem more intrusive. Anything less than absolute perfection of attack in the various choirs all along the line, springs out, too, while the high strings in particular, save under circumstances I couldn't isolate, tend to edginess, the whole to occasional imbalance.

Does the extraordinary brilliance, at once revelatory and hair raising, sufficiently compensate for the acuteness of the exposure? I reserve opinion until I've had a lot more experience listening to music in this hall, but there is no doubt it is a mixed blessing if the emphasis belongs on truly musical rather than acoustical values. There are, after all, a lot of things Beethoven didn't know about acoustics but he knew enought to make his music sound well in the halls he did know, just as Bach knew how to use the stones and mortar and vaults of the Thomaskirche to make his organ sound.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

OCT 4 1955

ANOTHER FIRST FOR BOSTON SYMPHONY

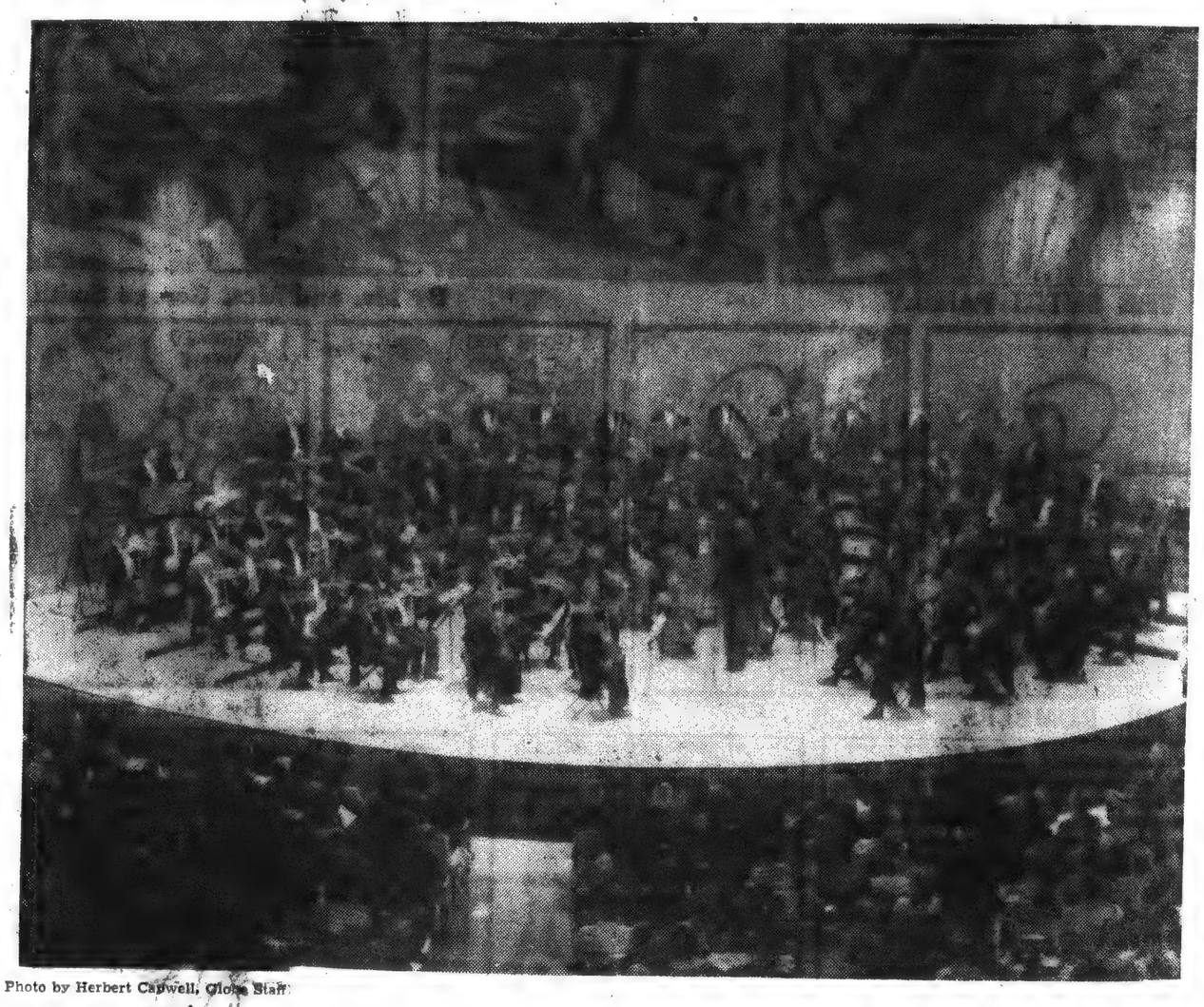


Photo by Herbert Capwell, Globe Staff

IN NEW SETTING—The Boston Symphony, now in its 75th season, makes its debut at M. I. T.'s new Kresge Auditorium. Last night's concert, conducted by Charles Munch, was televised by WGBH-TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

OCT 4 1955

Symphonic Success

WGBH-TV Scores Again

By Mary Handy
Staff Writer of
The Christian Science Monitor

The telecast over channel 2 of the entire Boston Symphony Orchestra concert last night was a triumph for WGBH-TV.

Boston's educational TV station proved that two cameras, set high above the stage in the choir and organ lofts of the new Kresge Auditorium at the Massachusetts Institute of Technology, can bring concerts into the living rom with a new dimension. The seeing did not get in the way of the hearing. Rather, it enriched it.

Frequent Closeups

Many have questioned whether a televised performance of a symphony orchestra would make sense. Last night's telecast showed that it can and does when carried out with the skill of the WGBH technicians long accustomed to FM broadcasts of the symphony. Only flaw was an amplifier failure at the beginning. It was soon remedied.

The frequent closeups of Charles Munch, conductor, flutists, tympanists, woodwind sections, and harpists—all balanced against over-all shots—gave a cumulative impression of what goes into an orchestral concert that is not gained from sitting with the audience in the hall.

The musicians, listening and playing beside each other—musicians whose expressions and movements the viewer could watch intimately—gave visual as well as aural proof of the infinitely delicate balance between individual artist and total effect that must be tirelessly developed in a fine orchestra.

The closeups of Mr. Munch, especially during the climax of the final Daphis and Chloe suite by Ravel, would have made master still photos of a great conductor at work.

Deceptively Simple

To the casual listener, symphonic music often sounds easy and simple, as if it were played by a single performer on some master instrument. Many music lovers are more accustomed to hearing records than seeing performances.

But the TV camera, stepping into the midst of the orchestra, quickly dispelled such illusions. Before the viewer's eyes the intricacies of giving proportion and balance to a performance by scores of individuals were apparent. He could see the precision of attack or rubato demanded by the curve of the conductor's hand, the pursing of his lips, or a slight flick of his baton.

The cumulative effect of watching on TV and hearing is far more rumbling than hearing alone. It is an experience that every music lover will want to have because listening to a concert on the radio or on records, attending a performance, and watching it on TV, are three distinct and different experiences.

Televised performances of the Boston Symphony Orchestra—if they can continue in the future—should awaken thousands more Bostonians to the treasure they have in this world famous orchestra. It certainly realizes the best dreams for educational TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

OCT 4 1955

Boston Symphony Has First Concert Telecast

Cambridge, Mass. — (UP) — The Boston Symphony Orchestra's first full-length concert telecast was made from the new Kresge Auditorium of Massachusetts Institute of Technology last night.

It was the 75-year-old orchestra's first appearance in the hall and the first regular program to be televised in complete form with an audience present.

[14]

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

OCT 4 1955

Music Review

By TUCKER KEISER

The concert last night by the Boston Symphony Orchestra under the direction of Charles Munch in the new Kresge Auditorium at MIT was the first live TV telecast in the United States of an entire performance by a major symphony orchestra. The program was carried by WGBH-TV.

Mr. Munch chose three works which he has made peculiarly his own for this historic occasion, Berlioz' "Fantastic Symphony," Dubussy's "La Mer," and the second suite from "Daphnis and Chloe" by Ravel. They were performed with the characteristic Munch vigor and style.

What was even more interesting about this concert was the sound of our orchestra in the new auditorium which possesses markedly different acoustical properties. As a matter of fact, the orchestra does not appear to its best advantage aurally here, although it presents a far more pleasing picture than it does in Symphony Hall.

Each Part Stands Out

In the Kresge Auditorium each individual part stands out with excessive clarity. Adjustments normally made in Symphony Hall to bring out the melodic lines seem inadequate here and the sheer weight of sound even in moderately forte passages is at times oppressive. In climactic sections the sound becomes painful.

Every member of the orchestra can be seen from every seat in the hall with the possible exception of the very front row. And it must be remembered that seeing a virtuoso orchestra such as ours is an absorbing experience.

I raced to the nearest TV set to catch the last part of the concert, in order to compare the live sound in the auditorium with that which was broadcast. For balance, blend, and beauty the TV performance was considerably better.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

OCT 4 1955

'Perfect'—Munch

Symphony Finds New Sound in MIT's 'Hi-Fi' Concert Hall

By JOHN WM. RILEY

The Boston Symphony never sounded more perfect, never more truly itself, than in the concert played in the Kresge Auditorium at M. I. T. last evening.

This was the orchestra's first concert away from home (Symphony Hall) in its 75th anniversary season, and also its first in the extraordinary new concert hall across the Charles River.

Designed by Eliel Saarinen along radical, though "commonsensical" lines, the Kresge Auditorium is as much a new kind of musical instrument of vast size as a concert hall.

Director Charles Munch and the Orchestra played on it as though it were the embodiment of all musical instruments. The sound was superior. The characteristics of the hall forbade the slightest error, which would have shown up in sharpest relief. And the result was the most perfect performance.

Even a "high fidelity" fan, devoted to the extremities of his equipment, would have found this concert beyond anything he had ever heard.

Munch Praises Hall

Mr. Munch was lyrical about the qualities of the hall. "Perfect," he said, with Gallic emphasis. "For recording — extraordinaire. Very live. No resonance. The music comes out exactly as is."

A member of the orchestra, experienced in recording, said, "It would be ideal."

Last night's program was a demanding workout both for orchestra and for audience. It seemed calculated to test the acoustical properties of the hall. Berlioz' "Fantastic" Symphony, Debussy's "La Mer" and Ravel's Second Suite from "Daphnis and Chloe" demand the highest technical expressions from the orchestra. Seldom have musical sounds been heard with such clarity and precision.

New Tonal Patterns

For ears accustomed to the reverberations from plaster walls, or the artificial echoes from recorded music, the precise sounds heard in Kresge might sound short-lived.

Some chords stop short—for lack of echo. There were no carried vibrations in tympani beats. Strings were clear and sharp. Celesta, triangle, solo violin, bass fiddle accents all came through clearly, though not in relief so as to destroy balance. "Balance," said Mr. Munch, "is remarkable."

One senses that sound could be controlled for recording purposes with far greater precision in Kresge than in most any other concert hall. But this, a matter with uncountable variables, would still be a matter of experience.

Last night's concert was televised over WGBH, the Lowell Institute station. The capacity audience included Pres. Killian of M. I. T., who came down the aisle at the close of the concert to express his gratitude to Mr. Munch and the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

OCT 4 1955

TV NOTEBOOK

By Mary Cremmen

Symphony's Premiere on TV Technical, Musical Success

Channel 2 deserves to be proud. The presentation of the Boston Symphony Orchestra under the direction of Charles Munch marked three memorable firsts.

It was the first live telecast in the United States of an entire concert by a major symphony orchestra.

Boston Symphony made its first appearance on television and for the first time a concert was given in the Kresge Auditorium of M. I. T.

With one camera in the choir loft and a second placed in the opposing organ loft, the video coverage proved excellent.

Particularly interesting were the pre-concert shots of members of the orchestra when they first appeared onstage. As the lenses followed a musician, the announcer supplied a brief but informative biographical sketch.

Sole disappointment was an amplifier failing during the "Fantastic Symphony" by Berlioz.

But during intermission the standby amplifier was called into play for "La Mer" by Debussy and "Daphnis and Chloe, Suite No. 2," by Ravel.

★ ★ ★

Failing to applaud Robin Hood is probably like taking a stand for sin. But last night the outlaws of Sherwood Forest seemed to rely too heavily on past glory.

Authentic scenery for the first TV film series made in England was a fine idea, and Richard Greene, the engaging star, gave the feeling that he just might steal from the rich and give to the poor.

The fault lay in the lack of excitement and dangerous adventure. Things never looked black for the good guys. Even when he announced there were only five arrows left, I don't remember Robin Hood so much as wrinkling his brow.

Perhaps Maid Marian and Friar Tuck will make the difference. Fortunately the Sheriff of Nottingham, played by Alan Wheatley, was the same old villain.

★ ★ ★

If you loved Lucy in the past, there's no reason to stop now. The first show of the Fall season was all about the outrageous redhead and friend Ethel stealing the cement block with John Wayne's footprints from outside Grauman's Chinese Theatre.

If you laughed as much as I, you too must be glad they're back.

★ ★ ★

When has Robert Montgomery (or anyone) presented a drama more thrilling than "The Stranger"?

It was the story of a ruthless, unrepentent Nazi war criminal who escaped to a small town in Connecticut. By teaching in a local school and marrying the daughter of a Supreme Court North justice he plotted to hide his identity with respectability until the time was "ripe" for a resurgence of Naziism in the Fatherland.

John Baragrey was evil itself and Barbara Britton showed capabilities that were never given a chance in her past role as Mrs.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

OCT 9 - 1955

Boston Symphony on Southern Tour, Open Rehearsals Will Begin Nov. 10

The Boston Symphony Orchestra will make a two weeks tour of the Southern and Mid-Western cities from Oct. 10 to Oct. 25 under the direction of Charles Munch.

The next pair of concerts in the Friday and Saturday series in Symphony Hall will be Oct. 28 and 29, when Richard Burgin will conduct and Ruth Posselt will be soloist in the first Boston Symphony performance of the Violin Concerto by Aram Khatchaturian. Mr. Burgin will open the program with Mozart's "Eine kleine Nachtmusik" and close with Mahler's First Symphony.

The month of October is the time for those who wish to hear the Boston Symphony Orchestra and are not already subscribers to sign up for the series of six open rehearsals in Symphony Hall. These rehearsals will be given on the following Thursdays at 7:30 p. m.: Nov. 10, Jan. 5, Feb. 16, March 8, April 5, April 19. $7.00 for the series is a considerable saving over the single price of $2.00 per rehearsal.

OTTAWA, ILL.
Republican Times
Circ. D. 12,215

OCT 4 1955

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere by the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

[142]

Boston Symphony in New Kresge Hall

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 4 1955

WAYNESBORO, PA.
RECORD
Circ.
Laurel, ...
Leade...
Oct. 5, 1955

...s Rome

...planning a salute to ...designed to promote ...Sched... ...r 3, it ...d ever ...miere ...y the ...rship ...ngle... ...a and ...itions ...s be... ...n ex... ...f the ...borts ...pro... ...per In ...hos... ...cial ...ted But ...ele... ...ing ...nal

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome. Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere by the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

Complete Program Televised

By Harold Rogers

Last night was a night of "firsts." It was the first time that the Boston Symphony Orchestra gave a concert in the new Kresge Auditorium at the Massachusetts Institute of Technology. It was the first time—and this is even more important—that a complete concert by a major orchestra was televised.

But however entertaining the concert may have been to those two tuned their television sets to WGBH-TV, the music heard in the home could not possibly have matched that heard in the hall. This is because the new auditorium is an acoustical marvel. The orchestral sound heard last night kept the listener in a constant state of wonderment. But not all marvels are perfect, and one questions if this hall is exactly right for a full-scale orchestra.

The auditorium, as many listeners know, is designed with wood paneling at the back of the stage and the sides of the triangular seating area. Large rectangular sound reflectors are hung in two rows, one over the stage and another over the center of the hall. The designers achieved all they set out to do, and even more. The drop of a pin would probably sound larger than life.

* * *

Well, it is not difficult to imagine what happens when 104 musicians are placed on stage for a performance of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis et Chloé." One hears this music as he never heard it before. He enters into a world of sound in much the same way as he would step into a world of cyrstal. The instruments suddenly come into a vivid focus. The entire orchestra is laid open to the listener, exposed in detail.

It was most fortunate for all concerned that this performance was by an orchestra of the first rank under a conductor like Charles Munch. Any lesser aggregation—any ensemble accustomed to making mistakes—would have been lost, for no mistake can be covered in this hall. The listener would not only perceive the mistake, he would know what instrument made it: and [illegible]

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,889
OCT 8 - 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
OCT 5 1955

Encore!

The educational and cultural station of Massachusetts, WGBH-TV, achieved a major goal on Monday night when the famed Boston Symphony Orchestra, led by its distinguished director, Charles Munch, gave a full length symphony concert which was undoubtedly viewed and heard by thousands throughout the Commonwealth.

It was a magnificent presentation of the works of such famous French composers as Berlioz, Debussy and Ravel, and, most significant, it was the first time that a complete symphonic concert has been telecast. Moreover, it was the crowning event on the Channel 2 program up to this time.

The music, of course, was up to the customary high standards of the Boston Symphony, and the skilled direction of Conductor Munch was a joy to viewers.

The ease and finesse which which the entire program was presented gave evidence of the careful planning which had gone into it. Directors of Channel 2, the Boston Symphony, the Lowell Institute and the Massachusetts Institute of Technology, where the telecast originated, are all in order for congratulations from thousands who enjoyed this unusual television show.

There should be more of this on Channel 2—and on all other channels as well. It is the sort of program that not only gives pleasure, but it inspires people to become interested in what is generally called the better things.

Obviously a great many people of Greater-Lowell selected this program for Monday night, based upon the enthusiastic comments which we have heard. And what was true here was unquestionably true in all sections reached by Channel 2.

The success of this attempt to present a full symphonic concert should give assurance to the sponsors and directors that many more similar presentations will be gratefully received.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 7 1955

John Brook

Bernard Zighera will be the harp soloist in Ravel's Introduction and Allegro at the concerts by the Boston Symphony Orchestra this afternoon and Saturday night.

Music Review

BY TUCKER KEISER

Darius Milhaud's Symphony No. 6, composed for the 75th anniversary of the Boston Symphony Orchestra, received its first performance yesterday afternoon, and to speak frankly it turned out to be a tiresone piece unlikely to bring honor either to the composer or to the occasion for which it was written. The audience received it politely but without the slightest degree of enthusiasm.

The symphony begins promisingly enough with an unashamed melody that soon ushers in a whole series of Milhaud mannerisms which break up the continuity, giving the work nervous and erratic turns without any apparent reason. The second movement, marked "Tumultueux," is less tumultuous than noisily dull. It was all I could do to keep from going to sleep.

The slow movement had moments of beauty but the composer once again added those Milhaud episodes which make the music seem off-base and disjointed. The "joyous" finale was joyful only in the sense that the dreary affair would soon be over.

The symphony seems to have been jotted down in great haste. Parts of the 1st and 3rd movements could be salvaged, as it stands, however, it is a waste of time for player and listener.

Mr. Munch opened the concert with a commendably restrained reading of Mozart's Symphony NO. 40 that wanted more suavity in the minuet and less overbalancing of strings against winds. However, it possessed a breadth and unity that made it rewarding to hear.

After intermission, Bernard Zighera delicately and very sensitively played the solo part in Ravel's Introduction and Allegro, for which he merited the generous applause he received. Mr. Munch closed the concert with Ravel's "Rapsodie Espagnole." The "Rapsodie" abounds in colorful effects and the conductor can be trusted to make the very most of them.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
OCT 8 - 1955

Enjoyed Symphony on Television

To the Editor—My family and I listened and watched a concert led by Charles Munch and the Boston Symphony Orchestra on Channel 2, and can't say when we have ever enjoyed anything quite so much, musically speaking.

It was such a welcome and wonderful change from the usual TV fare.

We are grateful to the Lowell Institute and all the people who made this performance possible, and hope to have more of the same in the future.

M. F.

Malden.

[143]

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 4 1955

Boston Symphony in New Kresge Hall

WAYNESBORO, PA.
RECORD HERALD
Circ.
Laurel, Miss.
Leader-Call
Oct. 5, 1955

s Rome

planning a salute to
designed to promote
Sched-
r 3, it
l ever
miere
y the
rship
ngle-
and
tions
s be-
n ex-
f the
orts
pro-
rper
In
hos-
cial
ited
But
ele-
ing
ual

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome. Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere by the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

Complete Program Televised

By Harold Rogers

Last night was a night of "firsts." It was the first time that the Boston Symphony Orchestra gave a concert in the new Kresge Auditorium at the Massachusetts Institute of Technology. It was the first time—and this is even more important—that a complete concert by a major orchestra was televised.

But however entertaining the concert may have been to those two tuned their television sets to WGBH-TV, the music heard in the home could not possibly have matched that heard in the hall. This is because the new auditorium is an acoustical marvel. The orchestral sound heard last night kept the listener in a constant state of wonderment. But not all marvels are perfect, and one questions if this hall is exactly right for a full-scale orchestra.

The auditorium, as many listeners know, is designed with wood paneling at the back of the stage and the sides of the triangular seating area. Large rectangular sound reflectors are hung in two rows, one over the stage and another over the center of the hall. The designers achieved all they set out to do, and even more. The drop of a pin would probably sound larger than life.

* * *

Well, it is not difficult to imagine what happens when 104 musicians are placed on stage for a performance of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis et Chloé." One hears this music as he never heard it before. He enters into a world of sound in much the same way as he would step into a world of cyrstal. The instruments suddenly come into a vivid focus. The entire orchestra is laid open to the listener, exposed in detail.

It was most fortunate for all concerned that this performance was by an orchestra of the first rank under a conductor like Charles Munch. Any lesser aggregation—any ensemble accustomed to making mistakes—would have been lost, for no mistake can be covered in this hall. The listener would not only perceive the mistake, he would know what instrument made it: and happily

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
OCT 8 - 1955

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

Encore!

[illegible] international and [illegible] of Mass[illegible] WGBH-TV, achieve[illegible] [illegible] when the famed Bo[illegible] [illegible] for its distinguished [illegible] Munch [illegible] a full [illegible] was undoubtedly [illegible] throughout the [illegible] was a magnificent [illegible] such famous [illegible] as Debussy and Ravel and, [illegible] first time that a complete symphonic [illegible] has been telecast. Mr. [illegible] was the opera[illegible] on the Channel 2 [illegible]

[illegible] of course, meant the customary standards of the Boston Symphony, and the [illegible] of Conductor Munch was a [illegible]

The ease and finesse with which the [illegible] program was presented gave evidence of the [illegible] planning which had gone into it. Directors [illegible] Channel 2, the Boston Sym[illegible]ony, the Lowell Tech[illegible] and the Massachusetts Institute of Tech[illegible] where the telecast originated are [illegible] order for congratulations from [illegible] who enjoyed this unusual television [illegible]

There should be more of the [illegible] Channel 2 and on all other channels as well. It is the kind of program that not only gives pleasure, but inspires people to become interested in what is generally called the better things.

Obviously a great many people of Greater Lowell selected this program for Monday night based upon the enthusiastic comments which we have heard. And what was true here was unquestionably true in all sections reached by Channel 2.

The success of this attempt to present a symphonic concert should give assurance to the sponsors and directors that many more such presentations will be gratefully received.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 7 1955

John Brook

Bernard Zighera will be the harp soloist in Ravel's Introduction and Allegro at the concerts by the Boston Symphony Orchestra this afternoon and Saturday night.

Music Review

BY TUCKER KEISER

Darius Milhaud's Symphony No. 6, composed for the 75th anniversary of the Boston Symphony Orchestra, received its first performance yesterday afternoon, and to speak frankly it turned out to be a tiresone piece unlikely to bring honor either to the composer or to the occasion for which it was written. The audience received it politely but without the slightest degree of enthusiasm.

The symphony begins promisingly enough with an unashamed melody that soon ushers in a whole series of Milhaud mannerisms which break up the continuity, giving the work nervous and erratic turns without any apparent reason. The second movement, marked "Tumultueux," is less tumultuous than noisily dull. It was all I could do to keep from going to sleep.

The slow movement had moments of beauty but the composer once again added those Milhaud episodes which make the music seem off-base and disjointed. The "joyous" finale was joyful only in the sense that the dreary affair would soon be over.

The symphony seems to have been jotted down in great haste. Parts of the 1st and 3rd movements could be salvaged, as it stands, however, it is a waste of time for player and listener.

Mr. Munch opened the concert with a commendably restrained reading of Mozart's Symphony NO. 40 that wanted more suavity in the minuet and less overbalancing of strings against winds. However, it possessed a breadth and unity that made it rewarding to hear.

After intermission, Bernard Zighera delicately and very sensitively played the solo part in Ravel's Introduction and Allegro, for which he merited the generous applause he received. Mr. Munch closed the concert with Ravel's "Rapsodie Espagnole." The "Rapsodie" abounds in colorful effects and the conductor can be trusted to make the very most of them.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
OCT 8 - 1955

Enjoyed Symphony on Television

To the Editor: My family and I listened and watched a concert led by Charles Munch and the Boston Symphony Orchestra, on Channel 2, and can't say when we have ever enjoyed anything quite so much, musically speaking.

It was such a welcome and wonderful change from the usual TV fare.

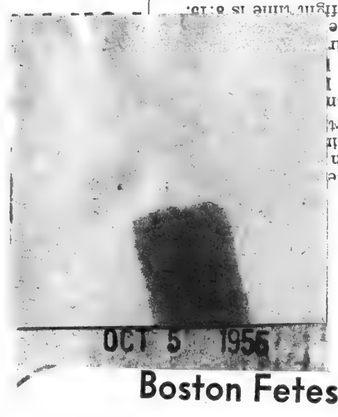
We are grateful to the Lowell Institute and all the people who made this performance possible, and hope to have more of the same in the future.

M.W.

Malden.

[143]

NOTICE
Bring Your
SCRAP IRON, METALS
AND HIDES TO
Laurel Steel Works
PRICES ARE UP
1600 Meridian Ave. Dial 6636



OCT 5 1956

Boston Fetes Rome

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere by the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-pitcure houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

* * *

...hony in New Kresge Hall

Complete Program Televised

By Harold Rogers

Last night was a night of "firsts." It was the first time that the Boston Symphony Orchestra gave a concert in the new Kresge Auditorium at the Massachusetts Institute of Technology. It was the first time—and this is even more important—that a complete concert by a major orchestra was televised.

But however entertaining the concert may have been to those two tuned their television sets to WGBH-TV, the music heard in the home could not possibly have matched that heard in the hall. This is because the new auditorium is an acoustical marvel. The orchestral sound heard last night kept the listener in a constant state of wonderment. But not all marvels are perfect, and one questions if this hall is exactly right for a full-scale orchestra.

The auditorium, as many listeners know, is designed with wood paneling at the back of the stage and the sides of the triangular seating area. Large rectangular sound reflectors are hung in two rows, one over the stage and another over the center of the hall. The designers achieved all they set out to do, and even more. The drop of a pin would probably sound larger than life.

* * *

Well, it is not difficult to imagine what happens when 104 musicians are placed on stage for a performance of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis et Chloé." One hears this music as he never heard it before. He enters into a world of sound in much the same way as he would step into a world of cyrstal. The instruments suddenly come into a vivid focus. The entire orchestra is laid open to the listener, exposed in detail.

It was most fortunate for all concerned that this performance was by an orchestra of the first rank under a conductor like Charles Munch. Any lesser aggregation—any ensemble accustomed to making mistakes—would have been lost, for no mistake can be covered in this hall. The listener would not only perceive the mistake, he would know what instrument made it; and happily one can say that mistakes last night were almost nonexistent.

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

Encore!

...national and ... achieve... ...ch as a full ... was undoubtedly ... ...hony, the ... was a magnif... such famous ... ...sy and Ravel and ... ...first time that ... ...was been telecast. ... ...the Chaus... ...

... of course, ...standards of the Boston Symphony, and ... ...Conductor Munch was a ... ...

The ease and finesse which which the ... ...gram was presented gave evidence of the ca... ...pleasing which had gone into ... ...Director ... Chandler, the Boston Sym... ...phony, the Lowell ... ...the Massachusetts ... ...ment where the telecast ori... ...and ... ...congratulations from ... ...joined in this unusual televis...

There should be more of this ... ...and on all other channels as well. It is a ... program that not only gives pleasure, but ... ...spires people to become interested in ... ...erally called the better things.

Obviously a great many people ... Lowell selected this program for Mond... based upon the enthusiastic commen... have heard. And what was true here was ... tionably true in all sections reached b...

The success of this attempt to present a symphonic concert should give assurance to sponsors and directors that many more presentations will be gratefully received.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OCT 7 1956

John Brook

Bernard Zighera will be the harp soloist in Ravel's Introduction and Allegro at the concerts by the Boston Symphony Orchestra this afternoon and Saturday night.

Music Review

BY TUCKER KEISER

Darius Milhaud's Symphony No. 6, composed for the 75th anniversary of the Boston Symphony Orchestra, received its first performance yesterday afternoon, and to speak frankly it turned out to be a tiresone piece unlikely to bring honor either to the composer or to the occasion for which it was written. The audience received it politely but without the slightest degree of enthusiasm.

The symphony begins promisingly enough with an unashamed melody that soon ushers in a whole series of Milhaud mannerisms which break up the continuity, giving the work nervous and erratic turns without any apparent reason. The second movement, marked "Tumultueux," is less tumultuous than noisily dull. It was all I could do to keep from going to sleep.

The slow movement had moments of beauty but the composer once again added those Milhaud episodes which make the music seem off-base and disjointed. The "joyous" finale was joyful only in the sense that the dreary affair would soon be over.

The symphony seems to have been jotted down in great haste. Parts of the 1st and 3rd movements could be salvaged, as it stands, however, it is a waste of time for player and listener.

Mr. Munch opened the concert with a commendably restrained reading of Mozart's Symphony NO. 40 that wanted more suavity in the minuet and less overbalancing of strings against winds. However, it possessed a breadth and unity that made it rewarding to hear.

After intermission, Bernard Zighera delicately and very sensitively played the solo part in Ravel's Introduction and Allegro, for which he merited the generous applause he received. Mr. Munch closed the concert with Ravel's "Rapsodie Espagnole." The "Rapsodie" abounds in colorful effects and the conductor can be trusted to make the very most of them.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
OCT 8 - 1956

Enjoyed Symphony on Television

To the Editor: My family and I listened and watched a concert led by Charles Munch and the Boston Symphony Orchestra on Channel 2, and can't say when we have ever enjoyed anything quite so much, musically speaking.

It was such a welcome and wonderful change from the usual TV fare.

We are grateful to the Lowell Institute and all the people who made this performance possible, and hope to have more of the same in the future.

M.W.

Malden.

[143]

New England Newsclip Agency
Box 2078, Boston 6
Jewish Adv...
BOSTON, ...
Weekly ... Nor...
Circ. 20,0...
OCT 6

BSO Tests ... In Program

By STEPHEN S...

The remarkable ... the new Kresge A... M.I.T. were exhi... measure to a large... interested audienc... day night when, ... time, the Boston ... Orchestra played ...

Conductor Mun... program that seem... to display lavishly ... range and variety ... nority and dyna... modern virtuoso ... command, as well ... response of an ... nearly perfect au... was, in short, the ... gram that a "hi-fi ... musically literate ... ure — might choo... trate the virtues ... nent.

That the comp... ented, a Roman ... mpressionists, we ... hay be a coinci... ainly the works... ...c Symphony or ... ...ussy's "La Mer," ... nd suite from R... ...is et Chloe"—ar... ...heir "purely" m... ...plendid example ... ...native exploitat... ...ruments of the ... ...rve narrative, p... ...rial ends, as w... produce new ... ...lendors of shee... Little need be s... ...ality of the ... ...yers and con... ...re on their me... ...me dramatic ef... ...r. Munch's way ... well known her ... ...n of the varied ...

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
OCT 8 - 1956

...TON SY... ...ew Milh... ...las Mer...

...e Boston Symphony Or... ...d by Charles Munch ... ...d program in the "re... ...ymphony Hall, yesterd... ...ollows: Mozart: Sym... ...r. 550; Daritis Mi... ...No. 6 (commissio... ...Anniversary Season, f... ...; Ravel: Introduction ... (Bernard Zighera, h... ...ish Rhapsody.

By CYRUS DU...

...rius Milhaud's "... ...phony, first of th... ...d scores to be he... ...75th anniversary se... ...on Symphony, was ... ...rmance yesterday ... ...roved to have m... ...ossing as the wor... ...master-hand, but ... ...music he has co... ..., will again. ... ...doubt Mr. Milh... ...nce good reasons ... ...movements in eit... ...and fast. But wit... ...udes, formal ... ...to have been sp... ...st too much o... (comparatively ... and leisurely ... the second slow ... ...Milhaud credit. F... ...onplace, music ... than created, a... for him!—remem... as Cesar Franck ... rest, however, I ... able, and were ... ment placed fi... ...d, and the last ... ...d have an est... ...ork. The hand... ...counterpoint wa... ...sonance of pi... ...is that of Milh... ...r. The ... ...pefs side, heav... ...dissonant only ... ..., for definit... ...clear rhythm ... ...movement s... ...nd bust" finale ... ...hat finale ...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 29,000

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
OCT 8 - 1955

BSO Tests MIT Auditorium Acoustics In Program of French Masterworks

By STEPHEN SOMERVELL

The remarkable acoustics of the new Kresge Auditorium at M.I.T. were exhibited in full measure to a large and eagerly interested audience last Monday night when, for the first time, the Boston Symphony Orchestra played there.

Conductor Munch chose a program that seemed designed to display lavishly the immense range and variety of color, sonority and dynamics that a modern virtuoso orchestra can command, as well as to test the response of an acoustically nearly perfect auditorium. It was, in short, the sort of program that a "hi-fi" addict — a musically literate one, to be sure — might choose to demonstrate the virtues of his equipment.

That the composers represented, a Romantic and two Impressionists, were all French may be a coincidence. Certainly the works—the Fantastic Symphony or Berlioz, Debussy's "La Mer," and the second suite from Ravel's "Daphnis et Chloe"—are, apart from their "purely" musical merits, splendid examples of the imaginative exploitation of the instruments of the orchestra to serve narrative, poetic and pictorial ends, as well as simply to produce new beauties and splendors of sheer sound.

Little need be said about the quality of the performance; players and conductor alike were on their mettle. The extreme dramatic effectiveness of Mr. Munch's way with Berlioz is well known here. His depiction of the varied moods of "La Mer" was meticulous, although somewhat less fluid than it might have been; the charm of his "Daphnis et Chloe" a shade too robust, at times for the delicate Greek pastoral romance.

For this reservation, and some others, perhaps the auditorium itself may be blamed, for its acoustics have the defects of some of its qualities.

First among these qualities is an almost complete absence of the slight echoes, or resonances, that tend to blur to some extent the texture of polyphonic music and even the note sequence of a single melodic strand, but which also, perhaps, soften agreeably the "edge" of instrumental tone. The clarity and brilliance of the sounds produced in this auditorium by the Boston Symphony Orchestra were amazing and unfamiliar. In addition, the characteristic and distinctive timbres of the various instruments seemed to have gained heightened individuality.

With the brilliance one listener, at least, felt at times a certain hardness and stridency —an almost "hi-fi" shrillness. But perhaps the human ear needs to be re-educated to the newly perceived sounds.

The sharp clarity of texture that many kinds of music would welcome was not at all suited to the impressionistically suggested moods and landscapes of "Daphnis and Chloe."

A great deal of music undoubtedly depends for its calculated effect upon the type of sound characteristic of older and more resonant halls. For other kinds of music, such as the contrapuntal music of the Baroque period and much modern music, this type of auditorium may be ideally suited. Moreover, perhaps it may be found possible to adjust the resonance of such an auditorium to the needs of different sorts of music. Meanwhile, performers and conductors will undoubtedly be forced to adjust their style of performance, their dynamics, and their manner of tone production to the new accoustics.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
OCT 8 - 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the second concert of the 75th season in Symphony Hall yesterday afternoon. The soloist was Bernard Zighera, harp. The program:

Symphony No. 40 in G minor (K.550)	Mozart
Symphony No. 6	Milhaud
Introduction and Allegro for Harp, Rapsodie Espagnol	Ravel

By RUDOLPH ELIE

With the first performance of Darius Milhaud's Sixth Symphony yesterday afternoon, the 75th season may be said to have officially opened, for it is the first of some 15 works commissioned to honor the occasion. It is to be hoped most of them are stronger works than this, but it was not bad at all.

The Sixth Symphony finds Milhaud considerably mellowed in style, if a man capable of so many styles may be said to have one at all. In his life in composing the prolific Frenchman, now resident at Mills College in California (where he composed this work), has touched virtually every stylistic chord imaginable from American jazz to South American atmosphere, from primitivism to neoclassicism. He has composed in every form, too, with massive operas ("Cristopher Columbus" to his credit as well as a florists catalogue for voice and orchestra, a work described as a "musical novel," and a great abundance of chamber music in all forms.

Huge Output

What mostly characterizes this huge output is its wild variation in quality; few living composers have so many valleys amid so many peaks, but the Sixth may be described as the plateau in the middle. It is not the best Milhaud but it is by no means the worst, and the work itself displays this variation in quality with astonishing vividness.

The first movement, developing from a broad and lovely melody suggesting the old French, is a fine pastoral, filled with exquisite detail and charming effects. Its dissonance is never aggressive nor its material labored and drawn out. It flows along in a constantly developing mood, subsiding at the end with the echo of the opening strain. Very much the same might be said of the third movement, also a slow one, and very tender in tone.

But the second and final movement, one subtitled "tumultueux" the other "joyeux et robuste" are odd patchworks that jolt along in fairly regular tempi but in curious fits and starts. This disjointed quality, calling for all sorts of wry instrumental effects, little mottos jumping from horns to brass to woodwinds and back again, keeps the listener off balance. So much so that while he catches the ingenuity of many of the effects, the overall picture eludes him entirely. Nonetheless, it managed to get a pretty cordial welcome due largely, I think, to the highly musical character of the two slower movements.

Good Concert

A thoroughly good concert all the way through, with a many-hued performance of Mozart's great G minor symphony and a sensitive and colorful performance of Ravel's atmospheric "Rapsodie Espagnol,' the high light was nonetheless Bernard Zighera's playing of Ravel's "Introduction and Allegro" for Harp and Orchestra.

Although the most conspicuous instrument in the orchestra the harp is perhaps least known by the public at large, and to have Mr. Zighera, who is clearly one of the leading harpists of the world, come forth and demonstrate it on the apron of the stage in one of the loveliest things ever written for it was a great joy.

A brief word about the way it works might be in order here. This is the modern double pedal harp with seven strings to the octave (like a piano with no black keys). Supplying the "black key" role are seven pedals, one controlling each string. These pedals have two positions or notches, one sharpening the string a semitone, the other flattening it. So every key is available to the performer by the way he sets the pedals, the shifting tonalities forcing him to change the pedal settings constantly. It is very complicated (though the striking glissandos are the easiest part) but Mr. Zighera, who plays with impeccable taste as well as formidable virtuosity, makes it all look simple indeed. Given a ravishing accompaniment by Mr. Munch and the reduced orchestra, Mr. Zighera won four calls back to the stage following his memorable performance of the work.

The orchestra is off next week on its fortnight tour of 15 cities, returning Oct. 28 when Mr. Burgin leads the orchestra in Mozart's "Eine kleine Nachtmusik," Khatchaturian's Concerto for Violin (Ruth Posselt, soloist) and Mahler's First Symphony.

OCTOBER 8, 1955

Première of Milhaud Sixth Symphony

CHRISTIAN SCIENCE MONITOR

Work Composed for the Boston Symphony's 75th Year

By Harold Rogers

This being an anniversary season—for Mozart the 200th, and for the Boston Symphony the 75th—we will continue to be reminded of both during the next 10 months. We are confident that the plethora of Mozart recordings, as well as the flood of Mozart programs, will serve to increase his popularity, if possible, rather than satiate the listener. Composers of Mozart's stature, whose works have blithely survived 200 years, will surely survive a mere anniversary.

Yesterday afternoon the Boston Symphony made its first bow to Mozart by playing his G minor Symphony (K.550) from the final great trilogy; and while Charles Munch did not give it either an unusually stirring reading or a completely spotless one, he did infuse it with much of the trenchant emotion to be found in it.

To Mozart the key of G minor, according to Boris Goldovsky, is the key of romantic love, and such may be the case with the operas. But here Mozart uses the key for an emotion that transcends the human heart. Love is still there, of course—as it is in nearly everything the master put his hand to—but it is an unselfish love, a poignant love of deep pity, a love that holds the world in its embrace.

Yesterday the Boston Symphony also made a bow to its own anniversary by giving us the world première of Darius Milhaud's Sixth Symphony, one of the special works commissioned by the orchestra this season, and it impressed me as a weak one, pleasant enough to listen to, but lacking in the substance that would stand the test of time.

From the first, and from time to time throughout the four movements, one had the feeling that this rebel against impressionism has in these latter days fallen under its spell. There were many echoes, to be sure, of the oaklike Milhaud of earlier years; but by and large, one had the feeling that most of this music flowed from a facile pen.

* * *

The first movement—Calme et tendre—had a lyrical pastorale quality to it and a pretty melody, songful and reflective in nature. The harmonies shimmered with impressionism. It was pleasant but not significant.

The second movement—Tumultueux — was alternatingly boisterous, as brasses and percussion were added, and serene, as the mood relaxed. Toward its close the binding gets stronger in a way that recalls the composer's better works, and the movement then falls off into a strange little pianissimo coda that is more startling than it is effective.

In the third movement—Lent et doux—we find something like a MacDowellesque song and a few odd Orientalisms; but in the final movement—Joyeux et robuste—we find reflections of the young Milhaud. Perhaps Milhaud is at his best when he is joyeux et robuste. Perhaps he is at his best when he writes with good, vertical vigor, and sprinkles the page with a lot of salt and pepper.

* * *

From this point in the program events fell in the superlative class. The first of them featured the superlative artistry of Bernard Zighera, the orchestra's first harpist. Mr. Zighera was the soloist in Ravel's Introduction and Allegro, a work he played before with the orchestra in 1931 and 1943.

In this jewel-like piece of chamber dimensions Mr. Zighera displayed his remarkable musicianship and his fascinating technique. With ease and accuracy he struck off the resonant chords, the harmonics, the glissandos, and a multitude of other small details that brought forth delicacies of timbre and tone. His work was received with bravos and continuing rounds of applause.

Mr. Munch closed the program with another of his favorites from Ravel's catalogue—the Rapsodie Espagnole, one of the most aromatic Andalusian tone paintings to be produced by a non-Spaniard. Ravel was proud of his Basque heritage, and he may be temperamentally closer to Spain than were Chabrier and Rimsky-Korsakov.

Mr. Munch played the music with all the verve and finesse he can muster when something pleases him; and when he is pleased, it is only natural that nearly everyone is pleased. To judge by the resulting ovation yesterday, everyone was mightily pleased.

BOSTON SYMPHONY ORCHESTRA

New Milhaud Sixth Symphony Has Merit, but Not His Best

The Boston Symphony Orchestra, conducted by Charles Munch, gave the second program in the "regular" series at Symphony Hall, yesterday afternoon, as follows: Mozart: Symphony in G minor (K. 550; Darius Milhaud: Symphony No. 6 (commissioned for the 75th Anniversary Season, first performance); Ravel: Introduction and Allegro (Bernard Zighera, harp soloist), Spanish Rhapsody.

By CYRUS DURGIN

Darius Milhaud's new Sixth Symphony, first of the commissioned scores to be heard during the 75th anniversary season of the Boston Symphony, was given first performance yesterday afternoon. It proved to have merit, to be engrossing as the work of a cunning master-hand, but it is not the best music he has composed, or likely, will again.

No doubt Mr. Milhaud would advance good reasons for writing four movements in alternation of slow and fast. But with two slow interludes, formal proportion seems to have been spoiled. There is just too much of the soft, sweet (comparatively speaking) mood and leisurely tempo. Nor does the second slow movement do Milhaud credit. For him it is commonplace, music remembered rather than created, and—astonishingly for him!—remembered as far back as Cesar Franck.

The rest, however, I found most enjoyable, and were the second movement placed first, the first second, and the last as third, we should have an estimable piece of work. The handling of very free counterpoint which produces a dissonance of pleasing spicy flavor is that of Milhaud, the true master. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places, for definite effect. The clear, clear rhythm of the "tumultueux" movement and of the "joyeux et bust" finale lifts you up, and that finale seems to end in a big, somewhat ironic dance in "three-time."

Milhaud wrote the Sixth Symphony last February and March at Oakland, Calif., so we may assume he was not in the position of having to work hurriedly toward a deadline. Apart from the nodding second slow movement, the work does not sound like a piece whipped up for an occasion. It is no pious platitude to say that I hope to hear it again. Unless all the signs are wrong, it is, with the noted exception, music worth learning. I suspect, too, it will sound better after conductor and orchestra have had more acquaintance with the music.

Mr. Munch—and for that matter, the players—were in their element with the jewelled scores of Ravel. The Introduction and Allegro, done with small string sections supporting harp, flute and clarinet, sounded sensuously beautiful, and not too small for the size of Symphony Hall. The harp is a fascinating instrument which has received loving attention and genuine skill from but few composers, and Mr. Bernard Zighers is among the great harp virtuosi of today. Quite naturally, then, this performance was an occasion of unusual delight. Proof was found in the enthusiastic applause directed at Mr. Zighera, and, when Mr. Munch bade them rise, Mr. Cioffi, first clarinet, and Mrs. Dwyer, first flute.

The rainbow colors, the seductive Iberian rhythms and the passion of the Spanish Rhapsody brought the concert to its peak. This is an exacting, complicated score, both a challenge and a pleasure to conductors. Mr. Munch did it with indisputable brilliance, as, at the beginning of the afternoon, he had conducted Mozart's G minor Symphony.

[144]

Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.

OCT 10 1955

Boston Orchestra Here Tonight

Charles Munch, noted Alsatian conductor, and members of the Boston Symphony Orchestra are scheduled to arrive in Norfolk at 4:55 p. m. for their concert tonight at 8:15 o'clock at the Center Theater.

This will be the first time since its organization 74 years ago that the famous Boston orchestra has toured the South. The tour starts in Norfolk, and the orchestra will leave at midnight on a special train for Charlotte, N. C., where they will make their next appearance.

The concert is the first in the current season of the Norfolk Community Concert Association. No seats are for sale since the entire membership was subscribed last Spring.

* * *

THE PROGRAM will include Haydn's Symphony No. 102; Debussy's "La Mer," in three movements, and Brahms' Second Symphony.

The orcrestra was a pioneer in the making of phonograph records, having been recording for RCA Victor and its predecessor, the Victor Talking Machine Company, for a total of 40 years.

The valuable instruments of the Boston Symphony were unloaded early today at the Norfolk and Western Railway freight deport on Lake Avenue, along with other baggage being carried on the tour.

CHARLOTTE, N. C. NEWS

OCT 12 1955

Boston Symphony Gives Delightful Performance

By EDWIN S. BERGAMINI

Where much is given, much is expected. These expectations were largely fulfilled by the Boston Symphony Orchestra, Charles Munch, director, at last evening's opening event of the Charlotte Community Concert series in Ovens Auditorium.

The program was solid, standard, and commemorative. It opened with Haydn's Symphony No. 102 in B flat, as the orchestra had commenced its first concert 75 years ago, and also offered Debussy's "La Mer" and Brahms's Second Symphony.

The evening's performance masterpiece was Debussy's "La Mer." The French composer's three symphonic sea sketches put the listener right on the ever-moving and often turbulent ocean, with quiet cymbals limning spray sounds and woodwinds making seagull cries. Each detail has to come off especially right in this music, and Munch and his oft-magnificent forces saw that they did. In fact, his way with this score is matched by only one or two conductors living.

HAS POWER

Haydn's 102nd is a big, genial work, bubbling over with large-scale exuberance. It has more sheer, walloping power than anything else the composer wrote. We're sure its symphonic size wasn't matched until almost a decade later, when the "Eroica" Symphony of a one-time Haydn pupil, one Beethoven, thundered onto the musical scene.

Last night's performance was not entirely up to the work. A score loaded with fascinating stresses and rhythmic and dynamic changes in the power movements and with miraculous melodic beauties in the gentler ones, it deserved more than it received. We don't understand Munch's hurrying over the opening figure in the slow movement (which recurred every time the figure was repeated)—only a minor matter, but the smallest musical mote in the eye is often the most irritating, and is less than tolerable at this, the highest level of professionalism. The conductor's best work in the symphony was surely in the reposeful song that is its minuet's trio. We don't recall hearing those measures done that beautifully before.

So standard is Brahms's perennial pastoral, his Second Symphony, that scarce needs be said of it save that it got a mighty fine reading. Munch lingered over its lovelinesses (in the slow movement, perhaps overly) and drove its climaxes to full satisfaction.

For ourselves, we were happy to say hello again to an old friend and one of the greatest of orchestras.

Boston Symphony Gives Rich Evening

By DICK BANKS
Observer Staff Writer

The Boston Symphony Orchestra under the fluent baton of Charles Munch scored a hit with Charlotteans Tuesday night at Ovens Auditorium.

As the last strains of Brahms' Second Symphony died away, applause crashed out that called back Munch five times to bring the orchestra to its feet and take another bow.

Leading off the program was Haydn's Symphony No. 102, followed by the three orchestral sketches that comprise Debussy's "The Sea."

The full 2,500 the auditorium will hold, of course, were present to hear the first program in the fall Community Concert series.

The first touch of bow to string in the first movement of the Haydn symphony told the story of the evening — here was an orchestra of many instruments that played as one, that became one under the hand of Munch, in his seventh season as director of the orchestra.

Taking over as he did in the shadow of the great Serge Koussevitzky, Munch has fought an uphill battle to make the orchestra an expression of his own personality and to return its fame to the eminence it held in the thirties.

DIRECTS WITHOUT SCORE

He directs without score, with animation, and with a personal inflection, depending on time and mood, that calls for the closest attention from the members of his orchestra.

The Haydn symphony he opened with, incidentally, was played at the first concert of the Boston Symphony 75 years ago, and hence Munch chose it for this anniversary season.

It was a sprightly thing, as he directed it, full of the interplay of flute and strings, with a forceful hard-to-describe Haydn finale.

Then came Debussy's "La Mer," which appealed to me most of the evening's selections, suggesting the whispering of the sea and the crashing of the wind and the waves, eerie yet satisfying, with an oriental flavor in its haunting tones amid the roll of the kettledrum, the clash of cymbals and the clear note of the triangle.

Perhaps because they followed Debussy, the first two movements of the Brahms symphony seemed less inspiring than the rest of the evening's performance. But the third movement became caressing and enticing, and the fourth called for a crashing of the magnificent brass section while Munch directed even with his heels.

It was a full evening for persons fond of music.

The Charlotte Observer

Founded 1869 — *No One Becomes Poor Through Giving Alms* — Wed., Oct. 12, 19

They Play 15 Concerts, Travel 3,000 Miles In 16 Days

REUBEN GREEN
Time To Shave

HENRY PORTNOI
Writes To Wife

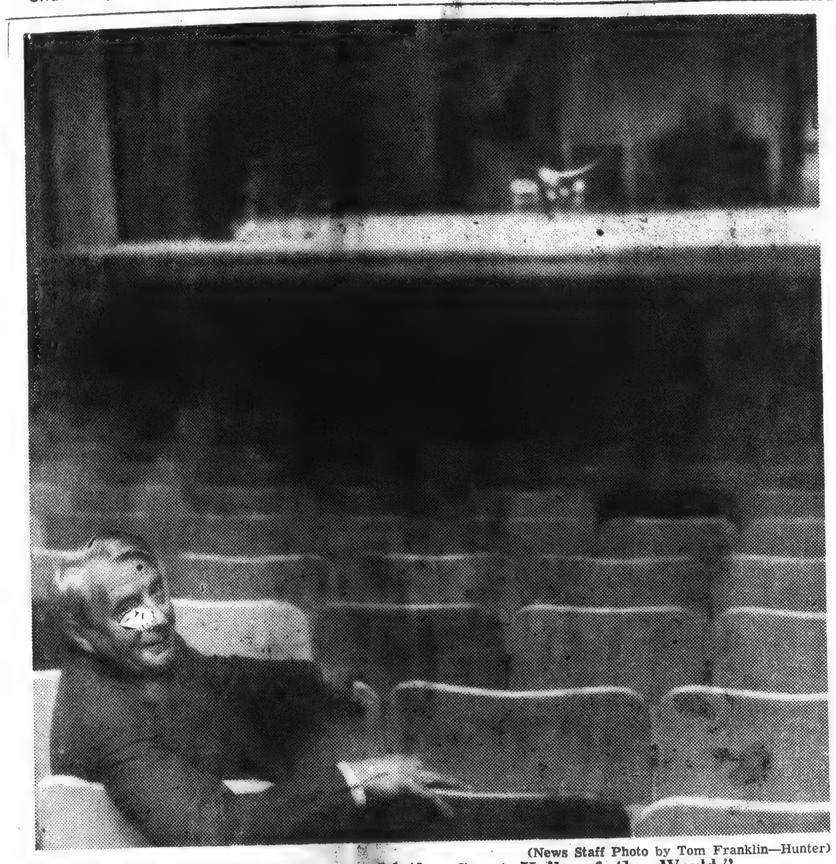
HIT-AND-RUN GOLFERS Robert Karol, Jerome Lipsom and Theodore Brewster (left to right) take time out from their musical duties with the Boston Symphony Orchestra for a swing around the green Tuesday afternoon.

[145]

rchestra Lift To Improve coustics For Auditorium

THE CHARLOTTE NEWS

Charlotte, North Carolina, Wednesday, October 12, 1955 Section Two



(News Staff Photo by Tom Franklin—Hunter)

Conductor Munch: "One Of the Great Halls of the World."

Magnificent, A Miracle'

Munch Praises Auditorium

"What you have here," Charles Munch said, "is one of the great halls of the world."

The Boston Symphony Orchestra conductor delivered the bouquet without a sign of hesitation. He walked back and forth in his dressing room after last night's concert, a new compliment for Ovens Auditorium tumbling out every time he opened his mouth.

"Charlotte will be known in the whole world by this hall," he said. "I am happy to have had the privilege to conduct here; any conductor would."

Dr. Munch's outpouring of joy ended a 11-hour visit to Charlotte by the conductor and his orchestra members. They arrived shortly after noon and left immediately after the concert for the rest of a whirlwind tour that will reach such diverse points as Havana, Cuba, and Saginaw, Mich., in the next two weeks.

The gray-haired Frenchman delivered himself of some opinions about America and American music in response to reporters questions yesterday afternoon.

"The young American composers," he said, "are very gifted talents. We enjoy playing their music: Barber, Schuman, Dello Joio, Bernstein—they are all being heard increasingly in this country.

MORE CONSERVATIVE

"And that is something about American. Attitudes in Europe are more conservative than here. Europeans are content with more traditional music. . . . In America, there is an interest in things of the spirit. I have found this ever since I came here 10 years ago. For instance, this hall. That a town with some 100,000 people has the possibility to make such a hall, you can find only in this country.

"I hope you people will have much great music here, and, yes, American music. I enjoy it, though much of it is sad. You find this, for example in music by Copeland, in his borrowing from the jazz idiom. . . American music is an expression of a big melancholy."

Boston Symphony Gives Delightful Performance

By EDWIN S. BERGAMINI

Where much is given, much is expected. These expectations were largely fulfilled by the Boston Symphony Orchestra, Charles Munch, director, at last evening's opening event of the Charlotte Community Concert series in Ovens Auditorium.

The program was solid, standard, and commemorative. It opened with Haydn's Symphony No. 102 in B flat, as the orchestra had commenced its first concert 75 years ago, and also offered Debussy's "La Mer" and Brahms's Second Symphony.

The evening's performance masterpiece was Debussy's "La Mer." The French composer's three symphonic sea sketches put the listener right on the ever-moving and often turbulent ocean, with quiet cymbals limning spray sounds and woodwinds making seagull cries. Each detail has to come off especially right in this music, and Munch and his oft-magnificent forces saw that they did. In fact, his way with this score is matched by only one or two conductors living.

HAS POWER

Haydn's 102nd is a big, genial work, bubbling over with large-scale exuberance. It has more sheer, walloping power than anything else the composer wrote. We're sure its symphonic size wasn't matched until almost a decade later, when the "Eroica" Symphony of a one-time Haydn pupil, one Beethoven, thundered onto the musical scene.

Last night's performance was not entirely up to the work. A score loaded with fascinating stresses and rhythmic and dynamic changes in the power movements and with miraculous melodic beauties in the gentler ones, it deserved more than it received. We don't understand Munch's hurrying over the opening figure in the slow movement (which recurred every time the figure was repeated)—only a minor matter, but the smallest musical mote in the eye is often the most irritating, and is less than tolerable at this, the highest level of professionalism. The conductor's best work in the symphony was surely in the reposeful song that is its minuet's trio. We don't recall hearing those measures done that beautifully before.

So standard is Brahms's perennial pastoral, his Second Symphony, that scarce needs be said of it save that it got a mighty fine reading. Munch lingered over its lovelinesses (in the slow movement, perhaps overly) and drove its climaxes to full satisfaction.

For ourselves, we were happy to say hello again to an old friend and one of the greatest of orchestras.

CHARLOTTE, N. C.
OBSERVER

OCT 9 1955

Boston Symphony Tops Week's Music Highlights

The world renowned Boston Symphony Orchestra under the direction of Charles Munch will appear in the Ovens Auditorium Tuesday night, Oct. 11, to a house that's been sold out months in advance. For those who are not fortunate enough to hold tickets, the orchestra will play "Symphony No. 2 in D" by Brahms over NBC radio tomorrow night, October 13, from 8:15 to 9:30 p.m.

Max Shoaf, baritone, will be guest artist with the Charlotte Little Symphony Orchestra on the Carolina Hour Thursday at 9:30 p.m. on WBTV. Program of the group, directed by James Christian Pfohl, will include "Amparito Roco," Mexican march by Texidor, the andante from Haydn's "Surprise" Symphony, and Schubert's "Ave Maria." Shoaf will sing Valentine's Aria from Gounod's opera "Faust," and Strange Music from "The Song of Norway" by Wright-Forrest.

Tomorrow is the 142nd anniversary of Giueppe Verdi's birthday, and will be celebrated on the Telephone Hour, NBC radio with Igor Gorin, baritone as guest star. Mr. Gorin will sing "Di Provenza, Il Mar" from Verdi's "La Traviata." He will also sing "Little Star" by Mousorgsky, and "Devotion" by Richard Strauss.

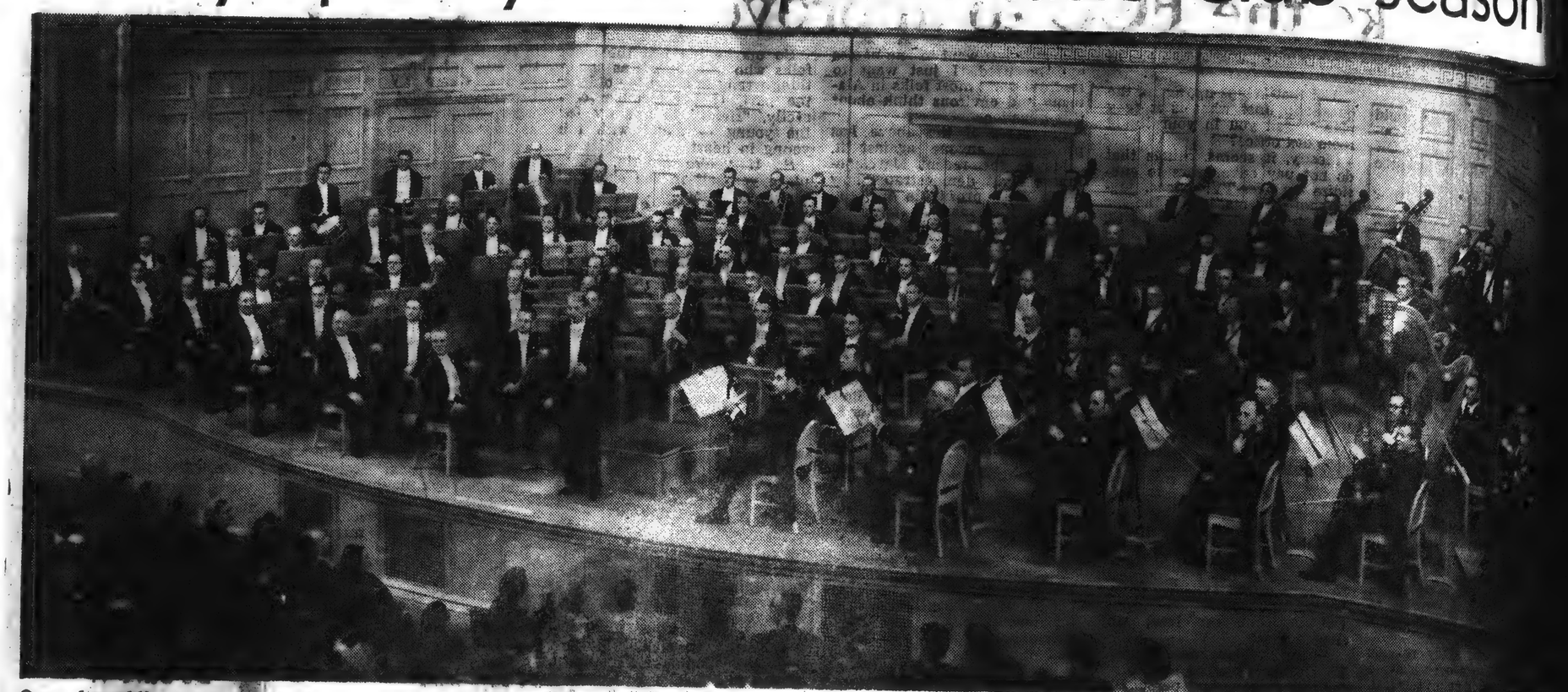
Mildred Miller, lovely Metropolitan Opera mezzo-soprano, will be guest soloist on the TV and radio simulcast "The Voice of Firestone" tomorrow night, October 10, at 7:30 p.m. Miss Miller will sing as her selections, "Habanera" from Bizet's opera "Carmen," "Gypsy Song" from the same opera, and Tierney's "Alice Blue Gown."

Gian-Carlo Menotti, one of our best known contemporary opera composers, has accepted a commission from NBC to compose an opera for television. Menotti's "Amahl and the Night Visitors" has become a television classic.

Excerpts from Mozart's "The Magic Flute" will be presented tonight at 10:05 over WBT radio with Georg Solti conducting the Vienna Philharmonic Orchestra and distinguished soloists including Erika Koeth, Anton Dermota, Elisabeth Gruemmer, and Erich Kunz singing the principal roles in this well known opera.

[146]

Symphony will open Music Club season



One of world's great symphonies opens season — The Boston Symphony Orchestra, Charles Munch conducting, ushers in the Golden Anniversary Series of the Birmingham Music Club Wednesday night at 8:30 at the Municipal Auditorium. The club is celebrating its 50th birthday, the orchestra its 75th, as well as its 40th recording anniversary. One of the most distinguished of all symphonic organizations, the Boston opens the musical year for our city this week—a year that promises to be one of the most brilliant in the 50 years the local music club has been bringing great music to Alabama.

Concert by Bos

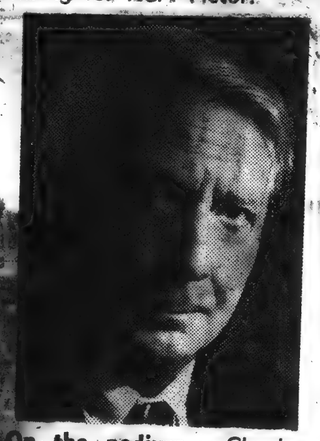
BY LILY MAY CALDWELL, [illegible] and art editor

There's going to be a triple-anniversary celebration at the Municipal Auditorium Wednesday night.

The Birmingham Music Club is observing its 50th birthday; the Boston Symphony its 75th as well as the orchestra's 40th year of recording for RCA-Victor.

And they're getting together here in Birmingham with Charles Munch on the podium, for the first concert of their anniversary seasons.

The orchestra is playing three of the most recent and most superbly done numbers that they have immortalized on recordings—the Berlioz "Fantastic Symphony," Haydn's No. 102 Symphony in B Flat Major and Ravel's "[illegible] and Chloe," Suite No. [illegible] just released this month.



On the podium — Charles Munch, distinguished musical director for the Boston Symphony, will conduct here.

THE 8:30 P.M. CONCERT by the Boston Symphony Orchestra Wednesday [illegible]ers in the musical year [illegible]-58 for Birmingham and Alabama—a year that promises to be the most brilliant in the history of our town and state. It is the first of the Birmingham's Music Club's Golden Anniversary Artists Series events that will be climaxed by the Metropolitan Opera next Spring.

The Boston Symphony, standing for musical perfection and holding a position as one of the world's most distinguished orchestras, was founded by Henry L. Higginson, who was destined to be a banker, but whose first love was music. It was while studying in Vienna in 1860 that he realized what a symphony orchestra could be—and never had been in his own country. In 1881 he realized his dream, establishing a permanent symphony in Boston.

IN THOSE YEARS the orchestra was directed by the Viennese Wilhelm Gericke, followed by Arthur Nikisch, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux. Then—Kousevitzky, whose achievement through a quarter of a century in which his name and that of his orchestra became inseparably associated with the utmost expressive beauty in symphonic performance is a matter of history.

Charles Munch came to the Boston Symphony Orchestra in the prime of his life, with an illustrious career in Europe behind him. Born in Strasbourgh in 1891 of a French mother and an Alsatian father, Munch grew up in a family of distinguished musicians and an atmosphere of rich musical tradition. In Paris he conducted the Paris Symphony, the Lamoure Aux and Straram Orchestras, was the regular conductor of the Paris Conservatory Orchestra, and founded the Paris Philharmonic. He toured America in 1948 as head of the Orchestre National de la Radio-diffusion Francaise.

WHEN HE ASSUMED his place as head of the Boston Symphony Orchestra it was evident Mr. Munch, a man of unassuming aspect, is a leader of instant command, and the complete response of the orchestra was apparent.

Obervsing it's 75th anniversary and its 40th recording year with RCA Victor, the Boston Symphony is a happy choice by the Birmingham Music Club for the opening of its own Golden Anniversary Artists Series, and is typical of the kind of great music with which the music club has enriched the lives of Birmingham and Alabama for half a century.

THE BOSTON SYMPHONY concert will be followed on the night of Nov. 19 by the Ballets Espagnols, Ballet Company and Orchestra, featuring Teresa and Luisillo; Jan. 7, Violinist Zino Francescatti; Jan. 26, Dame Myra Hess, the distinguished English pianist; Feb. 3, Ballet Theater, America's first ballet; Robert Shaw Chorale and Orchestra, company of 42, Feb. 28; the Philadelphia Orchestra, Eugene Ormandy conducting, the night of April 24.

And on the night of May 8, the Golden Anniversary Series will be brought to a brilliant climax by the Metropolitan Opera production of "Rigoletto" with Leonard Warren and Roberta Peters.

A second Metropolitan production, "The Marriage of Figaro," will be presented on the night of May 7 by the music club, but will not be included on the series.

The Birmingham Music Club's Artists Series is the only one in the world of its kind presenting a performance by the Metropolitan Opera.

Golden Age of Music

SUNDAY, SEPTEMBER 18, 195

Boston Symphony opens season—First attraction on the Biringham Music Club's Golden Anniversary Series will be the Boston Symphony Orchestra, Charles Munch conducting. The Oct. 12 date at the Municipal Auditorium follows closely the orchestra's Summer at the Berkshire Festival.

THE BIRMINGHAM NEWS

[147]

NUMBER 60 OF A SERIES ON "WHAT'S HAPPENING IN BIRMINGHAM"

We Salute Birmingham's Pioneer Musical Organization

50th Anniversary Season

The Birmingham Music Club

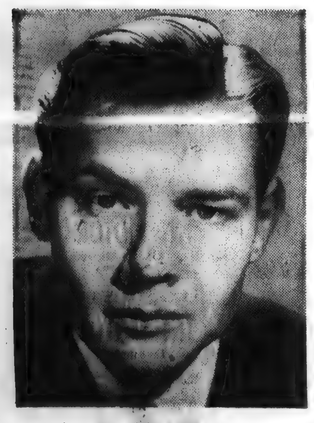
For half a century the Birmingham Music Club has brought fine music and entertainment to Alabama and neighboring states. It has literally grown up with Birmingham.

It has brought to our city through the years the most brilliant artists of the day. It has encouraged and supported the growth of music here at home; and has contributed to the musical education of talented Alabamians.

This year the Birmingham Music Club is celebrating its 50th anniversary with an outstanding series. It includes an evening of Metropolitan opera, two evenings of ballet, two fine symphony orchestras, famous instrumentalists and the Shaw chorale.

The Good Neighbor Committee salutes the Birmingham Music Club for its contributions to the culture of Birmingham, Alabama, and the South. It has helped to make our section a better place to live.

We pay special tribute to the men and women who have developed this organization and guided its destinies through the years.



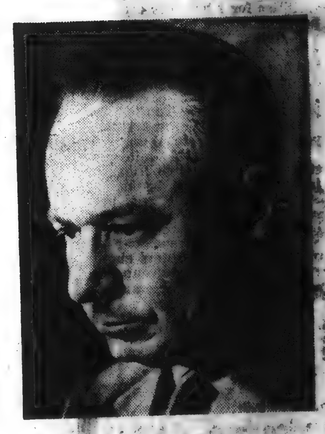
Robert Shaw
Conductor, Robert Shaw Chorale

Ballet Theatre

Myra Hess
Pianist

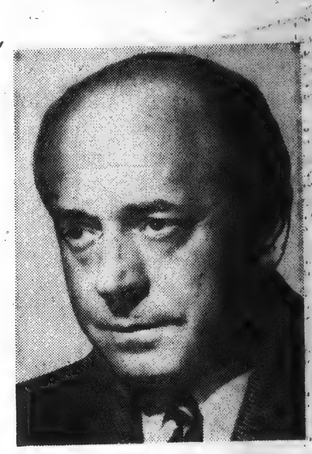
Rudolf Bing
General Manager, Metropolitan Opera Assn.

Mrs. Oliver Chalifoux
Founder and First President Birmingham Music Club

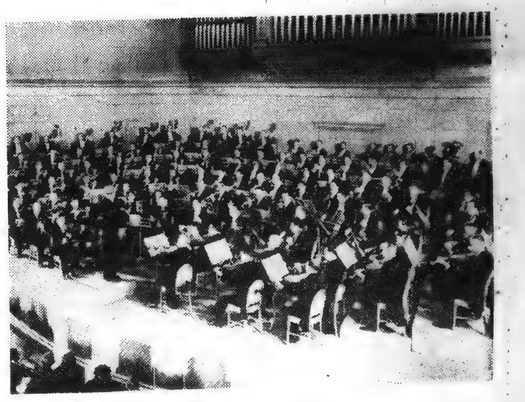


Zino Francescatti
Violinist

Ballets Espagnoles



Eugene Ormandy
Conductor, Philadelphia Symphony Orchestra



Boston Symphony Orchestra

PUBLISHED IN THE INTEREST OF THE GOOD NEIGHBOR COMMITTEE OF THE BIRMINGHAM CHAMBER OF COMMERCE BY . . .

The Birmingham News and Birmingham Post-Herald

• BIRMINGHAM BELONGS TO ALL ALABAMA •

SEASON IS GIVEN STIRRING START

10/14 NEW ORLEANS

Great Orchestra, Fine Conductor Earn Praise

TIMES PICAYUNE

By ED BROOKS

A great orchestra and a fine conductor combined talents to send the orchestral season in New Orleans off to a stirring start Thursday night at Municipal Auditorium.

The former was the renowned Boston Symphony and the latter was that group's distinguished import from France, Charles Munch, who has become such a valuable part of American musical life since he came to this country six years ago. It was the second visit to this city for Munch and the Boston and again it was an exciting event.

The occasion this time was the opening of the nine-concert Community Concerts, Inc., series, sponsored by the New Orleans Opera Guild, Inc. The regular orchestral season will begin here with the opening of the New Orleans Philharmonic-Symphony Orchestra's 20th season on Nov. 1.

Munch and the Boston certainly set a high mark for orchestras, local or visiting, to shoot at for the rest of the season.

Their program included Symphony in B-flat, No. 102 (Haydn), "La Mer," Three Orchestral Sketches (Debussy), and Symphony No. 2, in D major (Brahms) and each glowed with proper cohesion and exposition, no slips showing, the line of development drawn clearly through.

This fellow Munch, tall and stately with errant grey forelocks, has a rather elegant way of rising on his toes, gesturing expressively and commanding instant response. The layman might have had trouble, at times, reading his beat, especially when fire was demanded and his baton swirled around so much we thought he might come unwound, but it certainly seemed positive enough to his Bostonians as they performed triumphantly.

The Haydn, incidentally, was included on its first concert by the Boston 75 years ago and Munch chose it to open the anniversary season. It proved a classic treat, discipline and artistry immediately apparent, a complementary airiness showing through its development, even in its most forceful moments, moving brightly forward, never bogging down. The touch of bittersweet in the Adagio was particularly appealing and the whole thing came to an end as bright and tuneful as a peasant dance.

Then came the Debussy, where tone color control counted for trumps, and Munch painted like a master from the delicious climactic surf-sound of the initial sketch, through the shimmering, shifting patterns of the second, and the warmly nebulous memories of the sea in the third, now bursting with energy, now falling to tenderest ripple.

After intermission came Brahms' great, happy, bountifully melodic creation, well conceived by Munch and displayed so rewardingly that we even experienced the wonderful sensation of hearing new things in a familiar work. Oh, Toscanini, perhaps, punctuated the first movement with more fiery peaks, but Munch went his own way most satisfyingly.

Mellow brilliance came to the fore promptly in the Brahms, the celli and horns shone with special loveliness in the Adagio; the great string section was potent all the way; the woodwinds in happiest display in the third movement; Munch bringing it all to a close with a memorable paen of joy, applause welling in appreciation. The night was one we'll relish through the season.

Munch had to pause between the first and second movements of the Haydn to permit the seating of late-comers, possibly well-intentioned people snared by the traffic jam in the area surrounding the auditorium. The huge hall was filled virtually to capacity by the some 4500 Guild season subscribers.

NEW ORLEANS STATES Oct. 14/55

Boston Symphony Concert Memorable

By CHARLES L. DUFOUR

No matter what the extensive music season brings forth, last night's concert by the Boston Symphony Orchestra under the direction of Charles Munch will remain, when all is over, as one of the memorable events of the year.

Indeed, the Boston Symphony's playing before nearly 5000 members of the Community Concert Series of the New Orleans Opera Guild was one of the most memorable events in any year in the musical annals of New Orleans.

The Boston Symphony is a magnificent assemblage of musicians, each one a virtuoso in his own right, welded together into one mighty instrument, immediately responsive to the will of the distinguished conductor, Charles Munch.

Music lovers were conscious that they were close to the ultimate in tonal beauty, smoothness and precision of playing, flexibility of orchestra, and even the casual concertgoer could feel himself in the presence of greatness last night.

Calm and Relaxed

I couldn't help but think of Longfellow's description of Evangeline's father when Charles Munch walked to the podium: "Stalwart and stately in form . . . hearty and hale was he, an oak that is covered with snowflakes."

Tall, straight, white-haired, he is now calm and relaxed with a marvelously expressive left hand giving a variety of directions to his musicians, now dynamic with every part of his body in motion to the sweep of the music.

Mr. Munch chose for his program Haydn's "Symphony in B-flat, No. 102," Debussy's "La Mer" and Brahms', "Symphony No. 2, in D Major."

With such a program in the hands of so magnificent a conductor as Charles Munch, with such a band of musicians as the Boston Symphony Orchestra to play it, it was inevitable that music of unspeakable beauty would result.

The high light of the brilliant concert to me was Debussy's "La Mer." I have never heard a more superb performance, nor ever expect to hear one to top it. One could sense Mr. Munch's sensitivity to Debussy's music, which while affording great opportunities for refinement in phrasing and shading also presents hazardous pitfalls to the unaccomplished. Mr. Munch's consummate musicianship revealed itself in "La Mer."

Off on Joyous Footing

The Haydn "Symphony No. 2" got the concert off on a joyous footing and although Mr. Munch had approximately three times as many musicians as Haydn wrote for, at no time was the delicate, graceful 18th century music overpowered.

After the intermission, Mr. Munch gave a wonderful reading to Brahms' "Second Symphony." Here was smooth, co-ordinated playing by relaxed, assured musicians under a master's direction.

Here, as throughout the concert, Mr. Munch produced a clarity and a cleanness of expression, with no abrupt transitionse in the music. Everything had a singing, flowing quality. Mr. Munch built his climaxes up progressively; they never burst upon you.

Munch Patient Too

Indeed, this visit by the Boston Symphony Orchestra during its 75th anniversary season will long be remembered by all who attended last night's concert.

Terrible traffic jams resulted in many people being late and Mr. Munch's patience, after the first movement of the Haydn, was as commendable as his musicianship.

The Critic's Corner

NEW ORLEANS ITEM 10/14

Boston Orchestra Opens Guild Series

BY EWING POTEET

The eight coming attractions on the N. O. Opera Guild's 1955-'56 concert series will be hard put to it not to seem anticlimactic, after last night's opening event.

For this occasion the nearly 5000 Guild subscribers were served up a rich helping of the cream of American symphonic playing, that of the Boston Symphony Orchestra under the direction of Charles Munch.

With the walls of the Municipal Auditorium practically bulging with absorbed listeners, this was a very different affair from the Boston's previous visit here. Then, one might, without too much danger of injuring anybody, have fired a shotgun through the vacant reaches of the hall.

Perhaps ignorance of how many new recruits had been added to the ranks of New Orleans music lovers had something to do with the comparative lack of distinction of last night's program. In itself an admirable list, it yet lacked anything to match the epochal quality of the Honegger that highlighted the earlier program.

* * *

MR. MUNCH led off with the Haydn 102, the symphony with which George Henschel had started the Boston on its way three quarters of a century ago and with which Mr. Munch had opened this 75th anniversary season.

There is a classic, almost autumnal, maturity about the Hayden of this last period against which virtually any other music sounds youthfully gawky in comparison. Mr. Munch met it on equal terms, displaying profound understanding of the essential seriousness beneath its apparently carefree surface.

For many of the audience, no doubt, the high point of the evening came with Debussy's "La Mer," which followed.

This is the piece of which Erik Satie told Debussy, after listening to a rehearsal, "I like it all, but especially that little part at a quarter of eleven."

Free from Satie's compulsion to be witty at all costs, last night's listeners could enjoy every bar without consulting their watches. It is music obviously close to Mr. Munch's heart and he gave it a reading that can only be called incandescent. Every line of the score was lighted up with extraordinary clarity. And the climaxes positively flamed.

* * *

THE SAME clarity of delineation marked the Brahms Second that came after intermission.

Mr. Munch's interpretation of this work is an unfamiliar one, an interpretation that combines, somewhat curiously, a great lightness, even airiness, of tone through much of the piece with a highly romanticized treatment of tempi.

For our part, we believe we would still prefer the reading of Mr. Munch's great predecessor on the Boston podium, Pierre Monteux. But Mr. Munch can stand very well on his own feet with this Brahms. And it brougt the concert to a thrilling close that had the audience shouting its enthusiasm aloud.

It goes without saying that the Boston orchestra's playing maintained an unfailingly high level of virtuosity. They are still unquestionably the finest instrument for the production of great orchestral music in America today and their performance sets a goal toward which others can only aspire without hope of equalling.

In practically every imaginable way this was a concert of extraordinarily high quality, one that Opera Guild subscribers will long remember.

[149]

TIMES-PICAYUNE,

SEASON IS GIVEN STIRRING START

10/14 NEW ORLEANS

Great Orchestra, Fine Conductor Earn Praise

By ED BROOKS

A great orchestra and a fine conductor combined talents to send the orchestral season in New Orleans off to a stirring start Thursday night at Municipal Auditorium.

The former was the renowned Boston Symphony and the latter was that group's distinguished import from France, Charles Munch, who has become such a valuable part of American musical life since he came to this country six years ago. It was the second visit to this city for Munch and the Boston and again it was an exciting event.

The occasion this time was the opening of the nine-concert Community Concerts, Inc., series, sponsored by the New Orleans Opera Guild, Inc. The regular orchestral season will begin here with the opening of the New Orleans Philharmonic-Symphony Orchestra's 20th season on Nov. 1.

Munch and the Boston certainly set a high mark for orchestras, local or visiting, to shoot at for the rest of the season.

Their program included Symphony in B-flat, No. 102 (Haydn), "La Mer," Three Orchestral Sketches (Debussy), and Symphony No. 2, in D major (Brahms) and each glowed with proper cohesion and exposition, no slips showing, the line of development drawn clearly through.

This fellow Munch, tall and stately with errant grey forelocks, has a rather elegant way of rising on his toes, gesturing expressively and commanding instant response. The layman might have had trouble, at times reading his beat, especially when fire was demanded and his baton swirled around so much we thought he might come unwound, but it certainly seemed positive enough to his Bostonians as they performed triumphantly.

The Haydn, incidentally, was included on its first concert by the Boston 75 years ago and Munch chose it to open the anniversary season. It proved a classic treat, discipline and artistry immediately apparent, a complementary airiness showing through its development, even in its most forceful moments, moving brightly forward, never bogging down. The touch of bittersweet in the Adagio was particularly appealing and the whole thing came to an end as bright and tuneful as a peasant dance.

Then came the Debussy, where tone color control counted for trumps, and Munch painted like a master from the delicious climactic surf-sound of the initial sketch, through the shimmering, shifting patterns of the second, and the warmly nebulous memories of the sea in the third, now bursting with energy, now falling to tenderest ripple.

After intermission came Brahms' great, happy, bountifully melodic creation, well conceived by Munch and displayed so rewardingly that we even experienced the wonderful sensation of hearing new things in a familiar work. Oh, Toscanini, perhaps, punctuated the first movement with more fiery peaks, but Munch went his own way most satisfyingly.

Mellow brilliance came to the fore promptly in the Brahms, the celli and horns shone with special loveliness in the Adagio; the great string section was potent all the way; the woodwinds in happiest display in the third movement; Munch bringing it all to a close with a memorable paen of joy, applause welling in appreciation. The night was one we'll relish through the season.

Munch had to pause between the first and second movements of the Haydn to permit the seating of late-comers, possibly well-intentioned people snared by the traffic jam in the area surrounding the auditorium. The huge hall was filled virtually to capacity by the some 4500 Guild season subscribers.

Boston S
Jackson
By FRANK HA
The Boston Symphon
one of the small h
great world sym
disappoint in its
concert at the City
Which is to say th
that it was expecte
no one could have as
Charles Munch
most minute and fla
over the mighty ins
strained always in his
never giving way to
ing pyrotechnics whic
pressive, are unneces
group so perfectly w
single entity.
The program was li
rewarding; the gen
Flat Major symphony
"Papa" Haydn; the
eries with which Clau
sketeched "La Mer"
the melodic No. 2 in
73) of Brahms, richl
tuneful.
There was nothing
the untrained ear, y
plenty to reward the
tive listener; partic
magnificently control
of the orchestra itself
clean beauty of its p
Every prospect di
please; save that
familiar complaint
might well apply
found it necessary to

SAVANNAH
NEWS
Circ. D. 49,9
OCT
Symphony Orch
Feature Commis
On the second pro
Boston Symphony O
terday and today Cha
director
commission
the Symph
Milhaud. In
son he plans
works which
sioned for the
teen of the
of Europe and
works will
Bach's Passion
John (in Hol
sy's "The Mart
bastian" and
Mozart.
Music critics
small U. S. and
will hear and re
tra works written
from six nations
played by the L
tra, Robert Wh
during the Third
Critics' Workshop
Louisville, Kentucky
Compositions
from the ma
sioned by the L
so as to present
of the varied s
cluded in the orc
commissioning pro
the representation
including compose
U. S., England, S
Argentina and China.
DEBUSSY TO
Bosto
By KATHERINE
Claude Debussy had
sea to write "La
Charles Munch, dir
Boston Symphony Orch
to love Debussy to p
terpiece as they did
ernoon.
Appearing in concer
000 Atlantians at the
Auditorium, the Fren
or and the orchestra
ta a treat it won't
* * *
"LA MER"
orchestral sketches
moods of the
"From dawn
Sea," begins
string foregro
the opening
progresses

JACKSON, MISS.
NEWS
Circ. D. 41,425 - S. 43,770
OCT 17 1955

Boston Symphony Begins Jackson Concert Season

By FRANK HAINS

The Boston Symphony orchestra, one of the small handful of the great world symphonies, did not disappoint in its Saturday night concert at the City auditorium.

Which is to say that it was all that it was expected to be, and no one could have asked for more.

Charles Munch exercised the most minute and flawless control over the mighty instrument; restrained always in his conducting; never giving way to the arm-flailing pyrotechnics which, while impressive, are unnecessary with a group so perfectly welded into a single entity.

The program was light but amply rewarding: the gently joyous B-Flat Major symphony (No. 102) of "Papa" Haydn; the moodful traceries with which Claude Debussey sketeched "La Mer"; and finally the melodic No. 2 in D-Major (Op. 73) of Brahms, richly but subtly tuneful.

There was nothing to perplex the untrained ear, yet there was plenty to reward the most perceptive listener; particularly in the magnificently controlled dynamics of the orchestra itself and the sheer clean beauty of its playing.

Every prospect did, indeed, please; save that Bishop Heber's familiar complaint against man might well apply to those who found it necessary to arrive so late and in so great numbers that the opening symphony had to be interrupted between the first and second movements to allow their seating.

Since it must be charitably supposed that unavoidable circumstances were responsible, they may be forgiven; but those who found it impossible to return from intermission until well after the orchestra had resumed playing seem to have little excuse.

And there is absolutely no defense for those boorish individuals who began pushing out of the auditorium while Mr. Munch and the orchestra were acknowledging what turned out to be the first of many curtain calls.

Even after the impressive ovation given him by the vast majority of the audience, Mr. Munch's memories of the Jackson concert goers must surely be marred by the inconsideration of that small but obnoxious percentage.

SAVANNAH, GA.
NEWS
Circ. D. 49,971 - S. 57,518
OCT 9 1955

Symphony Orchestras Feature Commissions

On the second program of t Boston Symphony Orchestra yesterday and today Charles Mu director will introduce the first commissioned piece of the seas the Symphony No. 6 by Dari Milhaud. In the course of the s son he plans to introduce ne works which have been commi sioned for the occasion from fifteen of the foremost composers of Europe and America. Choral works will be Faure's Requiem, Bach's Passion According to St. John (in Holy Week) and Debussy's "The Martyrdom of St. Sebastian", and certain works of Mozart.

Music critics from large and small U. S. and Canadian cities will hear and review new orchestra works written by composers from six nations in two concerts played by the Louisville Orchestra, Robert Whitney, conductor, during the Third Annual Music Critics' Workshop, October 7-9 in Louisville, Kentucky.

Compositions have been selected from the many works commissioned by the Louisville Orchestra so as to present a wide sampling of the varied styles of music included in the orchestra's extensive commissioning project. Nationally, the representation is world-wide, including composers from the U. S., England, Sweden, France, Argentina and China.

THE ATLANTA CONSTITUTION, Monday, October 17, 1955

CONCERT HERE

Munch Wins 5,000 With His Brahms

By ALEX JOINER

The Boston Symphony, playing in the Atlanta Municipal Auditorium Sunday afternoon, displayed the many skills that have made it one of the world's most resplendent orchestras.

Sunday's matinee—second offering on this year's All-Star Concert Series—was one of 15 concerts Conductor Charles Munch and the orchestra are playing in 16 days in a 75th anniversary tour of the South.

Munch, a smiling musician who conducts without apparent effort, paced the orchestra through a well-chosen program consisting of Haydn's "Symphony in B-Flat, No. 102," Debussy's "La Mar" and the Brahms "Second Symphony."

HIGHLIGHTS

The Brahms offering was the highlight of the afternoon. Almost 5,000 people on hand burst into a spontaneous ovation before the last strains had faded. A sustained applause followed, recalling Munch to the podium several times.

The orchestra's interpretation of the Brahms work was, by turns, suave and lyrical, then sweetly peaceful.

RARE EXAMPLE

The Debussy tone poem was mangled body was found on a rendered with an infinite variety of tonal colors and dynamic nuances. The result was a perfect, rather rare example of true Debussy.

The Haydn symphony was a model vehicle for the orchestra's opulent string section.

Next offering in the All-Star series, which comes Nov. 16, will be Ballets Espagnols.

EASTERN ATLANTA
10/16 - The Advertiser ATLANTA

AS A SACRED calling rather than a profession is the way Charles Munch, pictured here, views conducting an orchestra and apparently all the 100-plus musicians in the Boston Symphony Orchestra, which he will conduct in Atlanta's City Auditorium next Sunday afternoon, Oct. 16, are imbued with the same spirit, playing for the love of producing fine music and not just as a job.

ATLANTANS ARE TO HEAR BOSTON SYMPHONY SUNDAY WITH MUCH CONDUCTING

Second attraction on the All Star Concert Silver Anniversary Series is expected to fill Atlanta's City Auditorium to capacity at four o'clock next Sunday afternoon, Oct. 16, when Charles Munch personally conducts the tremendous Boston Symphony Orchestra in "La Mer," generally considered Debussy's master work, and in two complete symphonies, Haydn's No. 102, in B flat major, and Braham's No. 2 in D major.

Since Atalnta is one of the few cities to which Mr. Munch is taking his orchestra this season and due to the difficulty of securing this muchly-sought organization, Sunday may be the last opportunity Atlantans will have in years to see and hear the Boston Symphony.

The tremendous demand for tickets from many parts of the south indicates a record attendance Tickets for this and all other attractions on the Series are on sale at the All Star Concert Series offices in Cable Piano Co., 235 Peachtree St., N. E., Atlanta. Prices for the Boston Symphony are $3.50, $3.00 and $1.25. Mail orders, which will be filled as long as seats are available, should include self - addressed stamped envelope and check payable to Marvin McDonald, manager.

The 75-year-old Boston Symphony is the oldest symphony orchestry in the country. Mr. Munch, who views conducting as a sacred calling and whose 100-plus musicians seem to play as if inspired, was guest conductor this summer of some of the greatest European orchestras.

Ballet Espagnol, declared in critics to be "magnificent, the most dazzling Spanish show ever to come to Broadway," is next on the All Star Silver Anniversary Series. Featuring Teresa and Luisillo and a company of thirty, it will be presented on the evening of Wednesday, Nov. 16, only.

DEBUSSY TO PERFECTION 10/17 ATLANTA JOURNAL

Boston Symphony a Hit Here

By KATHERINE SKOGSTAD

Claude Debussy had to love the sea to write "La Mer." And Charles Munch, director, and the Boston Symphony Orchestra had to love Debussy to play his masterpiece as they did Sunday afternoon.

Appearing in concert before 5,000 Atlantians at the Municipal Auditorium, the French conductor and the orchestra gave Atlanta a treat it won't soon forget.

* * *

"LA MER" is a series of three orchestral sketches recalling the moods of the sea. The first, "From dawn until noon on the Sea," begins with the prominent string foreground. The cellos set the opening mood. As the sketch progresses, strings move to the background and horns assume the lead position, building to a climax of horns and tympani. The orchestra, moving from one mood to another, carried its huge audience with it on the crest of every note.

The second part, "Dance of the waves," began again in quietness, even more pronounced for the contrast with the closing of Part I. Building to a climax toward the middle of the sketch, Part II closed with the gentle strings of the harp.

"Dialogue of the wind and the waves" summarized and combined the two preceeding parts.

* * *

THE ORCHESTRA'S technical perfection and sensitivity to its music made the Debussy sketch an unforgettable experience.

In celebration of the 75th anniversary of the historic Boston Orchestra, Mr. Munch included Haydn's Symphony No. 102 in B-flat on the program. The Haydn Symphony was the first to be performed by the orchesto in public concet in the year 1881.

Final offering of the afternoon was Brahms' Symphony No. 2 in D Major. A lighter contrast to the more familiar Brahms' First, the Second Symphony has a charm and melody which makes it seem a more informal work.

Charles Munch is recognized as a musician of uncanny perception and depth.

At times he led the orchestra with the clean, sharp movements of a surgeon; again he would conduct with a slow sweep reminiscent of a dancer. Or at times with little apparent movement at all.

At such times his hands were at his sides, his body still, and only the movements of his wrists at his side directed the musicians before him.

* * *

ATLANTA'S CONCERT was one of 15 out-of-town engagements to be played by the orchestra this year. Sponsored by the All-Star Concert Series, the performance was the second event in Atlanta's musical season.

[150]

JACKSON, MISS.
NEWS
Circ. D. 41,425 - S. 43,770
OCT 17 1955

Boston Symphony Begins Jackson Concert Season

By FRANK HAINS

The Boston Symphony orchestra, one of the small handful of the great world symphonies, did not disappoint in its Saturday night concert at the City auditorium.

Which is to say that it was all that it was expected to be, and no one could have asked for more.

Charles Munch exercised the most minute and flawless control over the mighty instrument; restrained always in his conducting; never giving way to the arm-flailing pyrotechnics which, while impressive, are unnecessary with a group so perfectly welded into a single entity.

The program was light but amply rewarding; the gently joyous B-Flat Major symphony (No. 102) of "Papa" Haydn; the moodful traceries with which Claude Debussey sketched "La Mer"; and finally the melodic No. 2 in D-Major (Op. 73) of Brahms, richly but subtly tuneful.

There was nothing to perplex the untrained ear, yet there was plenty to reward the most perceptive listener; particularly in the magnificently controlled dynamics of the orchestra itself and the sheer clean beauty of its playing.

Every prospect did, indeed, please; save that Bishop Heber's familiar complaint against man might well apply to those who found it necessary to arrive so late and in so great numbers that the opening symphony had to be interrupted between the first and second movements to allow their seating.

Since it must be charitably supposed that unavoidable circumstances were responsible, they may be forgiven; but those who found it impossible to return from intermission until well after the orchestra had resumed playing seem to have little excuse.

And there is absolutely no defense for those boorish individuals who began pushing out of the auditorium while Mr. Munch and the orchestra were acknowledging what turned out to be the first of many curtain calls.

Even after the impressive ovation given him by the vast majority of the audience, Mr. Munch's memories of the Jackson concert goers must surely be marred by the inconsideration of that small but obnoxious percentage.

SAVANNAH, GA.
NEWS
Circ. D. 49,971 - S. 57,518
OCT 9 1955

Symphony Orchestras Feature Commissions

On the second program of the Boston Symphony Orchestra yesterday and today Charles Munch director will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce new works which have been commissioned for the occasion from fifteen of the foremost composers of Europe and America. Choral works will be Faure's Requiem, Bach's Passion According to St. John (in Holy Week) and Debussy's "The Martyrdom of St. Sebastian", and certain works of Mozart.

Music critics from large and small U. S. and Canadian cities will hear and review new orchestra works written by composers from six nations in two concerts played by the Louisville Orchestra, Robert Whitney, conductor, during the Third Annual Music Critics' Workshop, October 7-9 in Louisville, Kentucky.

Compositions have been selected from the many works commissioned by the Louisville Orchestra so as to present a wide sampling of the varied styles of music included in the orchestra's extensive commissioning project. Nationally, the representation is world-wide, including composers from the U. S., England, Sweden, France, Argentina and China.

THE ATLANTA CONSTITUTION, Monday, October 17, 1955

CONCERT HERE

Munch Wins 5,000 With His Brahms

By ALEX JOINER

The Boston Symphony, playing in the Atlanta Municipal Auditorium Sunday afternoon, displayed the many skills that have made it one of the world's most resplendent orchestras.

Sunday's matinee—second offering on this year's All-Star Concert Series—was one of 15 concerts Conductor Charles Munch and the orchestra are playing in 16 days in a 75th anniversary tour of the South.

Munch, a smiling musician who conducts without apparent effort, paced the orchestra through a well-chosen program consisting of Haydn's "Symphony in B-Flat, No. 102," Debussy's "La Mar" and the Brahms "Second Symphony."

HIGHLIGHTS

The Brahms offering was the highlight of the afternoon. Almost 5,000 people on hand burst into a spontaneous ovation before the last strains had faded. A sustained applause followed, recalling Munch to the podium several times.

The orchestra's interpretation of the Brahms work was, by turns, suave and lyrical, then sweetly peaceful.

RARE EXAMPLE

The Debussy tone poem was mangled body was found on a rendered with an infinite variety of tonal colors and dynamic nuances. The result was a perfect, rather rare example of true Debussy.

The Haydn symphony was a model vehicle for the orchestra's opulent string section.

Next offering in the All-Star series, which comes Nov. 16, will be Ballets Espagnols.

EASTERN ATLANTA
10/17 - The Advertiser ATLANTA

AS A SACRED calling rather than a profession is the way Charles Munch, pictured here, views conducting an orchestra and apparently all the 100-plus musicians in the Boston Symphony Orchestra, which he will conduct in Atlanta's City Auditorium next Sunday afternoon, Oct. 16, are imbued with the same spirit, playing for the love of producing fine music and not just as a job.

ATLANTANS ARE TO HEAR BOSTON SYMPHONY SUNDAY WITH MUCH CONDUCTING

Second attraction on the All Star Concert Silver Anniversary Series is expected to fill Atlanta's City Auditorium to capacity at four o'clock next Sunday afternoon, Oct. 16, when Charles Munch personally conducts the tremendous Boston Symphony Orchestra in "La Mer," generally considered Debussy's master work, and in two complete symphonies, Haydn's No. 102, in B flat major, and Braham's No. 2 in D major.

Since Atalnta is one of the few cities to which Mr. Munch is taking his orchestra this season and, due to the difficulty of securing this muchly-sought organization, Sunday may be the last opportunity Atlantans will have in years to see and hear the Boston Symphony.

The tremendous demand for tickets from many parts of the south indicates a record attendance. Tickets for this and all other attractions on the Series are on sale at the All Star Concert Series offices in Cable Piano Co., 235 Peachtree St., N. E., Atlanta. Prices for the Boston Symphony are $3.50, $3.00 and $1.25. Mail orders, which will be filled as long as seats are available, should include self - addressed stamped envelope and check payable to Marvin McDonald, manager.

The 75-year-old Boston Symphony is the oldest symphony orchestry in the country. Mr. Munch, who views conducting as a sacred calling and whose 100-plus musicians seem to play as if inspired, was guest conductor this summer of some of the greatest European orchestras.

Ballet Espagnol, declared in critics to be "magnificent, the most dazzling Spanish show ever to come to Broadway," is next on the All Star Silver Anniversary Series. Featuring Teresa and Luisillo and a company of thirty, it will be presented on the evening of Wednesday, Nov. 16, only.

10/17 ATLANTA JOURNAL

phony a Hit Here

to
terp.
ernoon.

Appearing 5,000 Atlantians Municipal Auditorium, the French conductor and the orchestra gave Atlanta a treat it won't soon forget.

* * *

"LA MER" is a series of three orchestral sketches recalling the moods of the sea. The first, "From dawn until noon on the Sea," begins with the prominent string foreground. The cellos set the opening mood. As the sketch progresses, strings move to the

round and horns assume lead position, building to a ax of horns and tympani. e orchestra, moving from one ood to another, carried its huge udience with it on the crest of every note.

The second part, "Dance of the waves," began again in quietness, even more pronounced for the contrast with the closing of Part I. Building to a climax toward the middle of the sketch, Part II closed with the gentle strings of the harp.

"Dialogue of the wind and the waves" summarized and combined the two preceeding parts.

* * *

THE ORCHESTRA'S technical perfection and sensitivity to its music made the Debussy sketch an unforgettable experience.

In celebration of the 75th anniversary of the historic Boston Orchestra, Mr. Munch included Haydn's Symphony No. 102 in B-flat on the program. The Haydn Symphony was the first to be performed by the orchesto in public concet in the year 1881.

Final offering of the afternoon was Brahms' Symphony No. 2 in D Major. A lighter contrast to the more familiar Brahms' First, the Second Symphony has a charm and melody which makes it seem a more informal work.

Charles Munch is recognized as a musician of uncanny perception and depth.

At times he led the orchestra with the clean, sharp movements of a surgeon; again he would conduct with a slow sweep reminiscent of a dancer. Or at times with little apparent movement at all.

At such times his hands were at his sides, his body still, and only the movements of his wrists at his side directed the musicians before him.

* * *

ATLANTA'S CONCERT was one of 15 out-of-town engagements to be played by the orchestra this year. Sponsored by the All-Star Concert series, the performance was the second event in Atlanta's musical season.

[150]

CHATTANOOGA NEWS-FREE PRESS,

75th Anniversary Tour . . 10/19

Boston Symphony Excellent In Opening Musical Season

By LOWELL LEHMAN

A city could not wish for a more auspicious opening of its musical season than a concert by one of the nation's oldest and most distinguished groups, the Boston Symphony Orchestra.

On its 75th anniversary tour, the symphony, directed by Charles Munch, played last night in its inimitable style in Memorial Auditorium to open the Community Concert Assn. series. A tremendously enthusiastic and large house greeted the visiting musicians.

Munch himself displayed his rare gift on the podium, one of subtle shadings. He, indeed, did not go in for extreme contrasts, but he did work for careful transitions. The listener found himself attentive in the presence of the master craftsman as he blended his musicians, occasionally pleading for a special effort from the violins or lovingly communing with the woodwinds. All in all, it was a treat to watch Munch in action.

We had known him only by his recordings for RCA-Victor, and it was a joy to know that his live work was as fascinating as that displayed on the studio recordings.

The orchestra, too, is a fine instrument. It has warmth in the strings, accuracy in the woodwinds, power in the brass, and an over-all ensemble that approached perfection. The men have that marvelous gift of sensing what their conductor wants, often before he has given them the command, and they bend to his every wish.

BACKSTAGE EVENT

The only jarring note all evening was the effect of the backstage cavity of Memorial Auditorium. After the concert, this reviewer went to the dressing room to see Mr. Munch. When the drainage of sound was mentioned, Mr. Munch grabbed the writer by the coat sleeve and took him to the stage where he explained that a shell of some sort "must be placed overhead because the music should go out to the audience and not up to this empty space." Mr. Munch said he was disturbed during the entire program because he knew that the audience was not getting the full impact of the orchestra.

At any rate, the audience loved what it heard, even if in diminished volume. Opening the program was the marvelous Haydn Symphony No. 102 in B flat. Here is a rather typical classical work, and Munch directed with unusual enthusiasm, particularly in the final two movements. You cannot describe the effect of a well-played Haydn symphony, and suffice it to say, the reading was the best possible.

Following was the Debussy "La Mer," three orchestral sketches describing the sea. Familiar only with a Toscanini version which removes the essential mystery of Debussy, it was a welcome change to this reviewer, a non-Debussy fan, to hear things in the work not noticed before. Certainly Munch's understanding created a magical web of music that enchanted his listeners.

After intermission, the mighty Brahms' Symphony No. 2 in D major, Op. 73, was performed. To this listener, this second symphony of Brahms is not so completely interesting as the first and fourth, but the charm, beauty and power of the work cannot be denied. Portions of the music were, of course, familiar, and Munch bent and weaved to bring out the essence of the work. At the conclusion of the fourth movement, the audience was so beside itself, an unusual thing for local concert-goers, that they broke into enthusiastic applause before the final chord was closed. A better tribute could not have been extended the city's musical guests.

CHATTANOOGA, TENN.
TIMES
Circ. D. 56,703 - S. 86,718

OCT 20 1955

From Late Edition of Yesterday's Times

BOSTON SYMPHONY THRILLS HEARERS

Munch Leads Musical Giant to Launch New Musical Season in City

By RUTH GOLDEN

The Boston Symphony Orchestra returned last night to thrill the city into the awakening of another musical season. The great musical giant, under the masterful direction of Charles Munch, gave eloquent evidence of its ability to woo the listener into the heart of the masterpiece it performs with such perfection.

The Boston Symphony, now making a 75th-anniversary tour, was brought here by the Community Concert Assn. The large audience at Memorial Auditorium received the program of Haydn, Debussy and Brahms with spontaneous and prolonged applause.

Munch opened his program with Haydn's "Symphony in B Flat, No. 102," which had been played by the Boston organization at their initial concert in 1881. With the most conservative expenditure of movement, Munch evoked depths of sound and delicacy of shading and tone. There was an airy and spritely quality throughout.

Impassioned Reading

Debussy's "La Mer" was given an impassioned reading. There was new majesty and breadth to this tremendous poem last night. It was performed with tenderness, with passionate force, and settled deeply into the farthest recesses of the hall. This listener has not heard a more penetratingly beautiful performance of the French composer's than was done here by his compatriot.

Brahms' "Symphony No. 2 in D Major" closed the program with brilliant color. Through a monumental performance of this masterpiece, the orchestra displayed itself in full splendor. The tremendou power, strength and subtlety of the string section is more than inspiring. Matched with wind sections of equal beauty, this is a unique organization where performance is historic and not routine. Munch is inspiring to watch, and his performance is a marvel to the ear.

As the first chill settles on the city, it is wonderful to find the concert halls open again. This is a large beginning to the season, but shooting for the moon brings one a little higher and upward in a worthy direction. Such a start promises more good to come, and we will treasure the Boston Symphony visit.

Chattanooga, Tenn.
NEWS-FREE PRESS
Circ. D. 58,946

OCT 18 1955

BOSTON SYMPHONY ARRIVES—The Boston Symphony Orchestra arrived by train this morning in preparation for the opening of the Community Concert series tonight at 8:15 o'clock in Memorial Auditorium. Left to right are Ninot Beale, Mischca Nieland, Freddy Ostrovsky, Conductor Charles Munch, assistant Manager Gail Rector, Martin Hoherman and Everett Firth. All are members of the orchestra. Story on Page 4.—(Staff photo by Bob Sherrill.)

Boston Group Plays Tonight

By LOWELL LEHMAN

The Boston Symphony Orchestra, celebrating its 75th anniversary, will open the Community Concert series tonight at 8:15 o'clock with a concert at Memorial Auditorium.

Only season ticket holders may attend the performance, the first of six on the series.

The famous Boston orchestra will be directed by Charles Munch, the distinguished French conductor.

The tour also marks the 40th anniversary of the orchestra's association with RCA Victor, which has exclusive recording rights.

First recording for RCA by the orchestra was conducted by Karl Muck, and latest recordings, including a series of fall releases by the company, were directed by Munch and his fellow gallic conductor, Pierre Monteux.

The Boston orchestra, founded in 1881 by Boston financier Henry L. Higginson, has had a series of noted conductors. Among them have been Georg Henschel, Arthur Nikisch, Wilhelm Gericke, Muck and now Munch, with Monteux as guest conductor.

Munch, a native of Strasbourg and a renowned conductor in Europe, became permanent conductor of the Boston ensemble during the season of 1949-50. He took the orchestra on its first European tour in 1952, winning critical praise abroad.

On the program tonight will be Hayden's Symphony in B-flat, No. 102; Debussy's "La Mer," and Brahms' Symphony No. 2 in D major, Op. 73.

THE CHATTANOOGA TIMES:

BOSTON SYMPHONY THRILLS HEARERS

TENN. 10/19

Munch Leads Musical Giant to Launch New Musical Season in City

By RUTH GOLDEN

The Boston Symphony Orchestra returned last night to thrill the city into the awakening of another musical season. The great musical giant, under the masterful direction of Charles Munch, gave eloquent evidence of its ability to woo the listener into the heart of the masterpiece it performs with such perfection.

The Boston Symphony, now making a 75th-anniversary tour, was brought here by the Community Concert Assn. The large audience at Memorial Auditorium received the program of Haydn, Debussy and Brahms with spontaneous and prolonged applause.

Munch opened his program with Haydn's "Symphony in B Flat, No. 102," which had been played by the Boston organization at their initial concert in 1881. With the most conservative expenditure of movement, Munch evoked depths of sound and delicacy of shading and tone. There was an airy and spritely quality throughout.

Impassioned Reading

Debussy's "La Mer" was given an impassioned reading. There was new majesty and breadth to this tremendous poem last night. It was performed with tenderness, with passionate force, and settled deeply into the farthest recesses of the hall. This listener has not heard a more penetratingly beautiful performance of the French composer's than was done here by his compatriot.

Brahms' "Symphony No. 2 in D Major" closed the program with brilliant color. Through a monumental performance of this masterpiece, the orchestra displayed itself in full splendor. The tremendou power, strength and subtlety of the string section is more than inspiring. Matched with wind sections of equal beauty, this is a unique organization where performance is historic and not routine. Munch is inspiring to watch, and his performance is a marvel to the ear.

As the first chill settles on the city, it is wonderful to find the concert halls open again. This is a large beginning to the season, but shooting for the moon brings one a little higher and upward in a worthy direction. Such a start promises more good to come, and we will treasure the Boston Symphony visit.

[151]

INDIANAPOLIS IND STAR

Between The Acts

Orchestra Will Begin Rehearsals Next Week; Pop, Muny Dates Set

By Corbin Patrick

Purdue's Big Night

PURDUE also will have a big night this week. The great Boston Symphony Orchestra will play in the Hall of Music there at 8 p.m. Thursday (DST). So far we haven't received the program. And the Purdue Glee Club will give a concert Wednesday night (8, DST) in the high school gym at Greenfield, under auspices of the Le Blazer Studio Club. The gym will seat 2,500, and the Music Scholarship Loan Fund will benefit.

The Herron, which is becoming quite a music center, will present Felix Witzinger, head of the piano department of Jordan College, in a recital at 8:30 Friday night. This program is the second in a series the Herron is sponsoring jointly with Jordan.

If jazz is your dish, please observe the Lyric will be reactivated for a "Rock and Roll" show—two shows, in fact—at 7:45 and 9:45 p.m. Wednesday. The Indiana, not to be outdone, will anticipate Halloween by offering a midnight "spook" show on both stage and screen Saturday.

Coming up, of course, is a big one—the "Holiday on Ice" of 1956 for a 9-day run at the Coliseum, starting Oct. 24. The Murat's announced future bookings, besides the Ballet Russe, remain unchanged: the June Taylor Dancers, for one performance Nov. 2; and the musical spectacle, "Kismet," for the week of Nov. 14.

"Kismet" will feature Earl McVeigh, Martha Errolle, Margot Moser, Donald Clarke and George Lipton. Another company is now playing in London.

INDIANAPOLIS, IND. TIMES
Circ. D. 96,161
OCT 21 1955

Purdue Concert—

Boston Orchestra Up To Highest Standard

By HENRY BUTLER
Times Staff Writer

LAFAYETTE, Oct. 21 — Charles Munch and the Boston Symphony last night played a magnificent concert in Purdue University's Hall of Music.

In a fairly conservative program, the Bostonians demonstrated their legendary tone and precision for Purdue listeners.

The program opened with Haydn's Symphony No. 102 in B flat. This ingratiating work of the composer's late period sometimes has a Beethovenesque profundity, for example in the Adagio.

Mr. Munch and the orchestra treated it with loving and tactful care, bringing out clearly the composer's richness of inspiration.

The orchestra's entire resources were called for in Debussy's "La Mer," which followed. This big score, with all its variety and complexity and its tremendously dynamic conclusion, made a great impression last night.

In every department, the Bostonians are expert. I might call particular attention to superb work in the percussion section, with all the demands put on it by the Debussy composition. Even at fortissimo, the precussionists managed to generate musical sounds rather than mere clamor.

The Brahms Second Symphony, which concluded the program, seemed to me an especially eloquent performance. Mr. Munch avoids both pedantry and wilfulness, which extremes occasionally are heard in Brahms interpretation.

Here again, the orchestra's beautiful tone, notably in the cellos' rendering of the waltz-like third theme of the first movement, was moving beyond description. And the way Mr. Munch and his musicians tackled the Coda — more slowly and thoughtfully than you usually hear it—struck me as altogether admirable.

Mr. Munch has great refinement of feeling. He has impeccable taste throughout this wonderful but tricky and difficult symphony. The Adagio was splendid. The Allegretto contained some marvelously subtle rubato I've never heard so clearly done by any other conductor and orchestra.

And the Allegro, with its tremendous brassy climax, brought down the house.

Every new chance I get to hear the Bostonians (last time was two years ago last spring in Cincinnati), I find more to admire in that splendid outfit.

Two enthusiasts that didn't get admitted to the concert hall appeared in the lower lobby just before 8 p. m.

One was a blonde cocker that streaked through the crowd. The other was a pony-sized St. Bernard that heavily sauntered in and then lay down. Folks eddied around him, most of them patting him on the head.

He had no statement to make. Nor any brandy keg.

INDIANAPOLIS, IND. NEWS
Circ. D. 160,658
OCT 21 1955

Munch Too Gallic for Brahms

By WALTER WHITWORTH

LAFAYETTE, Ind.—The Boston Symphony Orchestra, with Charles Munch directing, stopped in Purdue University's Hall of Music last night to open the convocation series of the new school year. The auditorium was filled almost to capacity with students, faculty members, townsfolk and visitors from neighboring [illegible].

These 6,0[illegible] listeners heard Ha[illegible] Major Symphony, [illegible] Debussy's "La Mer" [illegible] second Symphony i[illegible] a 2-hour program so co[illegible]te in itself that no encores were added. As a matter of fact, any of the usual encore pieces would have been an anticlimax.

Munch's musical insights have been inevitably colored by Paris and by the French emphasis on clarity, on an orchestral tone light in color and on temperate emotions. The Boston orchestra is no longer the full-bodied, richly sonorous orchestra it was under Karl Muck or Serge Koussevitzky. At least, it was neither of these things at the Purdue concert.

For Debussy, the new tonal cloak was perfect. For even in this single work of his that is symphonic in scope, Debussy asks for delicacy, for fleetly passing colors, for uncanny nuance. In the climaxes, this "sea" does not really become stormy.

Munch, with his predilection for subtlety, for self-containment, was a fine interpreter of this French music. His virtues as a conductor, given free rein, lent to the music a conviction that seemed to be lacking elsewhere, a conviction that made "La Mer" far and away the best moment of the evening.

Haydn and Brahms need something over and above subtlety and finesse. Brahms, to be sure, must be directed with restraint if its romantic elements are not to be cheapened. Brahms, however, is replete with deep humanity, with deep vigor, with deep joy. He is the antithesis of Debussy, and he should be approached from an antithetical point of view.

The Munch point of view for both Brahms and Haydn was French; so, while the orchestra played beautifully and smoothly except for a bit of roughness in the string during Haydn, it did not play the Brahms and Haydn we all know and love. There was no sturdiness here. There was no passion. There was only a mirrorlike reflection of what was expected, not only of the music but also of the orchestra.

Purdue Exponent

Purdue E

Munch Gives Best In Symphonic Field To Music Lovers

Suzi Biddle

Soft opening strains of Joseph Haydn's "Symphony in B-Flat, Opus 102," began the concert by the Boston Symphony Orchestra last night in the Hall of Music. From the familiar orchestra setting came impressive and interesting selections including this symphony which was chosen for the Orchestra's opening program 75 years ago.

The somewhat apathetic audience that settled back to be convinced of the orchestra's abilities at the beginning of the performance left the Music Hall with the certainty that they had heard some of the best in symphonic music at the highest standard of performance.

Variety Of Moods

The four parts of Haydn's symphony portrayed a variety of moods from the soft chords of the Largo to the sprightly Allegro and the brisk Finale. These selections captured, as did the entire program, the diversified interests of those present.

Debussy's passion for the sea was evident in the three orchestral sketches of "La Mer". The rocking chords and interesting melodies of the second part "arouse "memories of the sea." The variety of detail and colorful contrasts left the audience hushed.

By referring to the extensive program notes, the feeling of the composers and the meaning the selections could be followed easily by the least informed listeners.

After the intermission the orchestra, under the able direction of Charles Munch, performed "Symphony No. 2, in D Major, Opus 73" by Johannes Brahms. Although this symphony was not accepted with enthusiasm on its first performance, the lilting bars of Brahms held the audience interest to the final chord, when they burst into enthusiastic applause.

INDIANA 120 THE JOURNAL AND COURIER, LAFAYETTE

THE MAESTRO BACKSTAGE—Shown chatting informally backstage following a triumphant performance is Charles Munch, (left) musical director of the Boston Symphony orchestra. On the right are Prof. and Mrs. Ross D. Smith. Smith is chairman of the convocation and lectures series at Purdue. (Staff Photo)

[152]

DAILY ILLINI - URBANA 10/20

ADMIRING THE NEW MARBLE BASED Homecoming trophies are, left to right, Sandi Levitt, Stunt Show publicity chairman, Bette Thomas, Stunt Show [illegible] chairman, and Hank Schmidt, house decorations chairman. Stunt Show participants will receive 24 trophies, house decorations winners, 15, and badge sales winners, six. (Photo by John Vilven)

Boston Symphony Performs

Visitors Play with Usual Precision at Huff

By CLYDE WILLIAM YOUNG

Last night the world-famous Boston Symphony Orchestra under the direction of its distinguished Alsatian conductor, Charles Munch, played a concert on the University of Illinois campus under the auspices of Star Course.

The visitors were enthusiastically, if tardily greeted by a large audience at Huff Gymnasium, a sports arena obviously chosen for its ample seating capacity rather than for its ingratiating acoustical properties. Despite this handicap, in addition to a disturbing offstage noise during the first number, the group played with customary precision and elan.

The Boston Symphony concert was delayed for over an hour because the instruments were held up in Danville.

The program, which was drawn entirely from the French repertory of the early romantic and impressionistic (late romantic) periods, consisted of the "Fantastic Symphony" of Berlioz, Debussy's three sketches entitled "La Mer," and Ravel's popular "Daphnis et Chloe, Second Suite."

OBVIOUSLY, THE makeup of the program was dictated more by the supposed musical tastes of Midwestern listeners than by considerations of balance, historical perspective, or the capabilities of the players involved. No doubt many reviewers have pointed out to Eastern booking agents that the hinterlands do not begin at Buffalo; yet the misconception prevails with undiminished vigor.

One might have hoped for something in the baroque vein or a sample from a French composer who had not been dead a generation or more. Nevertheless, one gratefully accepts the opportunity to hear perhaps America's finest orchestra performing works that have earned for them deserved renown.

MUNCH HAS established quite a reputation in this country for his interpretation of Berlioz works, particularly the "Fantastic Symphony." His special affinity for the composer was much in evidence here. The fairly routine opening movements were transversed with sensitivity, strict attention being paid to matters of attack, rhythm, and the delineation of lines.

As the programatic sections of the opus unfolded, Munch maintained the same qualities of masterful craftsmanship evinced earlier and added to these a dazzling brilliance of first-rate players. The "Witches' Sabbath" emerged a veritable orgy in sound, always, however, kept within the confines of musical taste.

THE DEBUSSY SEA sketches fared almost as well although the score itself offers only limited opportunities for drama. In it the orchestra evoked a series of moods ranging from quiet serenity to the most turbulent and menacing roar. Especially worthy of note was the virtuoso playing of the string bass and cello section, which responded admirably to the conductor's every demand. Indeed, the whole string orchestra proved themselves worthy of the superlatives lavished on them by critics over the years. Also drawing mention are the solo woodwind players and the percussionists for their outstanding contributions.

FINALLY, RAVEL'S ballet suite in the hands of Munch and his men transcended its original medium and became a revelation in orchestral power and expression. Undoubtedly, the most sensuous effects of the evening were saved until last, for the tonal web shifted kaleidoscopically from the warm strings to the magical woodwinds to the molten gold of the brasses. Crescendos and decrescendos were handled with breathtaking smoothness disclosing the consummate artistry that indelibly stamps this great orchestra.

As the University community reluctantly bid farewell to the Boston Symphony, it was with the expectation that the orchestra may find it posible to come our way frequently in the future and with the hope that we may soon have a suitable hall in which to welcome them.

DAILY Illini URBANA 10/20

CHARLES MUNCH

. . . directs Boston Symphony here

Boston Symphony Leader Known For Versatility

Charles Munch, conductor of the Boston Symphony Orchestra which will play here Wednesday night on a University of Illinois Star Course program, is equally known on both sides of the Atlantic for the versatility of his orchestral leadership and the depth of his musical interpretation.

The orchestra's program begin's at 8 p.m. Wednesday in Huff Gym.

During his tenure as musical director, Munch has more than maintained the high standards of the Boston Symphony, which currently is celebrating its 40th year of recording for RCA Victor.

RCA Victor recordings have made it possible for music lovers throughout the world to enjoy the Boston Symphony's musical interpretations on their phonographs.

Whether they are performing the Berlioz "Symphonie Fantastique", the complete Ravel "Daphnis and Chloe", or accompanying Artur Rubinstein in the Brahms "B-flat Piano Concerto"—interpretations which have been made permanent through their RCA Victor records — the Boston Symphony and Munch demonstrate the absorption and vitality that have made them one of the world's most widely-acclaimed musical organizations.

An Alsatian, Munch was born in Strasbourg, Sept. 26, 1891. After early training on the violin and acquaintance with his compatriot, Albert Schweitzer, he contemplated a medical career. He continued his musical studies however, later teaching at the Strasbourg Conservatory, and becoming concertmaster of the Leipzig Gewandhaus Orchestra. He later founded the Orchestra Symphonique de Paris, and in 1937 was named conducor of the Paris Conservatory Orchestra, at which time his fame became widespread.

Even before his appointment to the helm of the Bostor Symphony Munch was no stranger to the United States. In 1948 he appeared here in a coast-to-coast tour with the French National Broadcasting Orchestra, and as early as 1946 had guest conducted the Boston and New York Philharmonic Orchestras. His first appearance as permanent conductor of the Boston Symphony was during the season of 1948-50.

In 1952 the Boston Symphony made its first European tour. The overwhelming praise bestowed by leading European critics on both conductors and the orchestra echoed the sentiments of American music lovers to whom since its founding in 1881, the Boston Symphony has been one of the nation's major orchestras.

Boston Symphony Here 10/20

Munch Leads Orchestra Concert Wednesday.

Charles Munch, conducting the Boston Symphony Orchestra in the first regular Star Course concert of the year Wednesday evening in Huff Gymnasium, will present a three - part program of Berlioz, Debussy and Ravel.

First part of the program, which begins at 8 p.m., will be the Fantastic Symphony, opus 14A by Berlioz in five movements: Reveries, A Ball, Scene in the Meadows, March to the Scaffold and Dream of a Witches' Sabbath.

Following the intermission; the Symphony will give "La Mer," in three orchestral sketches by Debussy, and the second suite of "Daphnis et Chloe" by Ravel.

Munch, who succeeded Serge Koussevitzky as regular conductor of the Boston Symphony in 1949, was born in 1891 in Strasbourg, son of a French mother and an Alsatian father. He grew up in family of distinguished musicians and in an atmosphere of rich musical tradition.

Munch became an organist, string player, leader of the St. Guillame Choir in the Strasbourg Cathedral and professor in the Conservatory there.

In 1920, Munch became concertmaster of the Strasbourg Orchestra. Moving to Paris, he succeeded the condutor of the Paris Conservatory Orchestra. While in Paris he also conducted the Paris Symphony, the Lamoureux and Straram Orchestras. In 1948 he toured America as head of the Orchestra National de la Radiodiffusion Francaise.

The Boston Symphony, founded in 1881, gives more concerts than any other orchestra in the country. In its winter season of 30 weeks, 63 concerts are given in Boston alone, besides six weeks of touring. The Symphony gave its first European tour in the spring of 1952 and a year later gave its first tour of the United States.

Boston Symphony Orchestra First On Regular Star Course Program

The Boston Symphony Orchestra will appear on the University campus at 8 p.m. today in Huff Gymnasium.

The first in the regular Star Course program, the Boston Symphony, under the direction of Charles Munch, will present a program of French music.

Included on the program are Fantastic Symphony by Berlioz, "La Mer" by Debussy and Daphnis and Chloe, Suite No. 2, by Ravel.

Munch has been directing the Boston Symphony since 1949 after a career in Europe.

The Boston Symphony Orchestra came into existence in 1881 through the enterprise of a young Bostonian, Henry L. Higginson. The original aim of the orchestra was to devote its sole energies toward ideal performances of Mozart, Schubert and Beethoven.

Serge Koussevitzky, a Russian conductor, led the orchestra for a quarter of a century.

[153]

THE N

Charles

Charles Munch will direct the Boston Symphony Orchestra in a concert opening the 25th Anniversary Season of the Fort Wayne Community Concert Association Friday at 8:30 p.m. in the Scottish Rite Auditorium. No tickets are available for the series, according to the new president, Mrs. Herman Stein Duemling.

The famous conductor made his first public appearance in Paris when he and his brother, who is now director of the Strasbourg Conservatory, made their debuts as violin and cello soloists.

Munch went to Paris to study under Lucien Capet. But he was drafted into the German army with the outbreak of the war. Leaving the service, he became a translator with an insurance company in Strasboury, where he rose to the position of concertmaster with the Strasbourg orchestra and professor of violin at the conservatory. He went from there to Leipzig where he sat at the first desk of first violins for eight years.

Munch left Leipzig in 1932 disturbed by the rising Germanic nationalism and determined to maintain his identity as a Frenchman. At the same time, he put away his violin and abandoned his career as an all concerto playing. He was 40 years old and burning with the ambition to conduct—and to conduct in Paris.

Munch began his new career by engaging the Straram Orchestra for a concert on Nov. 1, 1932, overnight was one of the most famous after. When he accepted his second invitation in that same year from the Lamoureux Orchestra, important critic added praise to that already at the end of his enthusiastic review of the concert:

"Charles Munch, the young conductor who led this concert, is, I believe, from Strasbourg. I was watching and listening to him and was moved to predict that he is one of those who, with a

FORT WAYNE, IND.
JOURNAL GAZETTE
OCT 21 1955

Boston Sy

75th Anni

The Boston Symphon
which appears in the
Auditorium tonight, wi
director Charles Mund
brating its 75th annive
its current concert sea

Tonight's concert, at
will open the 1955-56,
sary season, of the
Concert Association
only to members o
and will be followe
tion in the Fort W
Club for directors
zation and their g

The orchestra,
founded in 1881 by
ginson, a Boston finan
been known as one
resplendant of Ame
tras and has as o
standing musical or
the world.

Through its conce
and RCA Victor
Boston Symphony
the greatest fo
world of music.

Prepare N
In honor of its
the orchestra,

Charles Munch Coming Friday

Charles Munch will direct the Boston Symphony Orchestra in a concert opening the 25th Anniversary Season of the Fort Wayne Community Concert Association Friday at 8:30 p.m. in the Scottish Rite Auditorium. No tickets are available for the series, according to the new president, Mrs. Hertha Stein Duemling.

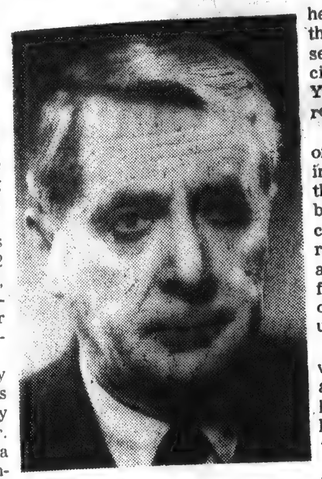
The famous conductor made his first public appearance in 1912 when he and his brother, Fritz, who is now director of the Strasbourg Conservatory, made their debuts as violin and 'cello soloists.

Munch went to Paris to study under Lucien Capet. But he was drafted into the German Army with the outbreak of the war. Leaving the service, he became a translator with an insurance company in Strasbourg, where he rose to the position of concertmaster with the Strasbourg orchestra and professor of violin at the conservatory. He went from there to Leipzig where he sat at the first desk of first violins for eight years.

Munch left Leipzig in 1932, disturbed by the rising German nationalism and determined to retain his identity as a Frenchman. At the same time, he put down his violin and abandoned for good all concerto playing. He was 42 years old and burning with ambition to conduct—and to conduct in Paris.

Munch began his new career by engaging the Straram Orchestra for a concert on Nov. 1, 1932, and overnight was one of the sought-after. When he accepted his second invitation in that same season from the Lamoureux Orchestra, an important critic added prophetically at the end of his enthusiastic review of the concert:

"Charles Munch, the young conductor who led this concert, comes, I believe, from Strasbourg. In watching and listening to him, I was moved to predict that he is one of those who, with a special



Charles Munch

kind of galvanic power, know how to maintain and increase the musical life of a great city."

In the 1930's Virgil Thomson said that Munch was the kind of conductor who could take over the Boston Symphony Orchestra when the time came for Koussevitzky to retire. It did not happen for about 15 years but it did happen.

From 1937 until 1945 Munch remained in Paris. Early in the war he accepted his first invitation to conduct in the United States but he got only as far as Lisbon and then returned to Paris lest—like several other famous French musicians who sat out the war in New York and Boston—he be unable to return at all.

Munch finds it painful to speak of the Occupation, and his remaining in a semi-official position in the capital city was misunderstood by a few Americans when he first came here after the war. That his record was perfectly clean was abundantly demonstrated by his frequent participation in the official celebrations of the Liberation under the Provisional Government.

All during the Occupation his help was very important to the Resistance. His substantial earnings helped finance it. His country house was an important way-station on an "underground railroad".

The announcement that Serge Koussevitzky was retiring from the musical direction of the Boston Symphony Orchestra and that Munch would be his successor set off a great deal of speculation in musical circles. Boston and New York had known Koussevitzky for 25 years. He had a repertoire of enormous range. He was one of the great virtuosos of all time and he had made the orchestra into a virtuoso instrument worthy of himself.

But change was inevitable. When the orchestra was placed in the hands of a new, strong man, a thorough musician, an experienced conductor, an artist of firm con-

viction but of completely different musi
schooling, tradition, ambition, in- influ
clination, and attitude toward cha.
music, how could there not be wor
change? per

Little by little, as

FORT WAYNE JOURNAL-GAZETTE Sunday, October 16, 1955 9E

music which might be expected of him. There is no denying that music of such composers as Berlioz, Debussy, or Ravel have taken a prominent place on his programs, in much the same way that an Italian or Russian conductor is likely to favor the music of his own early affiliations.

But Munch has revealed in his first few seasons in Boston a surprising range and versatility. There was not a single repetition in the second season from the first. There has been a modicum of new works, but a representation of music by American composers which shows his keen interest in what this country is producing in the art of music.

Among the classics Munch has revived a number of works undeservedly neglected. He has shown a special affection for choral works, which he has given performances of great beauty and power, such as Bach's two Passions and Christmas Oratorio, Berlioz' Requiem and "Romeo et Juliette", Schubert's Mass in G major, Beethoven's Missa Solemnis and Honegger's "Jeanne d'Arc au Bucher."

Boston Symphony Opens Community Concert Series

The famed Boston Symphony Orchestra and its world renowned music director, Charles Munch, will appear in the Scottish Rite Auditorium Friday, Oct. 21, as the first presentation of the Community Concert Association this year.

The concert, to begin at 8:30 p.m., will begin the association's 25th anniversary season and will launch one of the most impressive series ever offered to members.

The appearance of the Boston Symphony is expected to be one of the most brilliant programs of the season. Munch, who devotes increasing attention and energy to the orchestra, had a world-wide fame when he became regular conductor beginning with the 1949-50 season.

Munch does not approach a musical work by way of elaborate polishing of detail — a method which, although producing a fine finish, is sometimes open to the charge of calculated effects, and the sterilization of what should be free, vibrant and spontaneous. Instead of an interpretation predetermined to the last detail, he may feel a tempo, a ritard, slightly differently, with the result that the orchestra, alert to his mood and beat, never quite knowing what to expect, are on the qui vive.

When Munch became the music director of the Boston Symphony Orchestra, there was some speculation as to the amount of French

CHARLES MUNCH

FORT WAYNE, IND.
JOURNAL GAZETTE

Boston Symphony, Here Tonight, Begins 75th Anniversary With Current Season

The Boston Symphony Orchestra, which appears in the Scottish Rite Auditorium tonight, with its music director Charles Munch, is celebrating its 75th anniversary with its current concert season.

Tonight's concert, at 8:30 o'clock, will open the 1955-56, 25th anniversary season of the Community Concert Association. It is open only to members of the association and will be followed by a reception in the Fort Wayne Woman's Club for directors of the organization and their guests.

The orchestra which was founded in 1881 by Henry L. Higginson a Boston financier, long has been known as one of the most resplendant of American orchestras and also as one of the outstanding musical organizations in the world.

Through its concert appearances and RCA Victor recordings the Boston Symphony has won one of the greatest followings in the world of music.

Prepare New Works

In honor of its 75th anniversary, the orchestra, its music director, Charles Munch, and the Serge Koussevitzsky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America. The first to be performed will be Martinu's "Symphonic Fantasies," which Mr. Munch will conduct in Boston and New York in January.

The Boston Symphony since its beginning has figured prominently in introducing new works. Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy.

Under the direction of Charles Munch since 1949, the Boston Symphony Orchestra has continued its interest in new music. The repertory for the past five years has included almost thirty premieres, as well as performances of many other contemporary works by American and European composers.

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970

OCT 21 1955

Boston Symphony Concert Tonight; Doors Open 7:45

The Boston Symphony Orchestra, which is marking its 75th anniversary, will present a concert at 8:30 p.m. today, opening the 25th anniversary season of the Fort Wayne Community Concert season. The doors to the Scottish Rite auditorium will open at 7:45 p.m., according to Mrs. Hertha Stein Duemling, the new president. No tickets are available for the concert which is closed to the members of the association. A reception for the directors and their guests will follow the concert.

[154]

Charles Munch Coming Friday

Charles Munch will direct the Boston Symphony Orchestra in a concert opening the 25th Anniversary Season of the Fort Wayne Community Concert Association Friday at 8:30 p.m. in the Scottish Rite Auditorium. No tickets are available for the series, according to the new president, Mrs. Hertha Stein Duemling.

The famous conductor made his first public appearance in 1912 when he and his brother, Fritz, who is now director of the Strasbourg Conservatory, made their debuts as violin and 'cello soloists.

Munch went to Paris to study under Lucien Capet. But he was drafted into the German Army with the outbreak of the war. Leaving the service, he became a translator with an insurance company in Strasbourg, where he rose to the position of concertmaster with the Strasbourg orchestra and professor of violin at the conservatory. He went from there to Leipzig where he sat at the first desk of first violins for eight years.

Munch left Leipzig in 1932, disturbed by the rising German nationalism and determined to retain his identity as a Frenchman. At the same time, he put down his violin and abandoned for good all concerto playing. He was 42 years old and burning with ambition to conduct—and to conduct in Paris.

Munch began his new career by engaging the Straram Orchestra for a concert on Nov. 1, 1932, and overnight was one of the sought-after. When he accepted his second invitation in that same season from the Lamoureux Orchestra, an important critic added prophetically at the end of his enthusiastic review of the concert:

"Charles Munch, the young conductor who led this concert, comes, I believe, from Strasbourg. In watching and listening to him, I was moved to predict that he is one of those who, with a special

Charles Munch

kind of galvanic power, know how to maintain and increase the musical life of a great city."

In the 1930's Virgil Thomson said that Munch was the kind of conductor who could take over the Boston Symphony Orchestra when the time came for Koussevitzky to retire. It did not happen for about 15 years but it did happen.

From 1937 until 1945 Munch remained in Paris. Early in the war he accepted his first invitation to conduct in the United States but he got only as far as Lisbon and then returned to Paris lest—like several other famous French musicians who sat out the war in New York and Boston—he be unable to return at all.

Munch finds it painful to speak of the Occupation, and his remaining in a semi-official position in the capital city was misunderstood by a few Americans when he first came here after the war. That his record was perfectly clean was abundantly demonstrated by his frequent participation in the official celebrations of the Liberation under the Provisional Government.

All during the Occupation his help was very important to the Resistance. His substantial earnings helped finance it. His country house was an important way-station on an "underground railroad".

The announcement that Serge Koussevitzky was retiring from the musical direction of the Boston Symphony Orchestra and that Munch would be his successor set off a great deal of speculation in musical circles. Boston and New York had known Koussevitzky for 25 years. He had a repertoire of enormous range. He was one of the great virtuosos of all time and he had made the orchestra into a virtuoso instrument worthy of himself.

But change was inevitable. When the orchestra was placed in the hands of a new, strong man, a thorough musician, an experienced conductor, an artist of firm conviction but of completely different schooling, tradition, ambition, inclination, and attitude toward music, how could there not be change?

Little by little, as musicians and cal-

...RNAL-GAZETTE Sunday, October 16, 1955 9E

...ught be expected of ... no denying that mu... composers as Berlioz, Debussy, or Ravel have taken a prominent place on his programs, in much the same way that an Italian or Russian conductor is likely to favor the music of his own early affiliations.

But Munch has revealed in his first few seasons in Boston a surprising range and versatility. There was not a single repetition in the second season from the first. There has been a modicum of new works, but a representation of music by American composers which shows his keen interest in what this country is producing in the art of music.

Among the classics Munch has revived a number of works undeservedly neglected. He has shown a special affection for choral works, which he has given performances of great beauty and power, such as Bach's two Passions and Christmas Oratorio, Berlioz' Requiem and "Romeo et Juliette", Schubert's Mass in G major, Beethoven's Missa Solemnis and Honegger's "Jeanne d'Arc au Bucher."

Boston Symphony Opens Community Concert Series

The famed Boston Symphony Orchestra and its world renowned music director, Charles Munch, will appear in the Scottish Rite Auditorium Friday, Oct. 21, as the first presentation of the Community Concert Association this year.

The concert, to begin at 8:30 p.m., will begin the association's 25th anniversary season and will launch one of the most impressive series ever offered to members.

The appearance of the Boston Symphony is expected to be one of the most brilliant programs of the season. Munch, who devotes increasing attention and energy to the orchestra, had a world-wide fame when he became regular conductor beginning with the 1949-50 season.

Munch does not approach a musical work by way of elaborate polishing of detail — a method which, although producing a fine finish, is sometimes open to the charge of calculated effects, and the sterilization of what should be free, vibrant and spontaneous. Instead of an interpretation predetermined to the last detail, he may feel a tempo, a ritard, slightly differently, with the result that the orchestra, alert to his mood and beat, never quite knowing what to expect, are on the qui vive.

When Munch became the music director of the Boston Symphony Orchestra, there was some speculation as to the amount of French

CHARLES MUNCH

FORT WAYNE, IND.
JOURNAL GAZETTE

Boston Symphony, Here Tonight, Begins 75th Anniversary With Current Season

The Boston Symphony Orchestra, which appears in the Scottish Rite Auditorium tonight, with its music director, Charles Munch, is celebrating its 75th anniversary with its current concert season.

Tonight's concert, at 8:30 o'clock, will open the 1955-56, 25th anniversary season of the Community Concert Association. It is open only to members of the association and will be followed by a reception in the Fort Wayne Woman's Club for members of the organization and their guests.

The orchestra, which was founded in 1881 by Henry L. Higginson, Boston financier, long has been known as one of the most resplendent of American orchestras and also as one of the outstanding music organizations in the world.

Through its concert appearances and RCA Victor recordings the Boston Symphony has won one of the greatest followings in the world of music.

Prepare New Works

In honor of its 75th anniversary, the orchestra, its music director, Charles Munch, and the Serge Koussevitzsky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. Works for symphony orchestra of approximately 20-30 minutes in length will be written by six European composers, eight from the United States and one from South America. The first to be performed will be Martinu's "Symphonic Fantasies," which Mr. Munch will conduct in Boston and New York in January.

The Boston Symphony since its beginning has figured prominently in introducing new works. Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Strauss and Debussy.

Under the direction of Charles Munch since 1949, the Boston Symphony Orchestra has continued its interest in new music. The repertory for the past five years has included almost thirty premieres, as well as performances of many other contemporary works by American and European composers.

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970

OCT 21 1955

Boston Symphony Concert Tonight; Doors Open 7:45

The Boston Symphony Orchestra, which is marking its 75th anniversary, will present a concert at 8:30 p.m. today, opening the 25th anniversary season of the Fort Wayne Community Concert season. The doors to the Scottish Rite auditorium will open at 7:45 p.m., according to Mrs. Hertha Stein Duemling, the new president. No tickets are available for the concert which is closed to the members of the association. A reception for the directors and their guests will follow the concert.

[154]

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970
OCT 21 1955

Touring Schedule of Boston Symphony Frequently Not Smooth as a Sonata

BY MARJORIE BARNHART

If you think that a tour of the famous Boston Symphony Orchestra proceeds as smoothly as a Beethoven sonata, you are wrong. We heard about missed trains, forgotten instruments, lost dining cars and other mishaps from Martin Bookspan, a black-haired, dark-eyed, pleasant fellow who is the orchestra's public relations man.

We were standing outside the six Pullman cars with shades pulled down which had brought the sleeping musicians from Lafayette early this morning for their concert tonight for the Fort Wayne Community Concert Association.

Take the case of the lost trombone player, for instance.

"We left Boston on Oct. 9 on this tour, Bookspan said. "We stopped in Washington for 40 minutes on our way to Norfolk. The trombone player missed the train! Luckily, he was able to catch a bus and play with the orchestra that evening."

Then there was the case of the viola player.

"The viola player opened his case when the orchestra arrived in Norfolk," Bookspan continued. "He stared. No viola! He missed that concert and borrowed instruments to play in Charlotte and Birmingham. Then one of the musician's wives brought the viola when she flew down for a visit with her husband."

Recalls Urbana Day

But the biggest snafu of all came the day they played in Urbana, Ill.

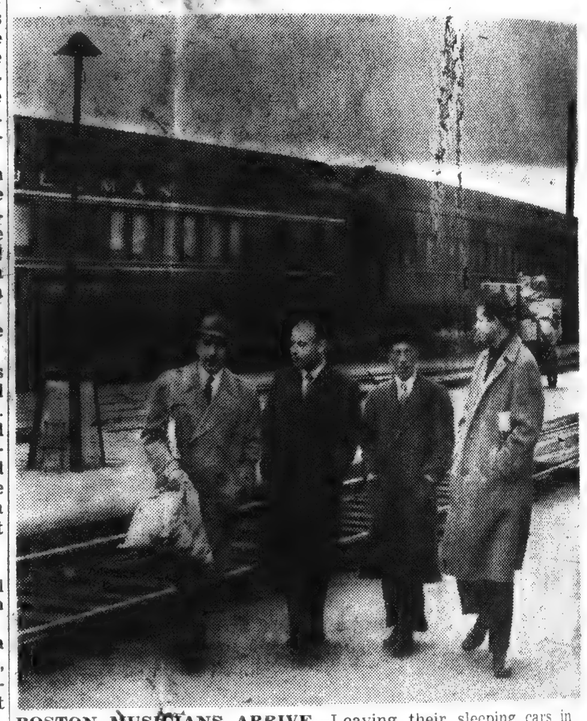
"There was supposed to be a dining car on the train that day, but it never showed up and nobody got any breakfast until about noon when we made a short stop. Something happened, we never did find out what. But we didn't arrive in Urbana until 25 minutes before we were supposed to begin a concert at 8 o'clock. The concert didn't begin until almost 9 o'clock, and no one had had anything to eat except what he had been able to snatch at that one stop. But the concert went very well. Artists are supposed to do well on empty stomachs."

Bookspan said that the changes in weather have given most of the musicians colds.

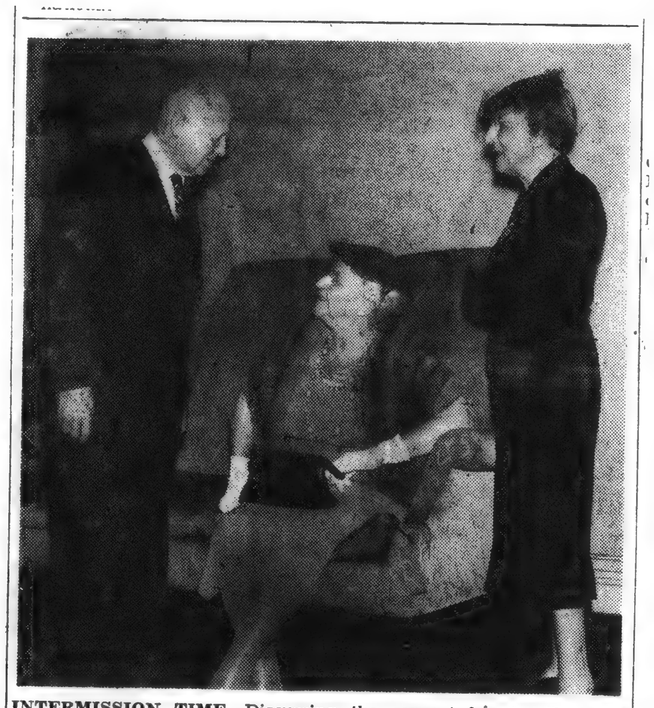
"It was almost 90 degrees in Shreveport and Jackson. This is a terrible change." He looked at the dark clouds overhead which seemed to promise snow. "Everyone is anxious to get home now. We'll be home next Wednesday."

Although the orchestra members find touring tiresome, they are looking forward to appearing in the Edinburgh Festival next August. The orchestra made its first European tour in 1952.

* * *



BOSTON MUSICIANS ARRIVE—Leaving their sleeping cars in search of breakfast are Joseph Zimbler, 'cello player with the Boston Symphony Orchestra; Martin Bookspan, public relations representative; Bernard Parronchi, 'cello player, and Charles Yancich, French horn player. (News-Sentinel Photo)



INTERMISSION TIME—Discussing the concert by the Boston Symphony played at the Scottish Rite Auditorium Friday are, left to right, J. Ross McCulloch, Dr. Jessie Calvin and Miss Lavon Sperry, a vice-president of the Community Concert Association. Mr. McCulloch was the first president of the Fort Wayne Community Concert Association which is in its 25th season.

ATTEND CONCERT—Miss Nancy Kroeger, usherette for the Community Concert Friday, is shown above giving Dr. and Mrs. Francis Land their programs for the Boston Symphony Concert. As in the past, a capacity audience attended the concert which took place in the Scottish Rite Auditorium. This was the first concert of the 1955-56 season.

CHAT BACKSTAGE WITH CONDUCTOR—Mrs. Hertha Stein Duemling, center, and Mrs. W. Page Yarnelle, right, talk with Charles Munch, conductor of the Boston Symphony Orchestra, at intermission time of the Friday night concert. Two anniversaries are being celebrated this year. It is the 25th anniversary season of the Fort Wayne Community Concert Association and the 75th anniversary season of the Boston orchestra. Mrs. Duemling is president of the Community Concert Association and Mrs. Yarnelle is a vice-president. (News-Sentinel Photos)

NEWS-SENTINEL, FORT WAYNE, INDIANA,

10/22

'UNFORGETTABLE BEAUTY'

Concert by Boston Symphony 'Artistry of the Highest Order

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

The Fort Wayne Community Concert Association opened its 25th anniversary season Friday evening at the Scottish Rite Auditorium by presenting the great Boston Symphony Orchestra, under the great Charles Munch, in a concert which will long be remembered and talked about because of its unforgettably impressive beauty.

The program was made up of three masterworks: Joseph Haydn's "Symphony in B Flat Major, No. 102"; Claude Debussy's "La Mer" ("The Sea"), and Johannes Brahms' "Symphony No. 2, in D Major,

Although one could describe the concert accurately in the single, brief statement that it exemplified artistry of the highest order, it is important to point out some of the qualities that make for the towering greatness of Munch as a conductor and tell why the orchestra over which he presides is one of the world's greatest.

An Exemplary Reading

In his exemplary reading of Hadyn's "Symphony No. 102" Munch gave, what to my mind, was incontestable proof of his integrity as a musician and his thoropghness as a scholar. The performance was a model in the matter of style. It was actually Haydn whom the spellbound audience heard -- Haydn as he lived, moved and had his being. It was Haydn the master-craftsman, the classicist of the classicists, the man who was remarkably sensitive to beauty and symmetry of form. Some conductors delude themselves — and others — into believing that they present the music of Haydn best when they take him out of the period in which he lived and transfer him into a later era. They romanticize the great composer, just as they like to romanticize the mighty Wolfgang Amadeus Mozart.

Learning at His Command

But Munch is a great artist. He has deep and wide-reaching learning at his command. He is honest in his readings. He is truthful. Whenever he presents a composition, you can be sure that what he does is founded on painstaking and deep-probing scholarship—not on the pseudo-scholarship which, unhappily, clutters much of the world of music today just as it clutters wide areas in many other fields.

As one listened to Munch's ideal reading of Haydn's symphony, one was constantly aware of the fact that he had a wonderfully sensitive and responsive instrument with which to project the music masterfully and with complete integrity into the minds and hearts of the hearers. That instrument, of course, is the great Boston Symphony Orchestra. To me its tone is indescribably beautiful. In fact, it is enrapturing.

When Munch turned to Debussy's "The Sea" ("From Dawn Until Nooon on the Sea," "Play of the Waves" and "Dailogue of Wind and Sea"), he transported the audience into a world altogether different from the domain of engaging, graceful, captivating, caressing and rollicking melodies that came from the fluent and facile pen of Haydn. "La Mer," written by a great master of orchestral color and an equally great pathfinder in the huge and literally inexhaustible field of harmony, is a work in which, as I see it, the composer says to us: "These are my own impressions of the sea. They do not pretend to be descriptions, for music can be neither painting or photography in the strict sense of those words. In 'La Mer' I have undertaken to suggest some aspects of the sea. I hope you will regard them as such and that your impressions will agree with mine."

Munch Was Truthful

Sometimes conductors present Debussy's magical seascapes in a way which actually makes one seasick. But Munch was truthful. His reading was authoritative. At times the tone of the orchestra glowed with many colors, at times it was calm and serene, at times it was wild and furious. This was an electrifying performance of a work which, for many years, has been my favorite among Debussy's compositions for orchestra.

Munch concluded the program with Brahms' "Second." The reading—from the serene beginning to the triumphant ending—was truthful to the crossing of every "t" and the dotting of every "i," I say this even though I noted differences here and there between Munch's exposition of some details of the work and that of Bruno Walter, of Eugene Ormandy and, let me add, of Arturo Toscanini, the Latin who is not altogether at home in the music of Brahms. I was particularly enthralled by Munch's lucid and deftly integrated presentation of the second movement, which, as every honest conductor will concede, teems with formidable difficulties.

BOSTON SYMPHONY

Reviewed By
DON HERRING

The renowned Boston Symphony Orchestra, under the baton of Charels Munch, filled the stage and "packed the house" at the Scottish Rite Auditorium last night to open the 1955-56 season of the Fort Wayne Community Concert Assn.

The association's program for the season gives promise of more great music in Fort Wayne, but the appearance of conductor Munch and the Boston Symphony seems a perfect selection for the initial concert.

On the program last night were the Symphony in B-flat, No. 102, by Joseph Haydn; "La Mer," three orchestral sketches, by Claude Debussy, and Symphony No. 2 in D major, by Johannes Brahms.

The least you can say for Charles Munch is that he is dynamic — a word which falls woefully short in describing one whose stature in the world of music is so great.

He had already achieved greatness before assuming the conductorship of the Boston Symphony in 1949, as those who were priviledged to hear the 1948 concert tour of the French National Orchestra will testify.

Thus it was fitting that he should assume the direction of the Boston orchestra which had reached new heights under the 25-year tenure of Serge Koussevitzky.

A Dynamic Figure

On the podium, Munch is a dynamic figure. Happily, he transmits this mood to the orchestra. Under his direction, the orchestra becomes a great responsive instrument, carefully attuned to the conductor's shadings.

Placed alongside the Brahm's Second Symphony, the Haydn work which opened last night's program seems like somewhat meager musical fare. Scored for a smaller orchestra than one is now accustomed to hearing—no discredit to the composer, who was without peer in his time—the Haydn symphony lacks the depth of later symphonic works.

It provides a fine vehicle, however, for the highly-touted strings of the Boston Symphony. Few listeners, including those who do not favor Haydn, can fail to be delighted by the work's finale, a sprightly presto.

Profusion Of Color, Sound

Full orchestration at its best was illustrated in the program's second work, Debussy's "La Mer." The great impressionist's work is a profusion of color and sound, richly woven into a tapestry of good listening.

Like vivid colors splashed on canvas, the composer uses the sound of a muted trumpet, cymbal, triangle, harp and other instruments to give us his impression of the sea. Like its namesake, the work is always moving, always changing.

Possessed by the music which he is conducting, Munch invokes a superb performance of the work from the orchestra. The composition seems a very wise choice for this 75th anniversary tour of the symphony orchestra.

From last night's intermission until the orchestra's final bow, when the program was devoted to the Brahm's Second Symphony, the minutes seemed to pass as seconds.

Musical Fare At Best

Listening to the second of the great symphonic works by Brahms is truly a rewarding experience. It is musical fare at its best.

Woven into the overall work are brief melodic strains which shine like jewels on a fine garment. If strings can truly sing, it is during these phrases that they are best in voice.

Listening to these gems, which occur throughout the work, it is not at all difficult to imagine the rich harmonics of a great choral work. That Brahms was a master in this field there is little doubt, considering his "German Requiem."

In these magic moments of last night's performance, the Boston Symphony's strings were at their best.

The appearance here of the orchestra and Charles Munch should be recorded as a landmark in the history of the Fort Wayne Community Assn., now celebrating a quarter-century of bringing great music and musicians to the city.

[156]

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172
OCT 16 1955

DETROIT, MICH.
NEWS
Circ. D. 442,656 - S. 549,629
OCT 21 1955

BY DETROIT SYMPHONY ORCHESTRA

Wagner, Strauss Program Set

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

Music of the two great giants of modern German music, Wagner and Richard Strauss, will be stressed Thursday night in the program of the Detroit Symphony Orchestra at Masonic Temple.

The concert, second of the season under Paul Paray's direction, will have Margaret Harshaw as guest soloist in the music-drama excerpts to be performed.

Callaghan

She will be heard in the "Liebestod" from "Tristan and Isolde" and in the chilling final scene from "Salome."

The concert also will include Wagner's overture to "Rienzi"; Wotan's Farewell and the Magic Fire Music from "Die Walkeure"; the prelude to Act III of "Tristan and Isolde" and the Dance of the Seven Veils from Strauss' "Salome."

Miss Harshaw was a contralto when she made her Metropolitan Opera debut in 1942 via the Auditions of the Air. After raising her voice to the soprano range, she became one of the first ranking artists of the Opera.

AFTER A WEEK of darkness at the Shubert Theater, the lights will go up again Sunday night on a first Detroit performance of the French farce titled "The Little Hut," by Andre Roussin.

It was last seen in the neighborhood of Detroit during the Drama Season of the University of Michigan in Ann Arbor, when Hiram Sherman and Barbara Bel Geddes were in leading roles.

Margaret Harshaw

For the engagement at the Shubert, the leads will be played by Veronica Lake and Rex O'Malley.

The farce, which has been described with admirable restraint by Hollywood as "too severe for pictures," has one of filmland's most glamorous stars as its leading lady.

It is a story of life on a desert isle shared by two men and a woman. It is complicated by the fact that the husband (O'Malley) shares the wife (Miss Lake) with the other man (Dennis Patrick).

The so-called deserted island turns out to be populated by a third party, handsome enough to beguile the errant wife from both her problems. Monk Kerr and Norris Brannstrom are the island denizens.

"The Little Hut" will be at the Shubert for two weeks, with two Saturday night performances at 7 and 9:30 p. m.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in a concert at 8:20 p. m. Saturday at Masonic Temple Auditorium. The concert will serve to open the series by visiting orchestras at the Temple.

The program is of special interest histerically, for it will include music which George Henschel conducted when the orchestra made its *first public* appearance, Oct. 22, 1881.

The concert will open with the Beethoven overture "Consecration of the House" and Haydn's Symphony No. 102, both of which were played at the first concert.

Otherwise, the program will consist of the Fantastic Symphony by Berlioz and the second suite from Raval's "Daphnis and Chloe."

* * *

COINCIDING with the concert at 8:20 p. m., Oct. 21, by the Regimental Band and massed Pipers of the Royal Scots Guard, the eminent organization is being presented in two other aspects locally.

For those who wish to make the acquaintance in advance of the famed Highlanders, Angel records is responsible for a stunning new disk which includes many of the band works for which the group is famed.

The record (Ang. 35271) includes the great march from Meyerbeer's "Les Huguenots" and the well-known "Cock o' the North," "The Gorn Riggs," "The Wee MacGregor," "Scotland the Brave" and other stirring Highland pieces.

The Guards are no strangers to Detroit and Michigan, for in it's first presentation Music Hall provided the setting for the color and pride of tradition in "This Is Cinerama." More than 1,200,000 attended the spectacle.

FAVORITE AND OLD FRIEND— Charles Munch (left), present conductor of the Boston Symphony, is a great favorite of Detroit audiences. Pierre Monteux (above) is an old friend, having conducted here in 1919 and 1953.

Boston's Symphony Makes History Here

By JOSEF MOSSMAN

Seventy-four years ago tomorrow musical history was made when the Boston Symphony Orchestra gave its first concert. On that anniversary date the Boston Symphony will be giving its 32nd concert in Detroit.

The coming season has been designated as the Boston Symphony's 75th anniversary festival year. Its first concert was directed by Georg Henschel, who later, by the addition of an "e" to his first name and a touch of a sword from the British throne, became Sir George.

Henschel's program included Haydn's symphony No. 102 in B flat, and that work will be heard on the anniversary date when the Boston Symphony plays it tomorrow night at Masonic Auditorium.

PROVED HIS POINT

The conductor this time will be Charles Munch, and the other works on his program will be the "Symphonie Fantastique" of Hector Berlioz, and the second "Daphnis and Chloe" suite by Ravel, heard at the Detroit Symphony's opening concert Oct. 13.

The Boston Symphony has played an important part in Detroit's musical history, for it was only in its sixth year when it first visited this city May 9, 1887, under the direction of William Gericke.

It was Gericke, incidentally, who is given credit for drilling the orchestra into the immaculate ensemble that it has since been, and who first took the Boston Symphony to New York City to show that musical peaks could be attained in other places besides New York.

'POET OF TONES'

Only two years after that first visit here, the Boston Symphony returned for two concerts on May 4 and 6, 1889, again under Gericke's direction.

The famed and legendary Arthur Nikisch was the conductor of the Boston Symphony when it played here May 16, 1890, and again in the two years following. Nikisch, in the Boston Symphony's anniversary brochure, is referred to as a "poet of tones."

Franz Kneisel, then concertmaster of the orchestra, a distinguished concert artist in his own right and founder of the Kneisel String Quartet, conducted the Boston Symphony when it played here in May, 1893.

In the following years there were Boston Symphony concerts in Detroit under the direction of the controversial Karl Muck, Max Fielder and Gericke.

A GREAT FAVORITE

Pierre Monteux conducted the Boston's 1919 Detroit concert and again in 1953. The late Serge Koussevitzky was the director of six concerts here between 1927 and 1948. Koussevitzky's 1948 visit was his farewell tour as conductor of the orchestra.

Munch became conductor of the Boston Symphony in 1949, and tomorrow night's concert will be his sixth appearance here.

Munch has proved a great favorite of Detroit audiences, as Koussevitzky was. Munch, in his recent autobiography, "I Am a Conductor," remarked that "work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making!"

ABOUT 220 CONCERTS

The conductor's medium, Munch says, is "not speech but gesture, posture, telepathy and an irresistibly warm radiance.' Detroit admirers have agreed that Munch possesses those qualities.

It is amazing to reflect that the Boston Symphony has played a Detroit concert for nearly every two years of its history.

The Boston orchestra's activities cover all but seven weeks of the year, from October to mid-August, giving about 220 concerts, with the winter season of 30 weeks, nine weeks of Boston Pops concerts under Arthur Fiedler, who will take the Boston Pops Tour Orchestra on a journey to the Pacific Coast early in 1956; three weeks of free concerts under Fiedler in Boston's open-air Esplanade, and six weeks of concerts at the Berkshire Festival at Tanglewood.

When the Boston Symphony returns here, it will be working still at the standard set by its founder, Henry Lee Higginson, in 1881: "To provide the best in symphonic music, at the highest standard of performance, for as many listeners as possible."

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172
OCT 2[illegible]

Teachers Of Music To Meet

Ann Arbor to Hear Boston Symphony

ANN ARBOR—Charles Munch will conduct the Boston Symphony Orchestra in a concert at 8:30 p. m. Monday in Hill Auditorium.

The program will be Berlioz' Fantastic Symphony by Berlioz; Haydn's Symphony No. 102, and Ravel's "Daphnis and Chloe" Suite No. 2.

[157]

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172
OCT 16 1955

BY DETROIT SYMPHONY ORCHESTRA

Wagner, Strauss Program Set

Charles Munch

BY J. DORSEY CALLAGHAN
Free Press Music and Drama Critic

Music of the two great giants of modern German music, Wagner and Richard Strauss, will be stressed Thursday night in the program of the Detroit Symphony Orchestra at Masonic Temple.

The concert, second of the season under Paul Paray's direction, will have Margaret Harshaw as guest soloist in the music-drama excerpts to be performed.

Callaghan

She will be heard in the "Liebestod" from "Tristan and Isolde" and in the chilling final scene from "Salome."

The concert also will include Wagner's overture to "Rienzi"; Wotan's Farewell and the Magic Fire Music from "Die Walkeure"; the prelude to Act III of "Tristan and Isolde" and the Dance of the Seven Veils from Strauss' "Salome."

Miss Harshaw was a contralto when she made her Metropolitan Opera debut in 1942 via the Auditions of the Air. After raising her voice to the soprano range, she became one of the first ranking artists of the Opera.

AFTER A WEEK of darkness at the Shubert Theater, the lights will go up again Sunday night on a first Detroit performance of the French farce titled "The Little Hut," by Andre Roussin.

It was last seen in the neighborhood of Detroit during the Drama Season of the University of Michigan in Ann Arbor, when Hiram Sherman and Barbara Bel Geddes were in leading roles.

Margaret Harshaw

For the engagement at the Shubert, the leads will be played by Veronica Lake and Rex O'Malley.

The farce, which has been described with admirable restraint by Hollywood as "too severe for pictures," has one of filmland's most glamorous stars as its leading lady.

It is a story of life on a desert isle spared by women and a man. It is complicated by the fact that the husband (O'Malley) scares the wife (Miss Lake) with the other man (Dennis Patrick).

The so-called deserted island turns out to be populated by a third party, handsome enough to beguile the errant wife from both her problems. Monk Kaye and Norris Brannstrom are the island denizens.

"The Little Hut" will be at the Shubert for two weeks, with two Saturday night performances at 7 and 9:30 p. m.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in a concert at 8:20 p. m. Saturday at Masonic Temple Auditorium. The concert will serve to open the series by visiting orchestras at the Temple.

The program is of special interest historically, for it will include music which George Henschel conducted when the orchestra made its *first public* appearance, Oct. 22, 1881.

The concert will open with the Beethoven overture "Consecration of the House" and Haydn's Symphony No. 102, both of which were played at the first concert.

Otherwise, the program will consist of the Fantastic Symphony by Berlioz and the second suite from Ravel's "Daphnis and Chloe."

* * *

COINCIDING with the concert at 8:20 p. m., Oct. 31, by the Regimental Band and massed Pipers of the Royal Scots Guard, the eminent organization is being presented in two other aspects locally.

For those who wish to make the acquaintance in advance of the famed Highlanders, Angel records is responsible for a stunning new disk which includes many of the band works for which the group is famed.

The record (Ang. 35271) includes the great march from Meyerbeer's "Les Huguenots" and the well-known "Cock o' the North," "The Gorn Riggs," "The Wee MacGregor," "Scotland the Brave" and other stirring Highland pieces.

The Guards are no strangers to Detroit and Michigan, for in its first presentation Music Hall provided the setting for the color and pride of tradition in "This Is Cinerama." More than 1,200,000 attended the showplace.

FAVORITE AND OLD FRIEND—Charles Munch (left), present conductor of the Boston Symphony, is a great favorite of Detroit audiences. Pierre Monteux (above) is an old friend, having conducted here in 1919 and 1953.

Boston's Symphony Makes History Here

By JOSEF MOSSMAN

Seventy-four years ago tomorrow musical history was made when the Boston Symphony Orchestra gave its first concert. On that anniversary date the Boston Symphony will be giving its 32nd concert in Detroit.

The coming season has been designated as the Boston Symphony's 75th anniversary festival year. Its first concert was directed by Georg Henschel, who later, by the addition of an "e" to his first name and a touch of a sword from the British throne, became Sir George.

Henschel's program included Haydn's symphony No. 102 in B flat, and that work will be heard on the anniversary date when the Boston Symphony plays it tomorrow night at Masonic Auditorium.

PROVED HIS POINT

The conductor this time will be Charles Munch, and the other works on his program will be the "Symphonie Fantastique" of Hector Berlioz, and the second "Daphnis and Chloe" suite by Ravel, heard at the Detroit Symphony's opening concert Oct. 13.

The Boston Symphony has played an important part in Detroit's musical history, for it was only in its sixth year when it first visited this city May 9, 1887, under the direction of William Gericke.

It was Gericke, incidentally, who is given credit for drilling the orchestra into the immaculate ensemble that it has since been, and who first took the Boston Symphony to New York City to show that musical peaks could be attained in other places besides New York.

'POET OF TONES'

Only two years after that first visit here, the Boston Symphony returned for two concerts on May 4 and 6, 1889, again under Gericke's direction.

The famed and legendary Arthur Nikisch was the conductor of the Boston Symphony when it played here May 16, 1890, and again in the two years following. Nikisch, in the Boston Symphony's anniversary brochure, is referred to as a "poet of tones."

Franz Kneisel, then concertmaster of the orchestra, a distinguished concert artist in his own right and founder of the Kneisel String Quartet, conducted the Boston Symphony when it played here in May, 1893.

In the following years there were Boston Symphony concerts in Detroit under the direction of the controversial Karl Muck, Max Fielder and Gericke.

A GREAT FAVORITE

Pierre Monteux conducted the Boston's 1919 Detroit concert and again in 1953. The late Serge Koussevitzky was the director of six concerts here between 1927 and 1948. Koussevitzky's 1948 visit was his farewell tour as conductor of the orchestra.

Munch became conductor of the Boston Symphony in 1949, and tomorrow night's concert will be his sixth appearance here.

Munch has proved a great favorite of Detroit audiences, as Koussevitzky was. Munch, in his recent autobiography, "I Am a Conductor," remarked that "work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making!"

ABOUT 220 CONCERTS

The conductor's medium, Munch says, is "not speech but gesture, posture, telepathy and an irresistibly warm radiance.' Detroit admirers have agreed that Munch possesses those qualities.

It is amazing to reflect that the Boston Symphony has played a Detroit concert for nearly every two years of its history.

The Boston orchestra's activities cover all but seven weeks of the year, from October to mid-August, giving about 220 concerts, with the winter season of 30 weeks, nine weeks of Boston Pops concerts under Arthur Fiedler, who will take the Boston Pops Tour Orchestra on a journey to the Pacific Coast early in 1956; three weeks of free concerts under Fiedler in Boston's open-air Esplanade, and six weeks of concerts at the Berkshire Festival at Tanglewood.

When the Boston Symphony returns here, it will be working still at the standard set by its founder, Henry Lee Higginson, in 1881: "To provide the best in symphonic music, at the highest standard of performance, for as many listeners as possible."

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172
OCT 21

Teachers Of Music To Meet

Ann Arbor to Hear Boston Symphony

ANN ARBOR — Charles Munch will conduct the Boston Symphony Orchestra in a concert at 8:30 p. m. Monday in Hill Auditorium.

The program will be [illegible] Fantastic Symphony by Berlioz; Haydn's Symphony No. 102, and Ravel's "Daphnis and Chloe" Suite No. 2.

[157]

DETROIT NEWS
Circ. D. 442,665
OCT 21

Boston Symphony Lives Up to [illegible]

By JOSEF MOSSMAN

Three quarters of a century of concentrating on music was reflected in the Boston Symphony Orchestra's Detroit concert Saturday night before a crowd of 4,000 in Masonic Temple.

The Boston Symphony is one of the most perfect instruments in the world, made up of players who have the ideals of precision as their conductor, Charles Munch.

CLARITY IS THE [illegible]

There are orchestras [illegible]

DETROIT FREE PRESS
Circ. D. 456,261
OCT 21

Boston [illegible]

BY J. DORSEY CALLAGHAN
Free Press Music [illegible]

The Boston Symphony Orchestra celebrated its [illegible] Saturday night in Masonic Temple. It knows best . . . how to play great music.

On a stage in Masonic Temple which was masked in soft light line by many [illegible] the celebrated orchestra, under the direction of Charles Munch, played three works by three masters.

One of them, the Boston Symphony 102, was heard for the first concert in Detroit, Oct. 22, 1881. The other was Fantastic Symphony by Berlioz, and the second suite from Ravel's "Daphnis and Chloe" suite by Ravel.

* * *

THE ORCHESTRA played with warm and understanding to the suite, but it played overmuch and at times stands in grave danger of becoming a bore.

That danger, however, was slimmed down to the vanishing point in the performance by the Bostonians of rich color, laid on with a generous hand, and color is one of the major virtues of the Munch at the [illegible]

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

Monday, October 24, 1955—7

Boston Symphony Lives Up to Tradition

By JOSEF MOSSMAN

Three quarters of a century of concentrating on perfection was reflected in the Boston Symphony Orchestra's 32nd Detroit concert Saturday night before a crowd of more than 4,000 in Masonic Auditorium.

The Boston Symphony is one of the most magnificent musical instruments in the world. It is made up of players as devoted to the ideals of perfection and precision as their renowned conductor, Charles Munch.

CLARITY IS TOPS

There are orchestras that are more exciting, more theatrical, but none that excel the Boston organization in its tonal clarity and sonority and its technical immaculacy. Each of the three numbers played here might be recorded and preserved for posterity as a model of symphonic playing.

Munch is not a conductor who ventures to take liberties with a composer's instructions and intentions. Thus his playing of Haydn's B flat major symphony No. 102 had all the purity and logic of the grand classic tradition.

The Haydn symphony was an anniversary gesture, since it was on Oct. 22, 1881, that the Boston Symphony Orchestra played the number at its very first concert.

LOGICAL FANTASY

That momentous mystery of symphonic literature, "Symphonie Fantastique" by Hector Berlioz, opened the Detroit program. Berlioz tried, in letters and in lengthy program notes, to explain what he meant by the five movements which include a ball scene, a "March to the Scaffold," and a "Witches' Sabbath," and part of his explanation was his infatuation with an Irish actress. The Bostonians made even the massive melange sound logical.

The program ended with the second "Daphnis and Chloe" suite, and the usual ovation followed the ovation-evoking finale. The "Daphnis and Chloe" music currently promises to become as ubiquitous as some of the tunes that disc jockeys play over and over until they are quite sure their listeners have reached the regurgitation point.

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172

Boston's Orchestra Celebrates

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra celebrated its 75th birthday Saturday night in the way it knows best . . . by performing great music.

On a stage in Masonic Temple, which was masked along its footlight line by massed greenery, the celebrated orchestra under the direction of Charles Munch played three works from the masters.

One of them, the Haydn Symphony 102, was played at that first concert in Boston on Oct. 22, 1881. The other two were Fantastic Symphony of Berlios and the second "Daphnis and Chloe" suite by Ravel.

* * *

THE ORCHESTRA gave a warm and understanding reading to the suite which has been played to much these days and stands in grave danger of becoming a bore.

That danger, however, was slimmed down to the vanishing point in the performance by the Bostonians. It requires color, laid on with a lavish hand, and color is one of the major virtues of the orchestra.

Munch at the beginning of his career in Boston gave signs of destroying the broad sonority of the orchestra that has been its hallmark for years. There had been a feverish sort of anxiety about his conducting which now, fortunately, appears to have been overcome.

* * *

THE FANTASTIC Symphony, in which the orchestration is quite thick, was brought out with daylight clarity, even in the mad violence of the March to the Scaffold and the Witches' Sabbath.

There was deep and abiding color to the performance, which was paced excellently. The great body of strings was in superb form, and the values of the orchestra's soloists impressed again and again.

The lovely colloquy between the shepherds in the so-called "ranz-a-vache," of the Symphony was a highlight in solo playing. The long and delightful flute solo in the Pantomime sequence of the "Daphnis and Chloe" was among the evening's most exquisite passages.

Haydn's 102nd Symphony, while well read, fell something short of the entire satisfaction one derived from the other works.

DETROIT, MICH.
TIMES
Circ. D. 403,113 - S. 535,270
OCT 24 1955

Boston Symphony In Fine Program

By Harvey Taylor
Detroit Times Music Editor

THE BOSTON SYMPHONY, one of the truly great orchestras of the world, is celebrating its 75th anniversary—and there could be scarcely one member in the capacity audience that heard it Saturday night who would not wish it many happy returns.

Its strings are as brilliant and well balanced as ever, its brasses as smooth. Many orchestras can match the Boston in woodwinds these days, but the orchestra's over-all sound is still a formidable challenge to any group.

Too Determined

Charles Munch conducted Berlioz' "Fantastic Symphony," Haydn's Symphony No. 102 in B flat, and Ravel's second suite from "Daphnis and Chloe."

In the Berlioz, Munch seemed a little too determined to make the music sound healthy, big and important. Actually, the work is designed to represent a little less solidity of purpose and a little more feverish, introspecive imagination.

Thus the waltz was played with the exuberance of a good, old-fashioned German band. It can be played that way, to be sure, and the sounds were very nice, but one often wished for a little more delicacy and a little less determined rhythm.

Surprise to Papa

The Haydn is a familiar and necessary staple of good symphony programs, but Munch and his men last night gave it a virtuoso performance that would have startled Papa Haydn. For sheer flawlessness and brilliance of execution, it was the high point of the program. The final "presto" was dazzling.

The Ravel tests any orchestra and any conductor in the matter of creating "coloration." Both Munch and the orchestra were more than equal to the challenge.

Boston Symphony In Fine Program

DETROIT TIMES
10/24

By Harvey Taylor
Detroit Times Music Editor

THE BOSTON SYMPHONY, one of the truly great orchestras of the world, is celebrating its 75th anniversary—and there could be scarcely one member in the capacity audience that heard it Saturday night who would not wish it many happy returns.

Its strings are as brilliant and well balanced as ever, its brasses as smooth. Many orchestras can match the Boston in woodwinds these days, but the orchestra's over-all sound is still a formidable challenge to any group.

Too Determined

Charles Munch conducted Berlioz' "Fantastic Symphony," Haydn's Symphony No. 102 in B flat, and Ravel's second suite from "Daphnis and Chloe."

In the Berlioz, Munch seemed a little too determined to make the music sound healthy, big and important. Actually, the work is designed to represent a little less solidity of purpose and a little more feverish, introspecive imagination.

Thus the waltz was played with the exuberance of a good, old-fashioned German band. It can be played that way, to be sure, and the sounds were very nice, but one often wished for a little more delicacy and a little less determined rhythm.

Surprise to Papa

The Haydn is a familiar and necessary staple of good symphony programs, but Munch and his men last night gave it a virtuoso performance that would have startled Papa Haydn. For sheer flawlessness and brilliance of execution, it was the high point of the program. The final "presto" was dazzling.

The Ravel tests any orchestra and any conductor in the matter of creating "coloration." Both Munch and the orchestra were more than equal to the challenge.

[158]

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

Boston Symphony Lives Up to Tradition

By JOSEF MOSSMAN

Three quarters of a century of concentrating on perfection was reflected in the Boston Symphony Orchestra's 32nd Detroit concert Saturday night before a crowd of more than 4,000 in Masonic Auditorium.

The Boston Symphony is one of the most magnificent musical instruments in the world. It is made up of players as devoted to the ideals of perfection and precision as their renowned conductor, Charles Munch.

CLARITY IS TOPS

There are orchestras that are more exciting, more theatrical, but none that excel this Boston organization in its tonal clarity and sonority and its technical immaculacy. Each of the three numbers played here might be recorded and preserved for posterity as a model of symphonic playing.

Munch is not a conductor who ventures to take liberties with a composer's instructions and intentions. Thus his playing of Haydn's B flat major symphony No. 102 had all the purity and logic of the grand classic tradition.

The Haydn symphony was an anniversary gesture, since it was on Oct. 22, 1881, that the Boston Symphony Orchestra played the number at its very first concert.

LOGICAL FANTASY

That momentous mystery of symphonic literature, "Symphonie Fantastique" by Hector Berlioz, opened the Detroit program. Berlioz tried, in letters and in lengthy program notes, to explain what he meant by the five movements which include a ball scene, a "March to the Scaffold," and a "Witches' Sabbath," and part of his explanation was his infatuation with an Irish actress. The Bostonians made even the massive melange sound logical.

The program ended with the second "Daphnis and Chloe" suite, and the usual ovation followed the ovation-evoking finale. The "Daphnis and Chloe" music currently promises to become as ubiquitous as some of the tunes that disc jockeys play over and over until they are quite sure their listeners have reached the regurgitation point.

Monday, October 24, 1955—7

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172

Boston's Orchestra Celebrates

BY J. DORSEY CALLAGHAN
Free Press Music Critic

The Boston Symphony Orchestra celebrated its 75th birthday Saturday night in the way it knows best . . . by performing great music.

On a stage in Masonic Temple, which was masked along its footlight line by massed greenery, the celebrated orchestra under the direction of Charles Munch played three works from the masters.

One of them, the Haydn Symphony 102, was played at that first concert in Boston on Oct. 22, 1881. The other two were Fantastic Symphony of Berlios and the second "Daphnis and Chloe" suite by Ravel.

* * *

THE ORCHESTRA gave a warm and understanding reading to the suite which has been played overmuch these days and stands in grave danger of becoming a bore.

That danger, however, was slimmed down to the vanishing point in the performance by the Bostonians. It requires color, laid on with a lavish hand, and color is one of the major virtues of the orchestra.

Munch at the beginning of his career in Boston gave signs of destroying the broad sonority of the orchestra that has been its hallmark for years. There had been a feverish sort of anxiety about his conducting which now, fortunately, appears to have been overcome.

* * *

THE FANTASTIC Symphony, in which the orchestration is quite thick, was brought out with daylight clarity, even in the mad violence of the March to the Scaffold and the Witches' Sabbath.

There was deep and abiding color to the performance, which was paced excellently. The great body of strings was in superb form, and the values of the orchestra's soloists impressed again and again.

The lovely colloquy between the shepherds in the so-called "ranz-a-vache," of the Symphony was a highlight in solo playing. The long and delightful flute solo in the Pantomime sequence of the "Daphnis and Chloe" was among the evening's most exquisite passages.

Haydn's 102nd Symphony, while well read, fell something short of the entire satisfaction one derived from the other works.

DETROIT, MICH.
TIMES
Circ. D. 403,113 - S. 535,270
OCT 24 1955

Boston Symphony In Fine Program

By Harvey Taylor
Detroit Times Music Editor

THE BOSTON SYMPHONY, one of the truly great orchestras of the world, is celebrating its 75th anniversary — and there could be scarcely one member in the capacity audience that heard it Saturday night who would not wish it many happy returns.

Its strings are as brilliant and well balanced as ever, its brasses as smooth. Many orchestras can match the Boston in woodwinds these days, but the orchestra's over-all sound is still a formidable challenge to any group.

Too Determined

Charles Munch conducted Berlioz' "Fantastic Symphony," Haydn's Symphony No. 102 in B flat, and Ravel's second suite from "Daphnis and Chloe."

In the Berlioz, Munch seemed a little too determined to make the music sound healthy, big and important. Actually, the work is designed to represent a little less solidity of purpose and a little more feverish, introspecive imagination.

Thus the waltz was played with the exuberance of a good, old-fashioned German band. It can be played that way, to be sure, and the sounds were very nice, but one often wished for a little more delicacy and a little less determined rhythm.

Surprise to Papa

The Haydn is a familiar and necessary staple of good symphony programs, but Munch and his men last night gave it a virtuoso performance that would have startled Papa Haydn. For sheer flawlessness and brilliance of execution, it was the high point of the program. The final "presto" was dazzling.

The Ravel tests any orchestra and any conductor in the matter of creating "coloration." Both Munch and the orchestra were more than equal to the challenge.

DETROIT TIMES
10/24

Boston Symphony In Fine Program

By Harvey Taylor
Detroit Times Music Editor

THE BOSTON SYMPHONY, one of the truly great orchestras of the world, is celebrating its 75th anniversary — and there could be scarcely one member in the capacity audience that heard it Saturday night who would not wish it many happy returns.

Its strings are as brilliant and well balanced as ever, its brasses as smooth. Many orchestras can match the Boston in woodwinds these days, but the orchestra's over-all sound is still a formidable challenge to any group.

Too Determined

Charles Munch conducted Berlioz' "Fantastic Symphony," Haydn's Symphony No. 102 in B flat, and Ravel's second suite from "Daphnis and Chloe."

In the Berlioz, Munch seemed a little too determined to make the music sound healthy, big and important. Actually, the work is designed to represent a little less solidity of purpose and a little more feverish, introspecive imagination.

Thus the waltz was played with the exuberance of a good, old-fashioned German band. It can be played that way, to be sure, and the sounds were very nice, but one often wished for a little more delicacy and a little less determined rhythm.

Surprise to Papa

The Haydn is a familiar and necessary staple of good symphony programs, but Munch and his men last night gave it a virtuoso performance that would have startled Papa Haydn. For sheer flawlessness and brilliance of execution, it was the high point of the program. The final "presto" was dazzling.

The Ravel tests any orchestra and any conductor in the matter of creating "coloration." Both Munch and the orchestra were more than equal to the challenge.

[158]

SAGINAW, MICH.
NEWS
Circ. D. 47,561 - S. 47,422
OCT 16 1955

'WORLD'S GREATEST' FOR MUSIC LOVERS

Boston Symphony Here Next Sunday

Long reputed to be the "world's greatest," the famed Boston Symphony Orchestra will come to Saginaw for the first time next Sunday.

The orchestra will perform at 3 p.m. at the Auditorium under the baton of Charles Munch, who has directed the Boston Symphony since 1949. Munch succeeded Serge Koussevitzky, conductor of the Boston for some 25 years.

Booking of the Boston Symphony Orchestra is a signal achievement for the Saginaw Community Concert Association. The association previously has brought here such fine orchestras as the Cleveland and the Minneapolis, and even the superlative Philadelphia — but never the Boston until now. A small matter of money.

Munch and the Boston will offer what should prove an exciting program.

The orchestra will play Hector Berlioz's Symphonie Fantastique, Haydn's Symphony in B-flat Major, No. 102, and Ravel's "Daphnis et Chloe" Suite No. 2.

* * *

THIS TUESDAY evening also will be a night of "firsts," when the Saginaw Civic Symphony opens its 1955-56 season at the Auditorium.

Although Metropolitan Opera Star Eleanor Steber has previously appeared here, it will be the first time she has been a Civic Symphony guest soloist.

And Saginaw also will hear in live performance for the first time Serge Prokofieff's humorous symphonic suite, "Lieutenant Kije."

Conductor Josef Chervniavsky has woven a ballet plot idea about the Prokofieff music, and this ballet story will be presented along with the music for the first time Tuesday night.

The story will be offered in narrative form preceding each musical episode. Howard Wolfe will be the narrator.

Cherniavsky says this will be the first time that "Lieutenant Kije" has been performed in Saginaw.

Prokofieff's "Kije" suite grew out of some incidental music he wrote for a motion picture produced in Leningrad in 1933. From the music he contrived a suite which was completed and published in 1934.

An amusing anecdote about Czar Nicholas I was the subject of the film, and underlies the music. In misreading the report of a military aide, the czar coined a new name for a Russian officer by combining the last syllable "ki" of the name involved with the Russian expletive "je." Thus did "Kije" come about.

No one wanted to tell the czar he had made a mistake so a Lieutenant Kije was "invented." And that's the point of departure for a number of comical situations and adventures.

Incidentally, "Lieutenant Kije" was given its American premiere by the Boston Symphony Orchestra at a concert in Boston Oct. 15, 1937.

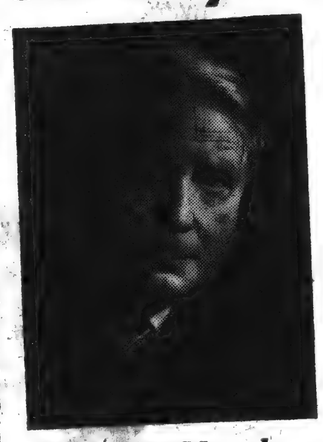
* * *

THE BOSTON Symphony Orchestra currently is in its 75th season.

The orchestra was founded in 1881 by Henry L. Higginson, who studied music in Vienna in 1860 but was destined to become a banker.

Higginson gathered together the best musicians he could find in Europe and engaged the talented young conductor, Georg Henschel.

When the Boston Symphony Orchestra made its first public appearance on Oct. 22, 1881, the program included Haydn's Symphony No. 102. The orchestra will play this symphony here next Sunday afternoon.



Charles Munch

From its modest beginnings in 1881, the Boston Symphony Orchestra has risen to top rank among the symphony orchestras of the world. It is thought by many to be "the greatest" although the Philadelphia Orchestra has challenged this reputation of late.

Henschel was succeeded in 1884 by the Viennese, Wilhelm Gericke. Gericke was followed by Arthur Nikish and by Emil Paur but returned in 1898.

In 1900 the orchestra moved into its own auditorium, the newly built Symphony Hall. Higginson engaged the most illustrious conductor then available—Karl Muck. Dr. Muck bestrode the podium until 1918 (except for an interim when the orchestra was under Max Fiedler).

Muck was succeeded by Henri Rabaud and Pierre Monteaux, and then came the golden years under the great Serge Koussevitsky. Koussevitzky led the orchestra for a quarter of a century.

SAGINAW MONDAY, OCTOBER 24, 1955

Perfectionism Of Blend, Balance

2,200 Saginawians Applaud Orchestra's Superb Musicianship

It is perhaps the perfectionism of blend and balance that marks the Boston Symphony Orchestra as "the world's greatest."

Whatever the key element, some 2,200 Saginaw Community Concert Association members Sunday afternoon recognized the superb musicianship of the orchestra with a virtual ovation.

The "applause that wouldn't quit" was, of course, also in tribute to Charles Munch, distinguished conductor of the Boston Orchestra.

There was much that was remarkable about the concert that was played at the Auditorium yesterday afternoon. It brought to the ears of Saginawians music that is seldom heard here—that of Berlioz's "Symphonie Fantastique" and Ravel's "Daphnis et Chloe" Suite No. 2.

The "Symphonie Fantastique," and indeed the entire performance, underscored the blend and balance that contributes to the greatness of the Boston Symphony.

One orchestral voice or group of voices fades into another with a smoothness that weaves the whole into a thing of exceeding beauty.

There is, too, a relaxing easiness and confidence about the orchestra's efforts. There is no sense of urgency and tension, although at times Munch sets a breathtaking tempo.

* * *

MUNCH CONDUCTS without a score. The beat is not always marked. Rather there are times when Munch's hands are not visible to the audience; and again, moments when his arms arc into long-reaching sweeps. He is an interpreter; not a beater of time. He seldom conducts with his whole body—only when the music demands it.

There is little point in describing the "Symphonie Fantastique" in detail.

The first movement impressed particularly for the single-voiced outpouring of the violins.

The second is marked by harp (two or of them) sweeps and pizzicato, a mighty unison passage by eight string basses, and masterfully executed flute and clarinet solos.

English horn and oboe calls echo each other in third movement, fading into unison first violins and a stirring cello passage. It rises to tremendous climax and culminates in tympani thumpings. There is a return to the opening theme and then a final tympani roll.

* * *

THE FOURTH movement crackles with the sonorous voices of bass trombone, baritone horn, and bassoon. In the fifth, muted violins and French horns create an eerie effect. Then a percussionist smites two huge bells, like those of a big cathedral.

One of the bells is in the key of C; the other in G. The bells were specially cast in France for the Boston Symphony and particularly for use in the "Symphonie Fantastique."

The bells' notes are followed by the sonorous voice of a euphonium. Brass and woodwinds join in the melange of sound. The symphony ends in a soaring crescendo overlaid with blazing brass and the tympani thumpings of four percussionists.

"Symphonie Fantastique" was followed by Haydn's Symphony No. 102 in B-flat Major. This is not scored for the huge orchestra used in the "Fantastique." The brass is reduced to a minimum, the percussion section is scaled down to one, and the string basses are cut to four.

Munch and the orchestra played the Haydn 102 with fitting delicacy and a feeling for the pure classical line. The second movement, with its sweep of simple but grand melody, was particularly satisfying.

* * *

THE ORCHESTRA filled out its program with Ravel's "Daphnis et Chloe" Suite No. 2. Many in the audience found this the most enjoyable music of the afternoon.

It begins with the liquid notes of the flute splashing amid the other sounds of awakening day (violins, cellos and violins, trumpets rising in golden outburst). The strings chanted a melody that tugged at the inside of the listener.

Reeds and muted violins joined voices to create sounds of almost indescribable beauty. This was followed by an almost painfully sweet flute solo, exquisitely played by Doriot Anthony Dwyer, first flutist. Concertmaster Richard Burgin also distinguished himself in an incidental solo.

The suite wound up in a tremendous cascade of sound—cymbals crashing and brass screaming.

Munch had the flute soloist take a special bow. And she was seen to dab at her eyes with the corner of a handkerchief.

The applause rolled out in wave after wave.

SAGINAW, MICH.
NEWS
Circ. D. 47,561 - S. 47,422
OCT 30 1955

He Leads Orchestra 'By Face'

By PAUL A. MILTICH

"It's his face, the man's face, that does things to you," the musician said earnestly.

The musician was Sherman Walt, first bassoonist with the Boston Symphony Orchestra, and the face belonged to Conductor Charles Munch.

Walt made the remark during intermission time of the Boston Symphony concert last Sunday at the Auditorium. Walt and this reporter grew up together in Virginia, Minn.

Walt said Munch actually conducts with his face.

"He just looks at you and you know exactly what he wants and how he wants you to play it," he explained.

[159]

TOLEDO, OHIO
TIMES
Circ. D. 48,355

OCT 31 1955

Detroit, Boston Orchestras Are Heard During Week

By FREDERICK J. KOUNTZ

This segment [illegible] traveling audience [illegible] week to Ann Arbor [illegible] Boston Orchestra [illegible] troit, where R[illegible] played with the De[illegible] tra.

For whatever reason, C[illegible] Muench, conductor [illegible] ton players put togeth[illegible] really magnificent [illegible] for his Ann [illegible] Symphonie Fantastique [illegible] tor Berlioz, Haydn's Symphony in B flat, No. 102, and the second Suite from Ravel's "Daphnis et Chloe."

Majestic Instrument

And, with reference to the same Mr. Muench, this was the first occasion in more than two years in which I have heard him conduct his own orchestra. Some may recall that I have noted what a majestic sounding instrument the Boston Orchestra was under the direction of Pierre Monteux. Actually it is still a majestic instrument in the hands of any conductor.

These matters of [illegible] and majesty and the orchestra's [illegible]ng assurance of its own capacities, joined, of course, with the fact that it has been in its history the finest virtuosi orchestra extant, made the association with the Berlioz music the most satisfactory on the program.

Rendition Brilliant

For actually the Boston group is the kind of orchestra that should play this kind of music. Berlioz's framework is enormous. And within it he created a musical substance that is complicated, orchestrated with a massive brilliance, endlessly compelling, and charged with a tension that mounts agressively, ruthlessly and completely to an overpowering conclusion. It is a gigantic work. The orchestra that plays it needs to be gigantic also, not only in size but in competence.

The Boston Orchestra marched through the piece brilliantly, powerfully and compellingly. All this in spite of the fact that the conductor's directions were in such variable tempi that one wondered why the players were not distracted disastrously from the music. Actually they were not. Players of their stature should not be.

Flabbiness Noted

But the performance of both the Haydn Symphony and the Ravel work were intermittently flabby. The Haydn piece is one of the most [illegible] bright and charming [illegible] the classic form. It is constructed like fine clockwork. It is logical, intellectually expansive, mature, a visitation withal of a big musical mind at the height of its powers.

The passage from the slow introduction to the vigor of the first movement proper is like a spark. It ignites the whole music and all who hear it. It was perhaps a foretaste of the conductor's apparent lassitude that there was no immediate igniting. And from that point on there were indicated tempi so variable that Haydn appeared as if in one of the mirrors of distortion which we used to see in fun houses.

Ravel is an impressionist of course. But his deepest affiliations were with the 18th century. His sharp outlines, his concise and lucid form are those of a classicist. Mr. Muench waivered with Ravel as he had done with Haydn. And the product was a sorry, sagging restatement of some of the most vivid music that has been composed within the last 50 years.

Paray Gives Special Treatment To Schumann

Paul Paray has demonstrated for years that he is a master craftsman with the music of his native country. So much so in fact that one forgets on occasion that he is a broadly experienced musician whose field is all music. Still one does not think of him as an intimate of the music of Schumann.

The Symphony in C major, No. 2, with which he began his program last week is a work of stops and starts, of occasionally excruciating repetition, of a generally mediocre orchestration. It is not self-sufficient music. It needs an executant of understanding, of force, of absolute rhythmic solidity.

Mr. Paray — and may the gods be thanked for such rare favors—was that kind of executant. There was nobility in the opening measures. And there followed such a transparent elucidation of a sometime muddy score, with such clarity of beat and balance, with such sharply defined rhythms that Schumann emerged as a greater symphonist that he was in fact.

2 Concerti By Serkin

Rudolf Serkin played two concerti with the orchestra, Mozart's in C major, K. 467, and Mendelssohn's in G minor, No. 1. The concert was quite late in getting under way and trains, unfortunately, do not wait. Thus I heard only the Mozart.

Mr. Serkin may have been somewhat dismayed by the piano, the sound of which was extremely dead. His musicianship, however, was not visibly burdened. His pianism, though a touch heavier than it once was in the music of Mozart, was clear, compact, and singing. It was the work not only of a genuine musician, but—and one can never forget this in the case of Mr. Serkin—of an uncommonly great man, a man of humanity and with the blessing of compassion.

The orchestral playing was not accompaniment, but collaboration on a high level of musicianship and intelligence. Between soloist and orchestra and conductor there can be no finer relationship.

TUESDAY, OCT. 25, 1955 ANN ARBOR NEWS

Boston Symphony Offers Fine Program In Choral Union Concert Appearance

By Louise Cuyler

The Boston Symphony Orchestra, with Charles Munch as music director, gave the second concert of the Choral Union Series in Hill Auditorium last night to a more-than-capacity audience. Few organizations are as popular here as this fine orchestra, none more deservedly so, and their annual visit is as keenly anticipated as that of the Philadelphia Orchestra in the spring.

Charles Munch, who has now completed six seasons in Boston, has for some time enjoyed the sort of co-operativeness which can exist only when there is mutual respect and affection between leader and men. The present timbre, spirit and taste of the group is clearly the product of this sharing. Munch has every desirable conductor trait, but in moderation, so that he comes close to being the ideal composite leader. For many he is the most articulate conductor of the day. He probably applies the same penetrating scrutiny to a score that Toscanni, for example, did.

But whereas Toscanni's resultant performance was a sharing of his findings in an incredibly revealing kind of audible x-ray, Munch's is a less transparent reading, in which his discoveries are immanent means to an expressive end. If this way is less electrifying, it is also more universally satisfying.

Something For Everyone

Last evening's concert spanned more than a century of orchestral literature, and had something for almost everyone. In a deliberate (and wise) unchronological arrangement, Berlioz, whose Fantastic Symphony opened the program, preceded Haydn. The merit of Berlioz' music is still controversial, but even his detractors admit that it is arresting and dynamic. Therefore placement of the Fantastic Symphony at the beginning of a program employs its most positive qualities in a practical fashion.

Use of the term symphony for a work of the Berlioz type reverts to an earlier time, when the word referred generically to any orchestral movement. To sublimate the undeniably pathetic and romantic qualities of this music, as many do to bring it within the taste of our time, is distortive, and Munch does not make this mistake. Rather he presents it forthrightly, with a geniality and tolerance which suggest that such overt and pretentious ways were really pleasant enough, even if they are a little old-fashioned now. He emphasizes the exotic, macabre, dramatic elements, so that the work emerges as an interesting specimen of the post-Gothic revival, rather than as a romantic anachronism. Berlioz' music is most plausible when so regarded, and has seldom sounded as convincing.

The year 1956 will be Mozart's bicentennial year, and it was entirely fitting that it be preceded by a symphony of his precursor, teacher and beloved friend, Josef Haydn, whose No. 102 in B-flat came next. This is strong, mature, assured music, written four years after Mozart's death, when Haydn himself was in his mid-60's. Like the other London symphonies, it is the work of a consummate craftsman, who had found late release and new articulateness in his escape from Esterhazy patronage. This work is the pattern of the classical symphony, and each movement is an archetype of its form. Munch and the orchestra played the music simply, candidly, dynamically, which yielded a very satisfactory reading indeed.

The Boston Symphony has long played French music better than any other American group, and this prowess has increased with Munch. The Second Orchestral Suite from Ravel's Daphnis et Chloe was the climax of the evening, and was wonderful listening. In this purely sensual music it is proper for performers and audience to discard any remnants of the cerebral, and to indulge quite frankly in the orgy of strange, wonderful sound, and cunning orchestral effect. Munch's realization carried even the most reluctant classicists with him in achieving this, and clamorous applause attested the general satisfaction.

The only regreat which follows a performance of the Boston Orchestra is that probably a year must elapse before its next visit.

CONCERT SERIES: MICHIGAN DAILY 10/26

Symphony Thrills Hill Audience

THE BOSTON Symphony has long since been world-honored as a brilliant and accomplished orchestra. Why it is so honored was more than demonstrated last evening at Hill Auditorium, where Charles Munch led his men through a scintillating symphonic performance of romantic and classical works.

Including as it did compositions by Berlioz, Ravel and Haydn, the program was instructive as well as entertaining in the highest. For it allowed Dr. Munch to interpret the French music he knows and loves so well, and also allowed the audience to hear early and late French romantic works contrasted with each other and with the classicism of Haydn.

Berlioz and the Ravel make demands of an orchestra which only composers who are interested in massive tonalities, extravagant harmonies and full melodic and rhythmic expressiveness can make. The Boston Symphony served each in its turn with memorable appropriateness.

It played the variable Fantastic Symphony of Berlioz at once with beautifully responsive mellowness in the Reveries, with freely moving rhythm in the Valse movement, marvelous pastoral touch in the Country adagio.

* * *

ONE CANNOT forget here the deeply luxurious string tone, especially of the altos, cellos and basses, or the soft, bell-like quality of the Boston's woodwinds—woodwinds which were to perform again so brilliantly yet sensuously in the Daphnis et Chloe of Ravel.

The March to the Scaffold gave brasses their moment to be heard with clear and distinct tone, and the percussion to exact its insistent wage of somber tones and surprising rhythms both here and in the exciting and burlesquing Witches' Sabbath finale.

* * *

RAVEL'S orchestration seems at first glance to be mere effect and Danse generale, but the delicate tone blurring of the Lever du jour and Pantomime suggests a careful impressionistic handling of programmatic material. Dr. Munch drew out of his orchestra every mood, every melodic line, in such a way as to display the whole of Ravel's ensemble, especially in the excellently played flute passage of the Pantomime. It was a beautifully treated Ravel.

The Haydn with its airy lyricism and measured wit and vigor served to balance the luxuriousness of the French works, with its cool classic mood. Once again the strings played with precision and clarity against brass and woodwind, themselves equally tempered.

—L. L. Orlin

[160]

UTICA, N. Y.
PRESS
Circ. D. 24,394
OCT 26 1955

BOSTON SYMPHONY HERE—Charles Munch, right, conductor of Boston Symphony Orchestra, discusses Utica concert marking orchestra's 75th anniversary season, before performance last night in Stanley Theater. With maestro are Marcel La Fosse, trumpet player, left, and Louis Speyer, English horn player. Theater was filled.

Packed House Captivated By Boston Symphony

Charles Munch, muscle director of the Boston Symphony Orchestra, only recently authored a book entitled, "I Am a Conductor." In the foreward, he is described as "hardly a man of many words."

A 1955 publication, the book may not yet have achieved the reading that may be expected, or the acclaim it deserves.

However, Uticans who saw this amazing man conduct the famed orchestra here last night, got a glimpse into the book and a study of the author. A chapter, so to speak, came to life amid the mixture of the vibrant spirit and tremendous music of which the book was inspired.

It marked a fitting tribute to the Boston Symphony's 75th anniversary season, as the Stanley Theater was packed for the concert.

The audience saw the characterization of the conductor by the author. Many witnessed it with but little restraint for their enthusiasm, as the elegant. Munch converted a stage filled with 110 people into an invisible musical instrument which breathed series upon series of beautiful notes, brilliant themes and magnificent scores.

Haydn's Symphony in B-flat, No. 102, launched the evening's program. Its delicate charm unfolded in four parts, each individually expressive, and delightfully distinct from the other.

With a passion and understanding that Debussy himself may have felt for his composition, La-Mer, the great Munch created the sound of waves rolling across water and breaking into surf, the conversation between wind and sea, and the crash of nature's forces.

The seldom-used celesta was used to great effect. This keyboard instrument with its piano-like action, produces a chime-like resonance, pure and refined.

Full orchestra, combining in a common language of mellifluence and conviction, resounded in a performance of Brahm's Second Symphony, which concluded the concert. It was not effortless. The magnificent Munch directed with devotion. One hand extended with fingers wide apart as the other reached straight forward grasping the baton. The grey, even hair fell to the side and over the forehead, as the conductor, his face flushed red, led the 110 musicians through the crescendo and the breath-taking finish. The conductor, like the author, is "hardly a man of many words." His musicianship speaks for him.

Great Artists Series and Roland Chesley, who presented last night's concert, will bring The American Savoyards to the Stanley on Wed. Nov. 16 for a production of "The Mikado." Curtain time is 8:15 p. m.

CHARLES M. McCARTHY

UTICA, N. Y.
Observer Dispatch
Circ. D. 44,097 - S. 49,775
OCT 25 1955

Boston Symphony Orchestra Arrives for Concert Tonight

There is a special train on the New York Central tracks at Union Station today. This afternoon the Boston Symphony Orchestra, 110 strong, with the famous music director, Charles Munch, rolled in on the train in which they have lived during their 15-city concert tour.

Their last three concerts were in Michigan, where they were heard in Detroit, Ann Arbor and Saginaw. Tonight's program, scheduled for 8:15, will be their final visiting performance. When the train leaves here tonight, it will take them back to Boston.

The station master's office at the station prepared for the train's arrival by clearing tracks for it to unload. Then it was shunted to the "yard" for service. Service means "we will ice and water it, freshen up the cars, inspect the mechanisms and so on," the station master's staff reported.

The concert, set for 8:15 p. m., is the second in the current Great Artists Series, and will be presented at the Stanley Theater.

Roland E. Chesley, series director, announced the theater doors will be closed when the concert begins, and late arrivals will not be seated until after the first number has been completed.

As musical director of the Boston orchestra, Munch has gained acclaim for upholding the high standards set by the group when the late Serge Koussevitsky was conductor.

An Alsatian, Munch was born in Strasbourg on Sept. 26, 1891. After early training on the violin and acquaintance with his compatriot, Albert Schweitzer, he contemplated a medical career. He continued his musical studies, however, later teaching at the Strasbourg Conservatory, and becoming concertmaster of the Leipzig Gewandhaus Orchestra.

He later founded the Orchestre Symphonique de Paris, and in 1937 was named conductor of the Paris Conservatory Orchestra, at which time his fame became widespread.

Even before his appointment to the helm of the Boston Symphony, Munch was no stranger to the U. S. In 1948 he appeared here in a coast-to-coast tour with the French National Broadcasting Orchestra, and as early as 1946 had guest conducted the Boston and New York Philharmonic Orchestras. His first appearance as permanent conductor of the Boston Symphony was during the season of 1949-50.

In 1952 the Boston Symphony made its first European tour. The overwhelming praise bestowed by leading European critics on both conductors and the orchestra echoed the sentiments of American music lovers to whom, since its founding in 1881, the Boston Symphony has been one of the nation's major orchestras.

CHARLES MUNCH

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

OCT 9 - 1955

Hall Makes Difference

Sound of Orchestra Better at Symphony

By TUCKER KEISER

We had two concerts this past week which demonstrated that places of performance play a decisive role in the success of a musical evening. On Sunday evening Rome's Santa Cecilia Choir, with a European reputation second to none in choral work and a growing reputation in this country through the medium of LPs, made its American debut in Symphony Hall. The following night the Boston Symphony made its first appearance in the new Kresge Auditorium at M. I. T. and became the first major orchestra to televise an entire concert.

Neither group was heard to best advantage. The Santa Cecilia was made nervous by the brilliantly "live" acoustics of Symphony Hall and the Boston Symphony overstrained for effect in the basically dead Kresge Auditorium.

The tonal quality of the choir is much different from that of American virtuoso choirs. The sopranos and altos are inclined toward an edgy brightness; the tenor section has the clarion prominence of a French-trained trumpet section; and the bass section in inclined toward a tubby dullness. The various parts rarely match each other's timbre except in the pianissimo passages. So powerful is the male contingent that with closed eyes a listener could easily believe he is hearing the Don Cossacks.

At the Kresge Auditorium, the Boston Symphony sounded disintegrated. The acoustical system, governed by the banks of "sound clouds" covering the ceiling, forces each part to the foreground with utmost clarity. Resin on the strings becomes a problem, as does the clanking of keys on wind instruments. Even Mr. Munch's singing and shouting during climactic passages can be heard clearly. Yet a fortissimo chord which should reverberate after the cut-off drops in the hall with a dead thud.

Over TV, however, the orchestra sounded far better than in the hall. Strategically-placed microphones and capable engineers can do wonders in focusing unfocused sound and smoothing out peak levels of intensity.

tor, he is in the middle of things; the more the orchestral voices are exposed the more he can do to adjust and correct them to his liking. But by the same token, the less he can hear the results from a distance. Having conducted an orchestra but once (and than too, excited merely trying to keep the beat to notice anything else), I am in no position to inform him what he can hear and what he can't, but the concert turned up a remarkable opportunity for comparison.

At the first concert of the season in Symphony Hall the great sonority of the cello section, now augmented to ten men, was apparent to all. It played as one body and it sounded as one and the effect was electrifying. At the Kresge Auditorium, in passages for the cello, it sounded to me as if the first two desks carried the whole load; I could not hear others at all. The question is, can the conductor, in his intimate position directly in front of the first desk cellists, ever hear the whole as one in the audience can? Only Mr. Munch can answer that.

This same sort of imbalance was apparent throughout. The sound of the violins came from the outside desks, and seemed wiry and edgy to me for the most part. On the other hand the percussion never seemed so unified and so stunningly effective, the horns more noble or the brass more dazzling. And in the great fortissimo climaxes the whole was engulfing in its sound.

But I was always conscious of the means employed, conscious of the over-exposure of the musicians, of the technical imperfections, of the shifting weights and balances of the music, of the fringe noises on stage and in the auditorium itself. It seemed to me like finding myself in a plush new motel, beautifully designed and appointed and fitted out with every known convenience but with embarrassingly thin walls.

The character of concert halls, in short, has always been a factor in the end result, exactly as the Gothic cathedrals of Europe have always been a factor in the organ literature. Indeed, it may be said that a church or a cathedral is as much a part of the organ as the instrument itself, and it is sheer folly for an acoustical engineer to provide an organ with all the glossy contemporary materials and acoustical gadgets unless the repertoire is to be limited to Leo Sowerby or other contemporary organ composers, who can mould their thoughts to an acoustical marvel. The real acoustical marvels, as a matter of fact, are the old cathedrals and the Concertgebouws and the Symphony Halls of the world.

This was demonstrated powerfully only last week when the New York Philharmonic gave its London concert in Festival Hall. The critics were captivated with the orchestra, but one put his finger squarely on the essential problem when he referred to the crudity of Schumann's scoring, for the Hall over-emphasized the composer's use of the tonic and dominant punctuations of the trumpets.

It annoyed him very much and it would have annoyed Schumann himself even more. He didn't intend those trumpets to stick out like a sore ear any more than Beethoven did save in special instances. But neither had hi-fi acoustics in mind; they were writing for their own day in their own halls. To thrust them onto the stage of an acoustical marvel is not, in my view, entirely fair to anyone. It certainly wasn't fair to Debussy the other night, for La Mer is all atmosphere, all evocation, but this performance found holes in it I never knew existed. Why? Because every individual detail stood out to distract from the overall picture, like viewing Monet's pool of water lillies from a distance of two feet.

From the visual point of view the orchestra playing on the Kresge stage was superb. It lost its visual glamor and interest (save perhaps from the balconies) when Mr. Munch removed Koussevitsky's risers. But spread out largely below the audience at Kresge, it presented gripping panorama, every man visible to the audience. Could the acoustics be shuffled about according to the goings on on stage, brilliant for some events, more subdued for others such as this, it would take its place among the acoustical wonders of the day. But as it stands it is a great recording studio but hardly the ideal place for an in-person contact with a great symphony orchestra, if the first consideration is music.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

OCT 9 - 1955

How Hi the Fi in Concert Hall Like Kresge Auditorium?

By RUDOLPH ELIE

Although I am an utter babe in arms when it comes to the highly special field of acoustics—and I sometimes think the acousticians are themselves, so formidable a specialty it is—I feel compelled to develop a little further the thesis suggested last week in reviewing the first appearance of the Boston Symphony orchestra in the new Kresge Auditorium of MIT: Is it really desirable to over-expose the peripheral sounds inevitably accompanying the performance of instruments by means of excessively brilliant sound engineering? Is it, in short, desirable to hear the secondary sound of the rosin on the bow, the drawing of breath, the turning of pages, the squeak of shoes and all the other sounds that are produced by the very nature of the physical making of music? I, for one, think definitely not.

Mr. Munch, on the occasion of the debut of the orchestra in the hall, is reported to have been very enthusiastic about the sound of his orchestra in the auditorium, as are those who heard it on TV. I have no doubt that many others were, too, for its brilliance was truly overwhelming. Mr. Munch's enthusiasm is quite natural for, as the conduc-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

OCT 9 1955

Boston Symphony Opens Conn. U. Auditorium

(Special to The Republican)

Storrs, Oct. 8—An impressive and important new facility will make its bow this season on the University of Connecticut campus, with the opening of the new university auditorium.

A university concert series has been scheduled to initiate auditorium-sponsored events, beginning with an appearance of the Boston Symphony Orchestra with Charles Munch conducting on Dec. 6. The series will be open to the public.

Coincidently, the Boston Symphony is marking its 75th anniversary and will come to the campus as the state university prepares to mark its 75th year of service to the state.

The university concert series also will include a program by Eileen Farrell, Connecticut's own dramatic soprano, on Jan. 18; the New York Choir and Orchestra, Margaret Hillis conducting, Feb. 29; Rudolf Serkin, renowned pianist, March 21, and the Hartford Symphony with Fritz Mahler as conductor on April 26. Appearing with the Hartford Symphony will be the noted young violinist, Zvi Zeitlin.

A solicitation will be held on campus Oct. 13 to 22 to give the student body the first opportunity to obtain season's subscriptions. This will be followed by a week, Oct. 24 to 29, in which all employes of the University may obtain subscriptions.

Structure On Commanding Site

The spacious, colorful auditorium is located in a commanding site on the campus, on a knoll overlooking north campus residences and adjacent to another imposing landmark, the Student Union Building.

The auditorium for which Frederick Teich of Hartford was the architect, is of modern design, in concrete and brick. Exterior walls are attractively decorated with a blazed terra cotta floral design.

A spacious lobby, with easily accessible coatrooms, opens into the main hall where colors—red, blue and yellow — have been imaginatively blended, and the blends embellished by lighting facilities. The entire effect is one of spaciousness, leisurely and restful spaciousness.

The main floor has a potential seating capacity of 2,330. The seats, which are moveable, are in dark ruby upholstery. Three balconies, extending on three sides of the hall, provide at present another 1,323 seats of the theater type, and permanent. The balcony tier, by the way, is supported by cantilever trusses, eliminating the familiar supporting columns that often get in the way of spectators at theaters and concert halls.

The auditorium's stage, raised high enough to be satisfactorily seen from every seat in the house, is a tremendous 90 feet in width and 34 feet deep. The color decor of the stage is light blue, used as a frame for a bittersweet-coral red hue. This makes for a dramatic background when the big, blue velour curtains are parted.

Furthermore, not only is the stage easily in view from any vantage point, but the acoustics of the hall are excellent both for natural sound and amplification, according to engineers.

A main lounge and restrooms are located on a lower level, easily reached by wide staircases which eliminate traffic problems. The lounge and powder room are tastefully decorated and furnished. The floor is handsomely patterned in asphalt tile.

Little Theater Annex

The auditorium building also will have a Little Theater annex on which construction has already started. The theater portion, with nearly 500 seats, will be the scene of University - sponsored dramatic productions as well as similar presentations. The theater will have its own entrance from the terrace on the east side of the building and will have a stage of adequate size for standard and large-scale productions requiring ample wing and fly space.

The area under the stage will be trapped so that productions calling for the use of levels below the stage floor can be presented. A glass booth where drama students can observe various aspects of a production is planned at the rear of the 492-seat theater. It also will be used as a light booth if necessity demands.

Another segment of the auditorium structure still to be constructed is the University museum [illegible] which several collections include many treasures of art and antiquity owned by the University will be on public display. The auditorium affords the first time there has been adequate space at the University for such displays, and the exhibition of the various collections.

[162]

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
OCT 13 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MILHAUD PREMIERE, RAVEL, MOZART

By now it is gratifyingly common knowledge that the Boston Symphony Orchestra and the Koussevitsky Music Foundation have commissioned fifteen works by distinguished contemporary composers in honor of the celebration of the seventy-fifth anniversary of the orchestra. The first of these works to be performed was the Symphony No. 6 of Darius Milhaud, which received its premiere last week at Symphony Hall.

Nobody can ever quite be sure of what to expect in a new Milhaud piece. He is an enormously prolific composer, whose output in myriads of forms here achieves the higher reaches of power and expression, there sinks to absurd levels of banality and silliness and elsewhere defies description, let alone evaluation. Usually, if not always, however, he has exhibited an amplitude of wit and imagination, along with undeniable technical virtuosity. Milhaud is sixty-five now and ailing and one might have hoped, if not expected, that at this stage of his career something in so large a mould as a four-movement symphony of substantial proportions might find a Milhaud really getting down to cases. At places in the first movement, and again in the slow movement, there were promises of real beauty, of evocation of deeply felt experience, but these qualities somehow proved evanescent and contrived to get lost in the jazzy spoof and episodic patch-work character of the whole. All this is not to say that the symphony was not agreeably bouncy, light, sonorous and withal musically effective. It is only that if anyone has any secret hopes or expectations that the commissioned series might turn up another Bartok's Concerto for Orchestra, he will have to count out the first assay.

There were two Ravel works on the program: the Introduction and Allegro for Harp and Orchestra, with Bernard Zighera, the orchestra's first harpist, as soloist, and the Rapsodie Espagnole. The Introduction and Allegro was given a stunning performance by Mr. Zighera and the orchestra. I am familiar with this piece only in its septet incarnation and was surprised at how much added authority it has when done as a harp concerto. Mr. Zighera certainly knows how to make his monstrously difficult instrument sound easy and succeeded in drawing all manner of shades and tones of dynamics and the other nuances of his craft. Once again the question arises as to why the management does not exploit more often as soloists the artists of Mr. Zighera's stamp within the orchestra, in works like this, rather off the beaten path. But that is an old story in these pages.

As for the Rapsodie Espagnole, if the brilliance of its hues are beginning to fade a little now, it remains a work peculiarly within the special talents of Mr. Munch, who can polish it up to a degree immeasurably beyond the reach of almost any of his colleagues on the podium today. The performance, I felt, stood in perceptible contrast to the straightforward and somewhat plodding rendition of the Mozart G-minor Symphony that opened the program.

The orchestra members will have ample opportunity during the next fortnight to watch the leaf change, for they will be undertaking a two week tour of the cities of the South and Mid-West. On their return two weeks hence, Richard Burgin will conduct a program consisting of Mozart, Khatchaturian, with Ruth Posselt doing the Violin Concerto, and Mahler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
OCT 16 1955

New Work Pretty Dull

By TUCKER KEISER

That the first new work composed for the 75th season of the Boston Symphony Orchestra proved to be something less than sensational was, of course, disappointing. That the work turned out to be tiresome was rather surprising.

But one can hardly expect each of the 15 commemorative commissions to produce a masterpiece. If even a third take their places in the so-called standard repertory, we can consider the commissions justified.

Musical organizations have an understandable reluctance to ask composers to write something new for them, because they feel compelled to perform the work whether or not it is worthwhile. And the chance that the new piece will be worthy of a repeat performance is extremely slim.

Aside from the merits of the composition itself, composers have a bad habit now of writing for other composers rather than for musical organizations or the audience. Back in the classical era when the aristocracy supported the orchestras, composers wrote for present patrons rather than for posterity. No composer could dare ignore his lord and listener.

I am not saying that a composer need write down to his hearers; on the contrary, he should use as a point of departure those idioms which are intelligible in order to lead his hearer to experiences further along the path of musical comprehension. If this were the common practice instead of the exception, commissions might come with greater frequency and orchestras other than a few major symphonies might not be so hesitant to perform contemporary music.

Mr. Milhaud's Sixth Symphony, however, does not lead us into new experiences; its vocabulary is largely old-hat, its form precious and obvious, and its emotional impact virtually nil. In fact, it is the Milhaud we have heard before, a patchwork of Milhaud remnants which were lying around the shop.

There is little symphonic about it except for the fact that it comes in four movements and had it been scored for two pianos, for string quartet, or for some random combination of instruments, it would have sounded the same.

It was performed by an organization virtually pledged to play it in public no matter what its substance. Mr. Munch was in no position to be frank to the composer and merciful to a Boston audience which suffered through perhaps the dullest 30 minutes in the history of the Boston Symphony.

Boston audiences endure these ordeals by boredom with the Oriental decorum of a Mandarin undergoing the Chinese water torture.

One member in front of me yawned several times, shook her head, and quietly left. Presumably she went out only for a coffee break because she was back in her seat for the final items on the program. I envied her departure very much.

At the conclusion of the Milhaud, the audience applauded mildly, just long enough for Mr. Munch to get gracefully from the stage. The applause was very obviously a tribute to the orchestra for getting through the soporific score with professional competence rather than an expression of tepid approval of the work.

PONTIAC, MICH. PRESS
OCT 20 1955.

First Musical Service Announced

The first of a series of musical services and choral evensongs being presented by the choir of All Saints Episcopal Church, under the direction of its organist-choirmaster, Phillip Steinhaus, will be given Sunday evening at the church, beginning at 8 o'clock.

* * *

STEINHAUS

Guest artists for this first service will be a chamber group made up from the solo woodwind instrumentalists of the famed Boston Symphony Orchestra.

The repertoire of the Boston Woodwind Quintet includes both classical and modern works, several of which have been composed expressly for the group.

Artists in the group include Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, who has played the instrument since the age of 8.

Gino Cioffi, first clarinet, who was born in Italy, studied at the Naples Conservatory. He has been solo clarinetist in the New York Philharmonic and the Metropolitan Opera Orchestra, as well as first clarinetist under Arturo Toscanini in the NBC Symphony.

James Stagliano, first French horn, studied with his uncle, Albert Stagliano, first hornist with the NBC Symphony under Toscanini. At the age of 16 he was engaged as a member of the horn section of the Detroit Symphony Orchestra.

Nine years ago Mr. Stagliano joined the Boston Symphony Orchestra as first French horn player under Dr. Serge Koussevitsky.

Sherman Walt became first bassoonist of the Boston Symphony Orchestra in 1953. After serving in the U.S. Army he resumed his studies at Curtis Institute under the famed Marcel Tabuteau.

Ralph Gomberg, first oboe of the Boston Symphony, is a native of Boston who studied at Philadelphia's Curtis Institute with Marcel Tabuteau.

At the age of 17 he won the post of first oboe in Stokowsky's All-American Youth Orchestra. He was also an original member of the New York Woodwind Quintet.

The Sunday evening program includes:

Overture.....George Philipp Telemann
Quintet.....Ludwig von Beethoven
Adagio; Allegro
Adagio
Minuetto
Finale
Quintet.....Franz Josef Haydn
Boston Woodwind Quintet

The members of All Saints Church are anxious that their friends enjoy this outstanding program with them.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
OCT 14 1955

BSO Subscriber Irate

To the Editor of The Herald:

Some time ago Mr. Charles Munch was asked if on the southern concert tour of the Boston Symhony Orchestra, he intended playing music of modern composers. His reply was no, as southerners, like Europeans, dislike it.

Then why should season ticket holders be made the guinea pigs? This year's program calls for 15 of these discordant abominations. As a group we represent the largest attendance, therefore the most financial help.

We should have had a voice in this matter and not had these atrocities thrust upon us, but the privilege to ban them as the South and Europeans did successfully.

JULIA A. DUNPHY.
Brookline.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
OCT 17 1955

Anent French Music

To the Editor of The Herald:

In regard to Julia Dunphy's letter about the Boston Symphony since Mr. Munch has become its director, we are also hearing more Ravel, Debussy, Poulenc and Milhaud than we have ever had to hear with before.

Surely, every conductor has certain favorites, but is it really necessary to extoll the virtures of the conductor's native country by the constant playing of compositions from its composers?

This is not a request for a return to the three B's. It is a request for more balanced programming, including modern music, but removing the Gallic overtones.

STEPHEN G. ESRATI
Boston.

FAIRMONT, W. VA.
TIMES
Circ. D. 12,252
OCT 14 1955

Boston Fetes Rome

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 4, it will be the most elaborate celebration of its kind ever held in the country.

Among events planned are: world premiere by the Boston Symphony Orchestra of a work by Italian composer, Gaffredo Petrassi; a scholarship award to a student to attend the famed Tanglewood Festival next summer; exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do much to strengthen the United States materially. Certainly they will not prevent wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

RICHMOND
TIMES-DISPATCH
Circ. D. 123,471
OCT 16 1955

Shaw Mu... Are Not

By ...

"I have been indulg... kin on Music in a volu... Allen. As it happened, t... I opened the book was ... religion into dead bones ... I woke up."

With this sentence G... Bernard Shaw began his Sa... music column of May 2, ... for the London "World." ... have been indulging in 95 ... worth of Shaw on Music ... cently published in a hand... little Anchor Book, and we ... been waking up to the Sh... characteristics, the caustic ... wit, the manipulation of ... language, and the remar... modern insight into m... matters.

Shaw served a six-year ... as music critic for the L... newspapers, writing unde... pen name of Corno di Ba... and using poor musicians ... whetstone for the glit... humor which made him a... ter of the modern theater.

Hasn't Staled

W. H. Auden has said t... was probably the greatest ... critic who ever lived. He ... tainly one of the few w... remembered after their ... Nothing grows stale so q... as a review, and the fac... we can read Shaw with re... years late and get a stro... ture of the concert he ... shows the level of his sk...

That we also get a str... ture of the man speaks ... man himself. Like few ... nowadays, probably on... Thomson, Shaw was fre... still is, with malicious a... tion for the brilliant ... thought about something ... than what he thought.

"I have been to the ... times, and I still ... startling way to begin a ... but after Shaw heard ... he thought Italian ope... future as well as a p... cini had more than ... rhythms and big guitar ... tration."

Wagner, the I...

Shaw saw Wagner as ... of an era, the culmina... exhaustion of romanti... said this at a time w... Wagnerian operas were ... peted as the music of t... but the succeeding 60 ... proven him dead wrong.

Shaw had a very ... of Berlioz, and he ... taken great joy in ... the Boston Sym... the Berli... "a medle... and whis... 1, 2, 3, ... heaven's ... about wh... tlemen, c... the thing...

Rivers... Tri...

B... Italy. ... friend... Nove... celeb...

Bo... po... It... m... pl...

[163]

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

OCT 16 1955

Shaw Music Reviews Are Not Stale at 60

By John White

"I have been indulging in five shillings' worth of Ruskin on Music in a volume just published by Mr. George Allen. As it happened, the first sentence I lighted on when I opened the book was 'the oratorio, withering the life of religion into dead bones on the Syren sands.' Immediately I woke up."

With this sentence George Bernard Shaw began his Sunday music column of May 2, 1894, for the London "World." We have been indulging in 95 cents worth of Shaw on Music, recently published in a handsome little Anchor Book, and we have been waking up to the Shavian characteristics, the caustic Irish wit, the manipulation of the language, and the remarkably modern insight into musical matters.

Shaw served a six-year term as music critic for the London newspapers, writing under the pen name of Corno di Bassetto and using poor musicians as a whetstone for the glittering humor which made him a master of the modern theater.

George Bernard Shaw as drawn by Leonard Baskin.

Hasn't Staled

W. H. Auden has said that he was probably the greatest music critic who ever lived. He is certainly one of the few who are remembered after their time. Nothing grows stale so quickly as a review, and the fact that we can read Shaw with relish 60 years late and get a strong picture of the concert he covered shows the level of his skill.

That we also get a strong picture of the man speaks for the man himself. Like few critics nowadays, probably only Virgil Thomson, Shaw was read and still is, with malicious anticipation for the brilliant way he thought about something, rather than what he thought.

"I have been to the opera six times, and I still live" is a startling way to begin a review, but after Shaw heard Puccini he thought Italian opera had a future as well as a past. Puccini had more than "rum-tum rhythms and big guitar orchestration."

Wagner, the End

Shaw saw Wagner as the end of an era, the culmination and exhaustion of romanticism. He said this at a time when the Wagnerian operas were trumpeted as the music of the future, but the succeeding 60 years have proven him dead right.

Shaw had a very modern love of Berlioz, and he would have taken great joy in Munch and the Boston Sym[phony] ... "a me[asure] ... and w[ork] ... 1, 2, ... heaven ... about ... tlemen, ... the thi[rd] ...

Shaw is on his worst behavior in criticizing church music, and he gives us the unhappy details of the state of it in England a half-century ago.

Overstuffed

He was a connoisseur of Bach and Handel, and deplored the overstuffed performances these composers got. He put up against them the Amsterdam Choir, consisting of "22 singers, each of them a singer in a thousand. In England we should set the whole thousand bawling together, and then brag all over Europe about our supremacy in choral music."

Shaw had an enviable post as critic. He attended concerts during the week and wrote them up at his leisure for the Sunday papers, with sometimes more than 48 hours to think them out. Most of his fellow critics had, and still do have almost an hour after the last note is played to think up their devastating barbs or new and shining superlatives. G.B.S. did not think himself much better off, however. He said that the only musical compositions that will bear thinking about for more than half an hour are those which require an acquaintance of at least [illegible] their critical mas-

[illegible] thought himself "or [illegible]ttic as infallible, but [illegible]g, breathing, erring, [illegible]eable, and address-

Riverside, N. J., Press & Tribune Advertiser
Circ. W. 3,845
OCT 13 1955

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere by the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian [illegible]per reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

OCT 26 1955

Exactly ... Charle...

Every once ... bag complaining ... the programs o... other last week, ... a previous lett... Ravel, Debussy, ... bear with befor... but is it really ... native country ... composers? Th... It is a request f... music but, remo...

Where does ... from, I wonder, ... that the "Galli... music—whatever ... is something to ... fine, what is w... music of Ravel, ... lioz, and Franck, ...

Munch to Conduct Choir at Opening Of Yule Festival

Charles Munch, conductor of the Boston Symphony Orchestra, will conduct a choir and chorus ... Nov. 25 at City Hall Plaza at ... opening ceremonies of the annual Boston Christmas Festival, it was announced yesterday.

Harry J. Blake, Boston wool ... merchant and chairman of the Christmas Festival Committee, made the announcement at a meeting of about 75 committee members in the City Council chambers.

Blake said Col. Paul Hines, director of the festival, has arranged for more than 100 choirs to sing. The festival will be held through Jan. 6 with principal activities to be held, as usual, on Boston Common and the Public Garden.

BOSTON HERALD 10/23

Are ... rams?

e Herald's Mail... French music th... There was an... Csrati, seconding ... hearing more ... ave ever had to ... ertain favorites, ... the conductor's ... ions from its ... the three B's, ... cluding modern ...

Roussel and ... ench composers ... t time? If one ... were French, ... sily place their ... by listening ... mething wrong ... but I am cer... explain it. ... loss to dispell ...

the notion that we are hearing more French music than we have ever had to "bear with" before, however, for this is entirely unfounded in the facts. These facts are contained in the annual summary of the music performed each season by orchestra in the 24th program of each season. I have analyzed five of these in Mr. Munch's six years as conductor of the orchestra, and it turns up some pretty interesting things.

First of all, no one need urge a return to the three B's since the three B's have never been abandoned. In the last five years Beethoven leads the list of composers represented with 30 works represented. Twenty-one works of Bach have been played as against 18 by Brahms, but Mozart is second only to Beethoven, with 27 works programed. Wagner has been heard 17 times.

The most often performed French composer is Berlioz with 14, while Ravel has been heard in 11 works and Debussy in nine. But so have Schubert, Handel and Strauss. Tchaikovsky is high on the list with 15 performances while Stravinsky has been programmed 11 times. Among the Americans Samuel Barber and Walter Piston have most often been heard—four times each.

A complete breakdown of the whole shows that the German composers lead the programs with 168 works in five years. Aside from those mentioned above, the composers include Haydn (6), Mendelssohn (7), Mahler (5), Schumann and Weber (3), with single works of everyone else from Pfitzner to Reger.

French works are the second highest representation, which is hardly remarkable, since the French are second only to the Germans in the numbers of composers they have nurtured. Yet the drop is extraordinary, there having been but 83 French works out of a total of 388 works performed . . . about 22 per cent of the entire programming. The next highest representation is "miscellaneous"; that is, Dvorak, Delius, Sibelius, Chopin, Smetana, Vaughan Williams, Walton, Bartok, Falla Elgar, Britten, and so on, a total of 48 works.

The Russians are next, with 42 works by such various composers as Borodin, Moussorgsky, Rachmaninoff, Shostakovich, Prokofieff, Rimsky-Korsakov, Kabalevsky, and so on. Then come the Americans, who have provided 35 works for the symphony programs. These include nearly all of the ranking American composers, among them Copland, Harris, Foss, Schuman, Thompson, Berger, Bernstein, Menotti, Sessions and Read, as well as the naturalized Toch, Hindemith and others. The Italians trail, there having been only 12 works by Italian composers in five seasons, but they have ranged from Verdi to Respighi, Rossini to Cherubini.

So it will be seen that French music is no more emphasized in Mr. Munch's time than it ever was, a view supported by a quick glance at the summaries of Koussevitzky's last five years. Koussevitzky, indeed, was exceedingly fond of French music, and he often played such of Mr. Munch's favorites as Ravel's "Daphnis and Chloe," Berlioz's Fantastique and Debussy's bigger orchestral works.

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172

OCT 23 1955

Woodwinds In Concert

PONTIAC—The Boston Woodwind Quintet, consisting of members of the Boston Symphony Orchestra, will be heard at 8 p. m. Sunday in a concert at All Saints' Episcopal Church. They will play music of Telemann, Beethoven and Haydn.

Included in the quintet are James Stagliano, formerly of Detroit, and Doriot Anthony Dwyer, only woman solo flutist in the major orchestras. The concert is the first of a series of evening musical programs planned by the church.

ERIE, PA.
DISPATCH
Circ. D. 43,164

OCT 23 1955

Symphony No. 6

The first radio network performance of Darius Milhaud's "Symphony No. 6" will be given by the BOSTON SYMPHONY ORCHESTRA, directed by Charles Munch, at 8:15 p. m. Monday, Oct. [illegible] adio and WIKK-

CHEBOYGAN, MICH.
TRIBUNE
Circ. D. 3,250

OCT 13 1955

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere of the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring pepole of different nations together through mutual admiration and respect for one another's cultures.

[164]

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

OCT 16 1955

Shaw Music Reviews Are Not Stale at 60

By John White

"I have been indulging in five shillings' worth of Ruskin on Music in a volume just published by Mr. George Allen. As it happened, the first sentence I lighted on when I opened the book was 'the oratorio, withering the life of religion into dead bones on the Syren sands.' Immediately I woke up."

With this sentence George Bernard Shaw began his Sunday music column of May 2, 1894, for the London "World." We have been indulging in 95 cents worth of Shaw on Music, recently published in a handsome little Anchor Book, and we have been waking up to the Shavian characteristics, the caustic Irish wit, the manipulation of the language, and the remarkably modern insight into musical matters.

Shaw served a six-year term as music critic for the London newspapers, writing under the pen name of Corno di Bassetto and using poor musicians as a whetstone for the glittering humor which made him a master of the modern theater.

Hasn't Staled

W. H. Auden has said that he was probably the greatest music critic who ever lived. He is certainly one of the few who are remembered after their time. Nothing grows stale so quickly as a review, and the fact that we can read Shaw with relish 60 years late and get a strong picture of the concert he covered shows the level of his skill.

That we also get a strong picture of the man speaks for the man himself. Like few critics nowadays, probably only Virgil Thomson, Shaw was read and still is, with malicious anticipation for the brilliant way he thought about something, rather than what he thought.

"I have been to the opera six times, and I still live" is a startling way to begin a review, but after Shaw heard Puccini he thought Italian opera had a future as well as a past. Puccini had more than "rum-tum rhythms and big guitar orchestration."

Wagner, the End

Shaw saw Wagner as the end of an era, the culmination and exhaustion of romanticism. He said this at a time when the Wagnerian operas were trumpeted as the music of the future, but the succeeding 60 years have proven him dead right.

Shaw had a very modern love of Berlioz, and he would have taken great joy in Munch and the Boston Symphony. He feared the Berlioz performance that was "a medley of thumps and bumps and whistles and commonplaces: 1, 2, 3, 4: 1, 2, 3, 4; and for heaven's sake don't stop to think about what you are doing, gentlemen, or we will never keep the thing together."

George Bernard Shaw as drawn by Leonard Baskin.

Shaw is on his worst behavior in criticizing church music, and he gives us the unhappy details of the state of it in England a half-century ago.

Overstuffed

He was a connoisseur of Bach and Handel, and deplored the overstuffed performances these composers got. He put up against them the Amsterdam Choir, consisting of "22 singers, each of them a singer in a thousand. In England we should set the whole thousand bawling together, and then brag all over Europe about our supremacy in choral music."

Shaw had an enviable post as critic. He attended concerts during the week and wrote them up at his leisure for the Sunday papers, with sometimes more than 48 hours to think them out. Most of his fellow critics had, and still do have almost an hour after the last note is played to think up their devastating barbs or new and shining superlatives.

G.B.S. did not think himself much better off, however. He said that the only musical compositions that will bear thinking about for more than half an hour are those which require an intimate acquaintance of at least 10 years for their critical mastery.

He never thought himself or any other critic as infallible, but merely "living, breathing, erring, human, nameable, and addressable."

Exactly How 'French' Are Charles Munch's Programs?

BOSTON HERALD 10/23

By RUDOLPH ELIE

Every once in a while a letter appears in The Herald's Mailbag complaining that Mr. Munch does too much French music in the programs of the Boston Symphony concerts. There was another last week, in fact, in which Mr. Stephen G. Esrati, seconding a previous letter, writes, in part, "We are also hearing more Ravel, Debussy, Poulenc and Milhaud than we have ever had to bear with before. Surely, every conductor has certain favorites, but is it really necessary to extol the virtues of the conductor's native country by constantly playing compositions from its composers? This is not a request for a return to the three B's. It is a request for more balanced programming, including modern music but removing the Gallic overtones."

Where does this idea come from, I wonder? And is it true that the "Gallic" overtone in music—whatever that may be—is something to be removed? In fine, what is wrong with the music of Ravel, Debussy, Berlioz, and Franck, not to mention Couperin, Bizet, Roussel and all the other French composers up to the present time? If one didn't know they were French, would one so easily place their nationality merely by listening to it? There is something wrong somewhere here, but I am certainly at a loss to explain it.

I am not at a loss to dispel the notion that we are hearing more French music than we have ever had to "bear with" before, however, for this is entirely unfounded in the facts. These facts are contained in the annual summary of the music performed each season by orchestra in its 24th program of each season. I have analyzed five of these in Mr. Munch's six years as conductor of the orchestra, and it turns up some pretty interesting things.

First of all, no one need urge a return to the three B's since the three B's have never been abandoned. In the last five years Beethoven leads the list of composers represented with 30 works represented. Twenty-one works of Bach have been played as against 18 by Brahms, but Mozart is second only to Beethoven, with 27 works programed. Wagner has been heard 17 times.

The most often performed French composer is Berlioz with 14, while Ravel has been heard in 11 works and Debussy in nine. But so have Schubert, Handel and Strauss. Tchaikovsky is high on the list with 15 performances while Stravinsky has been programmed 11 times. Among the Americans Samuel Barber and Walter Piston have most often been heard—four times each.

A complete breakdown of the whole shows that the German composers lead the programs with 168 works in five years. Aside from those mentioned above, the composers include Haydn (6), Mendelssohn (7), Mahler (5), Schumann and Weber (3), with single works of everyone else from Pfitzner to Reger.

French works are the second highest representation, which is hardly remarkable, since the French are second only to the Germans in the numbers of composers they have nurtured. Yet the drop is extraordinary, there having been but 83 French works out of a total of 388 works performed . . . about 22 per cent of the entire programming. The next highest representation is "miscellaneous"; that is, Dvorak, Delius, Sibelius, Chopin, Smetana, Vaughan Williams, Walton, Bartok, Falla Elgar, Britten, and so on, a total of 48 works.

The Russians are next, with 42 works by such various composers as Borodin, Moussorgsky, Rachmaninoff, Shostakovich, Prokofieff, Rimsky-Korsakov, Kabalevsky, and so on. Then come the Americans, who have provided 35 works for the symphony programs. These include nearly all of the ranking American composers, among them Copland, Harris, Foss, Schuman, Thompson, Berger, Bernstein, Menotti, Sessions and Read, as well as the naturalized Toch, Hindemith and others. The Italians trail, there having been only 12 works by Italian composers in five seasons, but they have ranged from Verdi to Respighi, Rossini to Cherubini.

So it will be seen that French music is no more emphasized in Mr. Munch's time than it ever was, a view supported by a quick glance at the summaries of Koussevitzky's last five years. Koussevitzky, indeed, was exceedingly fond of French music, and he often played such of Mr. Munch's favorites as Ravel's "Daphnis and Chloe," Berlioz's Fantastique and Debussy's bigger orchestral works.

DETROIT, MICH.
FREE PRESS
Circ. D. 456,261 - S. 485,172

OCT 23 1955

Woodwinds In Concert

PONTIAC—The Boston Woodwind Quintet, consisting of members of the Boston Symphony Orchestra, will be heard at 8 p. m. Sunday in a concert at All Saints' Episcopal Church. They will play music of Telemann, Beethoven and Haydn.

Included in the quintet are James Stagliano, formerly of Detroit, and Doriot Anthony Dwyer, only woman solo flutist in the major orchestras. The concert is the first of a series of evening musical programs planned by the church.

ERIE, PA.
DISPATCH
Circ. D. 43,164

OCT 23 1955

Symphony No. 6

The first radio network performance of Darius Milhaud's "Symphony No. 6" will be given by the BOSTON SYMPHONY ORCHESTRA, directed by Charles Munch, at 8:15 p. m. Monday, Oct. 24, over NBC Radio and WIKK-Dial 1330.

CHEBOYGAN, MICH.
TRIBUNE
Circ. D. 3,250

OCT 13 1956

BOSTON FETES ROME

Boston, Massachusetts, is planning a salute to Rome, Italy. The gesture is designed to promote international friendship and understanding. Scheduled for the week of November 27 to December 3, it will be the most elaborate celebration of its kind ever held in this country.

Among events planned are: a world premiere of the Boston Symphony Orchestra of a work by the Italian composer, Gaffredo Petrassi; a scholarship award to a young Italian to attend the famed Tanglewood Festival next summer; an exhibit of modern and ancient Italian art; a display showing contributions to the United States by Italy.

Plans are made for an exchange of letters between people of Boston and of Rome and for an exchange of art work executed by school children of the two cities. Boston stores will feature Italian imports in their windows, motion-picture houses will provide suitable entertainment and Italian newspaper reporters may be brought here for the occasion. In addition the Mayor of Rome will be extended the hospitality of Boston and will be honored at a special banquet.

Such events as this do not strengthen the United States materially. Certainly they win no wars. But they do inject the human element, the popular element into international exchanges and act to bring people of different nations together through mutual admiration and respect for one another's cultures.

...S and SPRING
...PLETE WITH
...ard and Frame
Low $29.95
...ll MATTRESS
OX SPRING
EGGSHELL HEADBO
$5
...E or M
STE
buy

[164]

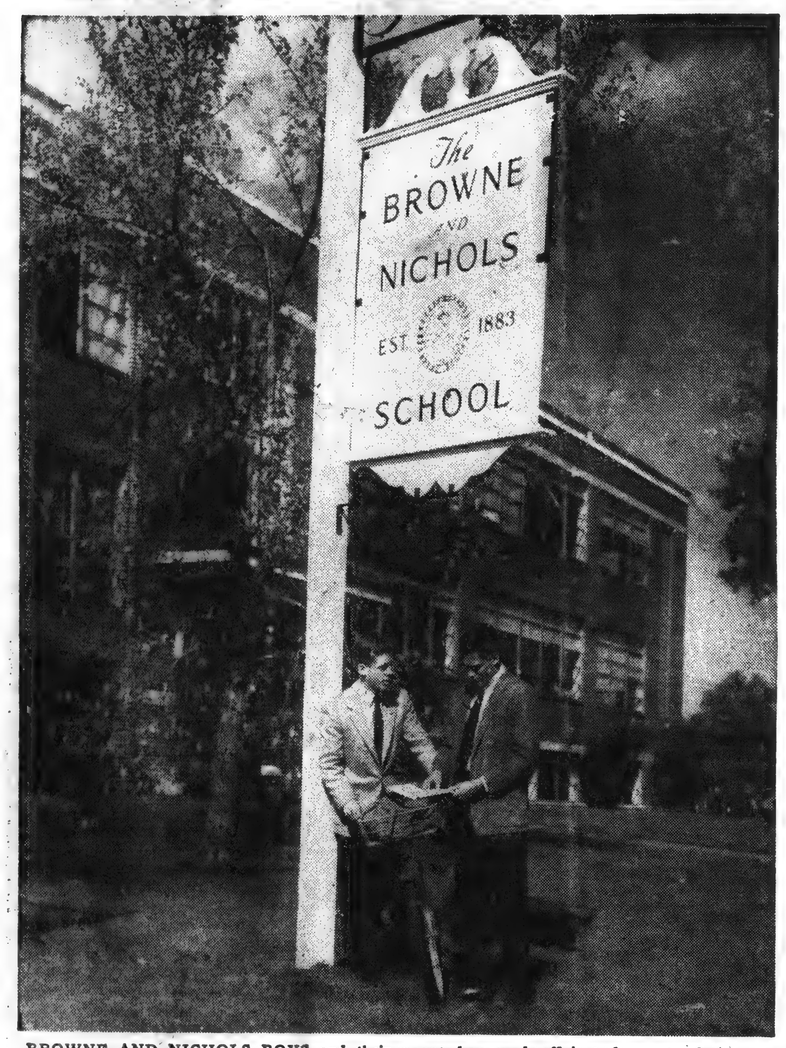
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

OCT 23 1955

Society

MARJORIE WATTS SHERMAN *Editor*



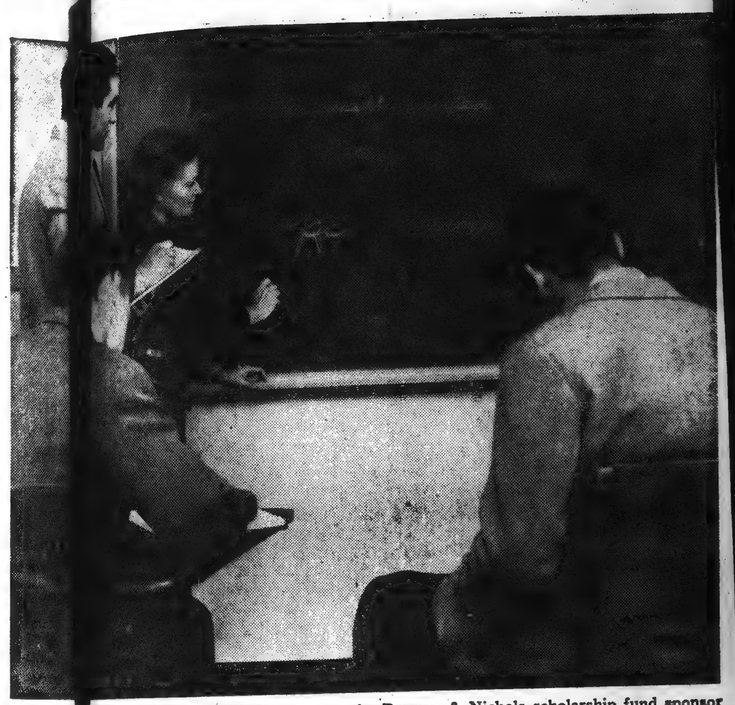
BROWNE AND NICHOLS BOYS and their parents have made efficient plans not only for an excellent Pops Concert by members of the Boston Symphony Orchestra, but to have this anticipated concert on Nov. 4 aid the school's scholarship fund as well. John Watkins and Peter Higginson talk over the program between classes.

HEADMASTER EDWIN PRATT of Browne and Nichols (left) and scholarship concert ushers Richard Cabot, Dick Frost, and Jack Burak go over their seating plan for the Boston Symphony Pops at the school on Nov. 4.

GOING OVER THE SCORE for the scholarship Pops Concert Nov. 4 are Nat Gorton and Browne and Nichols' Music Instructor Thomas Philips.

ALL
PICTURES
BY
EDWARD CARR
CHARLES DIXON,
AND
GLOBE STAFF
PHOTOGRAPHERS

CONCERT PLANNING OVER COFFEE at Browne and Nichols are Mrs. Robert F. Bradford (left) and Headmaster Edwin Pratt's attractive wife, who are helping bring Boston Symphony members to the school Nov. 4 for a Pops Concert aiding the school's scholarship fund.



MOTHER AND SON TEAMWORK sends out the Browne & Nichols scholarship fund sponsor invitations at record time. Mrs. Edwin J. Hodder of Belmont and her son Melville work with a diligent committee inviting parents and friends of the school to a Boston Symphony Orchestra Pops Concert Nov. 4 at the school.

SPONSORS' LISTS for the gala Boston Symphony Pops Concert at Browne and Nichols Nov. 4 are checked over by Mrs. Harrison H. Coggeshall, treasurer of the Pops committee; Mrs. Henry D. Winslow, and Mrs. Gardner Cox. All proceeds benefit the school's scholarship fund.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

OCT 25

Fiedler Picks Hi-Fi For Ike

President Eisenhower soon will be listening to "hi-fi" music selected by Arthur Fiedler to help him recuperate.

It was disclosed today that the Boston Pops conductor is selecting a number of tape recordings to be shipped to Denver.

Fiedler is concentrating on Strauss waltzes, longtime favorites of the chief executive. The conductor also will tape a personal message to Eisenhower.

The tapes will be sent to Denver with high fidelity components made by Lang & Taylor Inc. of Waltham.

The equipment is the gift of Carl Boester at whose Denver home Eisenhower was a guest the night before he suffered a heart attack Sept. 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

Boston Pops Music Will Be Sent to Ike

WALTHAM, Oct. 25 (UP)—A tape recording of music by the Boston Pops Orchestra will await President Eisenhower upon his release from Fitzsimons Army Hospital in Denver next month.

Tape recordings of music selected by conductor Arthur Fiedler will be shipped by air to the President's Summer residence tonight.

Along with the recordings will be two consolettes of gleaming mahogany, the gift of Carl Boester, a Denver neighbor of Mr. Eisenhower.

Boester asked that the equipment be delivered to Axel Nielson's ranch in Colorado by Nov. 5, according to Henry C. Lang, president of Lang & Taylor Inc., Waltham manufacturers of high fidelity components.

Ike Liked Set

Boester said Mr. Eisenhower was a guest at his home the night before his Sept. 24 heart seizure and admired his high fidelity music reproduction set. Boester quoted the President as saying: "I've got to have something like that at my place!"

Boester flew to Washington Monday after a quick conference with Lang about the color and style of the consolette.

Lang disclosed that Boester told him it was "extremely important" that the equipment arrive at Denver by Nov. 5.

Two consoles will be shipped to the President, Lang said. One, he said, would be a "standard model;" the other will be equipped to play binaural or two-ear" tapes.

Heighten Realism

Binaural recordings are intended to heighten the realism of music reproduction. The music is recorded by twin microphones on twin tape machines and must be reproduced by twin playback mechanisms for full effect.

Lang talked with Fiedler who agreed to select the music to be sent to the President.

Fiedler said he was calling orchestra members for a morning recording session to make tapes of music currently unavailable in binaural form.

Lang said the consolettes will be mahogany so as to match the decor of the Eisenhower Summer home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

OCT 26 1955

IKE TO GET PHONOGRAPHS, TAPED MUSIC

WALTHAM, Oct. 26 (AP)—Two high fidelity phonographs, one equipped to play records, the other tape, are en route to Denver for President Eisenhower's sick room.

With them went three hour-long reels of tape containing music selected for the President by Arthur Fiedler, conductor of the Boston Pops Orchestra. Fiedler chose Strauss waltzes, some Christmas music and some Pops performances.

The equipment was ordered from Lang & Taylor, Inc., of Waltham, phonograph manufactuers, by Carl Boester, a Denver friend of the President. Eisenhower was a guest at Boester's home the night before he suffered his heart attack.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

OCT 25 1955

Tape Recordings Of Boston Pops Are Being Flown To Ike Tonight

WALTHAM, Mass. (UP) — Tape recording music by the Boston Pops orchestra will await President Eisenhower upon his release from Fitzsimons Army Hospital in Denver next month.

Tape recordings of music selected by Conductor Arthur Fiedler will be shipped by air to the President's summer residence tonight.

Along with the recordings will be two consolettes of gleaming mahogany, the gift of Carl Boester, a Denver neighbor of Mr. Eisenhower.

Boester asked that the equipment be delivered to Axel Nielson's ranch in Colorado by Nov. 5, according to Henry C. Lang & Taylor, Inc., Waltham manufacturers of high fidelity components.

Boester said Mr. Eisenhower was a guest at his home the night before his Sept. 24 heart seizure and admired his high fidelity music reproduction set. Boester quoted the President as saying: "I've got to have something like that at my place!"

Boester flew to Washington Monday after a quick conference with Lang about the color and style of the consolette.

Lang disclosed that Boester told him it was "extremely important" that the equipment arrive at Denver by Nov. 5.

Two consoles will be shipped to the President, Lang said. One, he said, would be a "standard model;" the other will be equipped to play binaural or "two-ear" tapes.

Binaural recordings are intended to heighten the realism of music reproduction. The music is recorded by twin playback mechanisms for full effect.

Lang talked Monday with Fiedler who agreed to select the music to be sent to the President.

Fiedler said he was calling orchestra members for a morning recording session tomake tapes of music currently unavailable in binaural form.

Lang said the consolettes will be mahogany so as to match the decor of the Eisenhower summer home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

OCT 25 1955

MUSIC FOR IKE

WATHAM, Oct. 25 (UP) — A tape recording of music by the Boston Pops Orchestra will await President Eisenhower upon his release from Fitzsimons Army Hospital in Denver next month.

Tape recordings of music selected by Conductor Arthur Fiedler will be shipped by air to the President's summer residence tonight.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

OCT 26 1955

Two Hi-Fi Phonographs On Way to Ike's Room

WALTHAM, Mass. (AP)—Two high fidelity phonographs, one equipped to play records, the other tape, are en route to Denver for President Eisenhower's sick room.

With them went three hour-long reels of tape containing music selected for the President by Arthur Fiedler, conductor of the Boston Pops orchestra. Fiedler chose Strauss waltzes, some Christmas music and some Pops performances.

The equipment was ordered from Lang & Taylor, Inc., of Waltham, phonograph manufacturers by Carl Boester, a Denver friend of the President. Eisenhower was a guest at Boester's home the night before he suffered his heart attack.

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 18,794

OCT 25 1955

Tape Recordings For President

WALTHAM, Mass. (UP) — A tape recording of music by the Boston POPS orchestra will await President Eisenhower upon his release from Fitzsimons Army Hospital in Denver next month.

Tape recordings of music selected by Conductor Arthur Fiedler will be shipped by air to the President's summer residence tonight.

Along with the recordings will be two consolettes of gleaming mahogany, the gift of Carl Boester, a Denver neighbor of Mr. Eisenhower.

* * * *

Boester asked that the equipment be delivered to Axel Nielson's ranch in Colorado by Nov. 5, according to Henry C. Lang & Taylor, Inc., Waltham manufacturers of high fidelity components.

Boester said Mr. Eisenhower was a guest at his home the night before his Sept. 24 heart seizure and admired his high fidelity music reproduction set. Boester quoted the President as saying: "I've got to have something like that at my place!"

Boester flew to Washington Monday after a quick conference with Lang about the color and style of the consolette.

* * * *

Lang disclosed that Boester told him it was "extremely important" that the equipment arrive at Denver by Nov. 5.

Two consoles will be shipped to the President, Lang said. One, he said, would be a "standard model;" the other will be equipped to play binaural or "two-ear" tapes.

Binaural recordings are intended to heighten the realism of music reproduction. The music is recorded by twin playback mechanisms for full effect.

* * * *

Lang talked Monday with Fiedler who agreed to select the music to be sent to the President.

Fiedler said he was calling orchestra members for a morning of music currently unavailable in binaural form.

Lang said the consolettes will be mahogany so as to match the decor of the Eisenhower summer home.

Journal
CONCORD, Mass.
Weekly Non-Partisan
Circ. 1,800

OCT 27 1955

Percussion Concert At DeCordova Nov. 11

The cymbals will clash and the drums roll on November 11 at 8:30 p.m. when the Boston Percussion Group presents an unusual evening of adventure into the realm of pure percussion at Lincoln's deCordova Museum.

Under the direction of Harold Farberman, conductor, composer and percussionist with the Boston Symphony Orchestra, this newly-formed group will give a repeat performance of last year's Boston debut, which was lauded by critics and laymen alike as one of the most exciting musical events of the season.

The concert will feature the second performance of Farberman's fascinating composition, "Evolution." This work received wide acclaim on its premiere and has already been recorded with outstanding nation-wide success. A new departure in music for percussion, "Evolution" is scored for 25 separate percussion instruments, including vibraphone, snare drum, bongos, three varieties of cymbals, chinese gong, woodblock and even a toy drum.

In addition, the program will include Carlos Chavez' Toccata for Percussion and Farberman's "Variation on Pop Goes the Weasel."

Tickets for the concert are available to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra To Give Concert On November 9

Armando Ghitalla, soloist and first trumpet with the Boston Pops Orchestra and assistant first trumpet with the Boston Symphony, will be guest soloist at the Pops Concert to be given by the Wellesley Community Orchestra on Wednesday, November 9, at 8:15 p.m., at the Warren School auditorium, Washington Street at Walnut.

The concert, which will be like a Boston Pops concert with patrons seated at tables for refreshments, is free to the public. Conductor Rolland Tapley has arranged an especially interesting program, with Mr. Ghitalla playing several famous trumpet solos.

Of Mr. Ghitalla's trumpet playing critics have written — "an artist who creates with inner depth, marvelous breath control with resulting finesse in phrasing and interpretation. The tonal beauty of his playing may be attributed to the fact that he is 'singing through his trumpet.' He confided that he always wanted to be a professional singer but not being endowed with the proper voice he has expressed his musicianship, artistry and talent through the trumpet."

Pops concerts are all enjoyment — fun for the orchestra and fun for the audience. And don't forget the concert is free. The orchestra is a community affair sponsored by the Wellesley Recreation Department and supported in part by subscriptions from public spirited people who want to bring good music to Wellesley.

Among those helping with the concert are the following members of the orchestra's executive committee: Harry R. Chapman, chairman; Mrs. William H. Vogler, co-chairman; Mrs. Theodore Wegerdt, secretary; William W. White, treasurer; George T. Perkins, librarian; James H. Grooms, superintendent of the Recreation Department; Mrs. Herbert Tabbut, Chester Williams and Mrs. John M. Graham, publicity. In charge of the boys and girls serving refreshments are: Mrs. Loring Carney for the girls and W. Bradford Gove for the boys.

Members of the Explorer Group of the Norumbega Council of Boy Scouts, Post 80, who will serve refreshments include: David Guernsey, Harry Esterly, Ross Edwards, Anthony Moorhead, Edward Cady, Jr., John McCullough, David Howse, Michael Guernsey, Henry Darlington, Parker Blatchford, John Edel, Daniel Nugent, Harry MacIntosh and William Bedford. Mariner Scouts of the Wellesley Council of Girl Scouts who will also help are: Barbara Fish, Ann Parker, Beverly Swain, Mary Doran, Barbara Bisset, Priscilla Brown, Alice Edgerton, Joanne Morton, Linda Wenberg, Joan Weisenback and Carolyn Coveney.

Thanks should also be given to others who are helping with the Pops Concert: Fraser's for stage decorations, the Recreation Department for the program, the Park Department — stage set-up — the School Department for use of the school and [illegible] Wellesley Special Police for [illegible] regulations.

The Wellesley Community Orchestra will also give a Pops Concert featuring Armando Ghitalla as soloist at the Rivers School in Chestnut Hill on Wednesday, November 2, at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

OCT 28 1955

CONCERTO FOR SALUTE — Roman composer Goffredo Petrassi (foreground) shows manuscript of his Fifth Concerto which he composed in honor of the 75th Anniversary of the Boston Symphony Orchestra, to Mark Bortman, chairman of the Greater Boston Salute to Rome. Petrassi later presented a manuscript of the Concerto to Bortman, who was in Rome making arrangements for the international week-long salute between the two cities, to be held Nov. 27 to Dec. 3. The Boston Symphony will hold the concerto's first performance on Dec. 2 and 3 as part of Boston's Salute to Rome.

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Non-Partisan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,108

OCT 28 1955

Browne and Nichols Pops Concert Nov. 4

Symphony comes to Cambridge on Friday evening, Nov. 4, at 8:30, when the Parents' Council of the Browne and Nichols School presents its fifth annual Pops Concert at the symnasium, Gerry's Landing rd. Herman Silberman will direct sixteen members of the Boston Symphony Orchestra in a concert [illegible] to benefit the school's Scholarship Fund. Boys from the school will serve as ushers and sell the "pops punch"; while several girls will come over from Buckingham School to be flower vendors.

Mother and son groups from Belmont who are working for this interesting project and taking tables at the concert are the Edwin J. Hodders of Goden st., the Dominic Spinales of Winn st., and the Llewellyn Rockwells of Washington st.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra Pop Concert At Rivers Country Day School

Mr. and Mrs. Oliver H. Schaberg of Wellesley are general chairmen of the Pops Concert at the Rivers Country Day School, Wednesday, November second, at 8:15 P. M. Chairman of Refreshment Committee is Mrs. Harold L. Baptiste, also of Wellesley. Other committee members are Harwood Ellis and Paul Lie[illegible] of the Rivers Faculty, in charge of flowers and decorations. [illegible] Calfee, President of the Student Council, and Miss Barbara Blackwell of Beaver Country Day School will direct a bevy of flower vendors, and the waiters.

One of the periodic events at Rivers, which attracts a large attendance of patrons and friends of the school, the concert this year will feature the Wellesley Community Orchestra, conducted by Roland Tapley of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

OCT 28 1955

UofC Concert Tickets Available on Monday

STORRS, Oct. 27 (Special)—Series subscriptions for the forthcoming concerts at the University of Connecticut's new auditorium here will be available to the public starting Monday.

According to Willard M. Sistare, auditorium manager, the University Concert Series will begin Dec. 6 with an appearance of the Boston Symphony Orchestra, Charles Munch directing. Other performances include: Eileen Farrell, dramatic soprano, Jan. 18; New York Choir and Orchestra, Feb. 29; pianist Rudolf Serkin, March 21; and Hartford Symphony, Fritz Mahler conducting, April 26.

Ziv Zeitlin, noted young violinist, will appear with the Hartford Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

OCT 28 1955

BOSTON'S MARK BORTMAN, a very active leader in the preparation of plans for the "Salute to Rome" week, which promises to be an extraordinary municipal observance in December, is shown in Rome, receiving from Goffredo Petrassi, noted composer, the manuscript of his Fifth Concerto which he wrote in honor of the 75th anniversary of the establishment of the Boston Symphony Orchestra. The orchestra will play the concerto December 2 and 3 as a feature of Boston's Salute to the Eternal City.

[167]

Journal
CONCORD, Mass.
Weekly Non-Partisan
Circ. 1,800

OCT 27 1955

Percussion Concert At DeCordova Nov. 11

The cymbals will clash and the drums roll on November 11 at 8:30 p.m. when the Boston Percussion Group presents an unusual evening of adventure into the realm of pure percussion at Lincoln's deCordova Museum.

Under the direction of Harold Farberman, conductor, composer and percussionist with the Boston Symphony Orchestra, this newly-formed group will give a repeat performance of last year's Boston debut, which was lauded by critics and laymen alike as one of the most exciting musical events of the season.

The concert will feature the second performance of Farberman's fascinating composition, "Evolution." This work received wide acclaim on its premiere and has already been recorded with outstanding nation-wide success. A new departure in music for percussion, "Evolution" is scored for 25 separate percussion instruments, including vibraphone, snare drum, bongos, three varieties of cymbals, chinese gong, woodblock and even a toy drum.

In addition, the program will include Carlos Chavez' Toccata for Percussion and Farberman's "Variation on Pop Goes the Weasel."

Tickest for the concert are available to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra To Give Concert On November 9

Armando Ghitalla, soloist and first trumpet with the Boston Pops Orchestra and assistant first trumpet with the Boston Symphony, will be guest soloist at the Pops Concert to be given by the Wellesley Community Orchestra on Wednesday, November 9, at 8:15 p.m., at the Warren School auditorium, Washington Street at Walnut.

The concert, which will be like a Boston Pops concert with patrons seated at tables for refreshments, is free to the public. Conductor Rolland Tapley has arranged an especially interesting program, with Mr. Ghitalla playing several famous trumpet solos.

Of Mr. Ghitalla's trumpet playing critics have written — "an artist who creates with inner depth, marvelous breath control with resulting finesse in phrasing and interpretation. The tonal beauty of his playing may be attributed to the fact that he is 'singing through his trumpet.' He confided that he always wanted to be a professional singer but now being endowed with the proper voice he has expressed his musicianship, artistry and talent through the trumpet."

Pops concerts are all enjoyment — fun for the orchestra and fun for the audience. And don't forget the concert is free. The orchestra is a community affair sponsored by the Wellesley Recreation Department and supported in part by subscriptions from public spirited people who want to bring good music to Wellesley.

Among those helping with the concert are the following members of the orchestra's executive committee: Harry R. Chapman, chairman; Mrs. William H. Vogler, co-chairman; Mrs. Theodore Wegerdt, secretary; William W. White, treasurer; George T. Perkins, librarian; James H. Grooms, superintendent of the Recreation Department; Mrs. Herbert Tabbut, Chester Williams and Mrs. John M. Graham, publicity. In charge of the boys and girls serving refreshments are: Mrs. Loring Carney for the girls and W. Bradford Gove for the boys.

Members of the Explorer Group of the Norumbega Council of Boy Scouts, Post 80, who will serve refreshments include: David Guernsey, Harry Esterly, Ross Edwards, Anthony Moorhead, Edward Cady, Jr., John McCullough, David Howse, Michael Guernsey, Henry Darlington, Parker Blatchford, John Edel, Daniel Nugent, Harry MacIntosh and William Bedford. Mariner Scouts of the Wellesley Council of Girl Scouts who will also help are: Barbara Fish, Ann Parker, Beverly Swain, Mary Doran, Barbara Bisset, Priscilla Brown, Alice Edgerton, Joanne Morton, Linda Wenberg, Joan Weisenback and Carolyn Coveney.

Thanks should also be given to others who are helping with the Pops Concert: Fraser's for stage decorations, the Recreation Department for the program, the Park Department — stage set-up — the School Department for use of the school and the Wellesley Special Police for the regulations.

The Wellesley Community Orchestra will also give a Pops Concert featuring Armando Ghitalla as soloist at the Rivers School in Chestnut Hill on Wednesday, November 2, at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass
Weekly Independent
Circ. 4,987

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra Pop Concert At Rivers Country Day School

Mr. and Mrs. Oliver H. Schar[l]berg of Wellesley are gene[ral] chairmen of the Pops Concert [at] the Rivers Country Day Scho[ol] Wednesday, November second, [at] 8:15 P. M. Chairman of [the] Refreshment Committee is M[rs.] Harold L. Baptiste, also of W[el]lesley. Other committee membe[rs] are Harwood Ellis and Paul Lic[h]of the Rivers Faculty, in char[ge] of flowers and decorations. [Ar]thur Calfee, President of the S[en]ior Student Council, and Miss Ba[r]bara Blackwell of Beaver Country D[ay] School will direct a bevy of flow[er] girl vendors, and the waiters.

One of the periodic events [at] Rivers, which attracts a large [at]tendance of patrons and friends [of] the school, the concert this y[ear] will feature the Wellesley Co[m]munity Orchestra, conducted [by] Roland Tapley of the Bos[ton] Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Non-Partisan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
BELMONT, Mass.
Weekly Non-partisan
Circ. 4,108

OCT 28 1955

Browne and Nichols Pops Concert Nov. 4

Symphony comes to Cambridge on Friday evening, Nov. 4, at 8:30, when the Parents' Council of the Browne and Nichols School presents its fifth annual Pops Concert at the gymnasium, Gerry's Landing rd. Herman Silberman will direct sixteen members of the Boston Symphony Orchestra in a concert [illegible] to benefit the school's Scholarship Fund. Boys from the school will serve as ushers and sell the "pops punch"; while several girls will come over from Buckingham School to be flower vendors.

Mother and son groups from Belmont who are working for this interesting project and taking tables at the concert are the Edwin J. Hodders of Goden st., the Dominic Spinales of Winn st., and the Llewellyn Rockwells of Washington st.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

OCT 28 1955

UofC Concert Tickets Available on Monday

STORRS, Oct. 27 (Special)—Series subscriptions for the forthcoming concerts at the University of Connecticut's new auditorium here will be available to the public starting Monday.

According to Willard M. Sistare, auditorium manager, the University Concert Series will begin Dec. 6 with an appearance of the Boston Symphony Orchestra, Charles Munch directing. Other performances include: Eileen Farrell, dramatic soprano, Jan. 18; New York Choir and Orchestra, Feb. 29; pianist Rudolf Serkin, March 21; and Hartford Symphony, Fritz Mahler conducting, April 26.

Ziv Zeitlin, noted young violinist, will appear with the Hartford Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

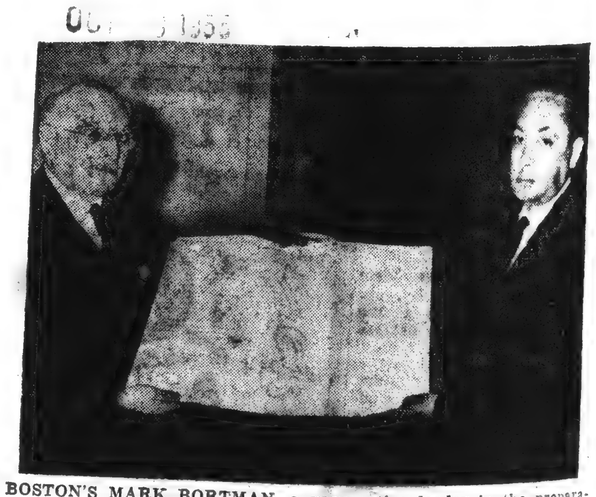
OCT 28 1955

CONCERTO FOR SALUTE — Roman composer Goffredo Petrassi (foreground) shows manuscript of his Fifth Concerto which he composed in honor of the 75th Anniversary of the Boston Symphony Orchestra, to Mark Bortman, chairman of the Greater Boston Salute to Rome. Petrassi later presented a manuscript of the Concerto to Bortman, who was in Rome making arrangements for the international week-long salute between the two cities, to be held Nov. 27 to Dec.3. The Boston Symphony will hold the concerto's first performance on Dec. 2 and 3 as part of Boston's Salute to Rome.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

OCT [illegible] 1955



BOSTON'S MARK BORTMAN, a very active leader in the preparation of plans for the "Salute to Rome" week, which promises to be an extraordinary municipal observance in December, is shown in Rome, receiving from Goffredo Petrassi, noted composer, the manuscript of his Fifth Concerto which he wrote in honor of the 75th anniversary of the establishment of the Boston Symphony Orchestra. The orchestra will play the concerto December 2 and 3 as a feature of Boston's Salute to the Eternal City.

Journal
CONCORD, Mass.
Weekly Non-Partisan
Circ. 1,800

OCT 27 1955

Percussion Concert At DeCordova Nov. 11

The cymbals will clash and the drums roll on November 11 at 8:30 p.m. when the Boston Percussion Group presents an unusual evening of adventure into the realm of pure percussion at Lincoln's deCordova Museum.

Under the direction of Harold Farberman, conductor, composer and percussionist with the Boston Symphony Orchestra, this newly formed group will give a repeat performance of last year's Boston debut, which was lauded by critics and laymen alike as one of the most exciting musical events of the season.

The concert will feature the second performance of Farberman's fascinating composition, "Evolution." This work received wide acclaim on its premiere and has already been recorded with

standing nation-wide success. A new departure in music for percussion, "Evolution" is scored for 25 separate percussion instruments including vibraphone, snare drum, bongos, three varieties of cymbals, chinese gong, woodblock and even a toy drum.

In addition, the program will include Carlos Chavez' Toccata for Percussion and Farberman's "Variation on Pop Goes the Weasel."

Tickets for the concert are available to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra Pop Concert At Rivers Country Day School

Mr. and Mrs. Oliver H. Scharnberg of Wellesley are general chairmen of the Pops Concert at the Rivers Country Day School, Wednesday, November second, at 8:15 P. M. Chairman of the Refreshment Committee is Mrs. Harold L. Baptiste, also of Wellesley. Other committee members are Harwood Ellis and Paul Licht of the Rivers Faculty, in charge of flowers and decorations. Arthur Calfee, President of the Student Council, and Miss Barry Blackwell of Beaver Country Day School will direct a bevy of flower-girl vendors, and the waiters.

One of the periodic events at Rivers, which attracts a large attendance of patrons and friends of the school, the concert this year will feature the Wellesley Community Orchestra, conducted by Roland Tapley of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra To Give Concert On November 9

Armando Ghitalla, soloist and Boston ...int first ...h Sym... ...t at the ... by the ...chestra ... 9, at ... School ...reet at

...be like ...ith pa... ...efresh... ...l. Con... ...las ar... ...resting ...a play... ...t solos. ...t play... — "an ...inner ...control ...rasing ...tonal

...ut

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Non-Partisan
Circ. 4468

OCT 27 1955

Browne and Nichols Plan Pops Concert

Symphony comes to Cambridge on Friday evening, Nov. 4, at 8:30, when the Parents' Council of the Browne and Nichols School presents its fifth annual Pops Concert at the Gymnasium, Gerry's Landing Road. Mr. Herman Silberman will direct sixteen members of the Boston Symphony Orchestra in a gay and delightful concert arranged to benefit the school's Scholarship Fund. Boys from the school will serve as ushers and sell the famous "pops punch"; while several girls will come over from Buckingham School to be flower vendors.

Mother and son groups from Belmont who are working for this interesting project and taking tables at the concert are the Edwin J. Hodders of Goden Street, The Dominic Spinales of Winn St., and the Llewellyn Rockwells of Washington Street.

beauty of his playing may be attributed to the fact that he is 'singing through his trumpet.' He confided that he always wanted to be a professional singer but now being endowed with the proper voice he has expressed his musicianship, artistry and talent through the trumpet."

Pops concerts are all enjoyment — fun for the orchestra and fun for the audience. And don't forget the concert is free. The orchestra is a community affair sponsored by the Wellesley Recreation Department and supported in part by subscriptions from public spirited people who want to bring good music to Wellesley.

Among those helping with the concert are the following members of the orchestra's executive committee: Harry R. Chapman, chairman; Mrs. William H. Vogler, co-chairman; Mrs. Theodore Wegerdt, secretary; William W. White, treasurer; George T. Perkins, librarian; James H. Grooms, superintendent of the Recreation Department; Mrs. Herbert Tabbut, Chester Williams and Mrs. John M. Graham, publicity. In charge of the boys and girls serving refreshments are: Mrs. Loring Carney for the girls and W. Bradford Gove for the boys.

Members of the Explorer Group of the Norumbega Council of Boy Scouts, Post 80, who will serve refreshments include: David Guernsey, Harry Esterly, Ross Edwards, Anthony Moorhead, Edward Cady, Jr., John McCullough, David Howse, Michael Guernsey, Henry Darlington, Parker Blatchford, John Edel, Daniel Nugent, Harry MacIntosh and William Bedford. Mariner Scouts of the Wellesley Council of Girl Scouts who will also help are: Barbara Fish, Ann Parker, Beverly Swain, Mary Doran, Barbara Bisset, Priscilla Brown, Alice Edgerton, Joanne Morton, Linda Wenberg, Joan Weisenback and Carolyn Coveney.

Thanks should also be given to others who are helping with the Pops Concert: Fraser's for stage decorations, the Recreation Department for the program, the Park Department — stage set-up — the School Department for use of the school and ... Wellesley Special Police for ... regulations.

The Wellesley Community Orchestra will also give a Pops Concert featuring Armando Ghitalla as soloist at the Rivers School in Chestnut Hill on Wednesday, November 2, at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

OCT 28 1955

UofC Concert Tickets Available on Monday

STORRS, Oct. 27 (Special)—Series subscriptions for the forthcoming concerts at the University of Connecticut's new auditorium here will be available to the public starting Monday.

According to Willard M. Sistare, auditorium manager, the University Concert Series will begin Dec. 6 with an appearance of the Boston Symphony Orchestra, Charles Munch directing. Other performances include: Eileen Farrell, dramatic soprano, Jan. 18; New York Choir and Orchestra, Feb. 29; pianist Rudolf Serkin, March 21; and Hartford Symphony, Fritz Mahler conducting, April 26.

Ziv Zeitlin, noted young violinist, will appear with the Hartford Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

OCT 28 1955

CONCERTO FOR SALUTE — Roman composer Goffredo Petrassi (foreground) shows manuscript of his Fifth Concerto which he composed in honor of the 75th Anniversary of the Boston Symphony Orchestra, to Mark Bortman, chairman of the Greater Boston Salute to Rome. Petrassi later presented a manuscript of the Concerto to Bortman, who was in Rome making arrangements for the international week-long salute between the two cities, to be held Nov. 27 to Dec.3. The Boston Symphony will hold the concerto's first performance on Dec. 2 and 3 as part of Boston's Salute to Rome.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

OCT ... 1955

BOSTON'S MARK BORTMAN, a very active leader in the preparation of plans for the "Salute to Rome" week, which promises to be an extraordinary municipal observance in December, is shown in Rome, receiving from Goffredo Petrassi, noted composer, the manuscript of his Fifth Concerto which he wrote in honor of the 75th anniversary of the establishment of the Boston Symphony Orchestra. The orchestra will play the concerto December 2 and 3 as a feature of Boston's Salute to the Eternal City.

Pawtuxet Valley Times
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

SEP 28 1955

LEADS SYMPHONY IN
conductor of the Bost
preparatory to start

New England Newsc
Box 2078, Boston 6 •
Times
HARTFOR
Independent
Circ. 10
OCT 2

Concer
To Mar
Hall Or
Special to T
Storrs—Wit
University of
torium this s
concert series
to initiate au
events, begin
ance of the
Orchestra, C
ducting, on
will be open
Coincidenta
Symphony is
anniversary
the campus
versity prepar
year of servic

THE UNI
series also wil
by Eileen Fa
own dramatic
18; the New
chestra, Ma
ducting, Feb.
renowned pia
the Hartford
Fritz Mahler
Apr. 26. An
Hartford Sym
noted young
lin.

THE GEN
have an oppo
to the series
Nov. 12, by
auditorium m
The studen
opportunity
tions the wee
university em

[167]

Journal
CONCORD, Mass.
Weekly Non-Partisan
Circ. 1,800

OCT 27 1955

Percussion Concert At DeCordova Nov. 11

The cymbals will [illegible] drums roll on No[illegible] 8:30 p.m. when the [illegible]cussion Group presen[illegible] evening of adventure [illegible] of pure percussion [illegible] deCordova Museum.

Under the direction [illegible] Farberman, conductor [illegible] and percussionist with [illegible] Symphony Orchestra, [illegible] formed group will give [illegible] performance of last ye[illegible] debut, which was lauded [illegible] and laymen alike as o[illegible] most exciting musical [illegible] the season.

The concert will featur[illegible] ond performance of Fa[illegible] fascinating composition, [illegible] tion." This work receiv[illegible] acclaim on its premiere [illegible] already been recorded w[illegible]

standing nation-wide succ[illegible] new departure in music f[illegible] cussion, "Evolution" is sco[illegible] 25 separate percussion instru[illegible] including vibraphone, snare [illegible] bongos, three varieties of cy[illegible] chinese gong, woodblock an[illegible] a toy drum.

In addition, the program [illegible] include Carlos Chavez' Tocca[illegible] Percussion and Farberman's [illegible] ation on Pop Goes the We[illegible]

Tickest for the concert are [illegible] able to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Community Orchestra Pop Concert At Rivers Country Day School

Mr. and Mrs. Oliver H. Scharnberg of Wellesley are general chairmen of the Pops Concert at the Rivers Country Day School, Wednesday, November second, at 8:15 P. M. Chairman of the Refreshment Committee is Mrs. Harold L. Baptiste, also of Wellesley. Other committee members are Harwood Ellis and Paul Licht of the Rivers Faculty, in charge of flowers and decorations. Arthur Calfee, President of the Student Council, and Miss Barry Blackwell of Beaver Country Day School will direct a bevy of flower-girls vendors, and the waiters.

One of the periodic events at Rivers, which attracts a large attendance of patrons and friends of the school, the concert this year will feature the Wellesley Community Orchestra, conducted by Roland Tapley of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

Browne And Nichols Presents Concert

Symphony comes to Cambridge on Friday evening, Nov. 4, at 8:30, when the Parent's Council of the Browne and Nichols School presents its fifth annual Pops concert at the gymnasium, Gerry's Landing, Cambridge.

Herman Silberman will direct 16 members of the Boston Symphony Orchestra in a concert arranged to benefit the school's scholarship fund.

Boys from the school will serve as ushers and several girls will come over from Buckingham School to sell flowers.

Mr. and Mrs. Howard Ensor of Arlington, with their son, Peter, who attends Browne and Nichols school, are among the parents working for the success of the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

OCT 27 1955

ity Orchestra Concert nber 9[illegible]

st and Boston t first Sym- at the y the estra 9, at chool et at like pa- esh- Con- ar- ting ay- los. ay- an her control rasing tonal

beauty of his playing may be attributed to the fact that he i[illegible] 'singing through his trumpet.' H[illegible] confided that he always wanted t[illegible] be a professional singer but no[illegible] being endowed with the prope[illegible] voice he has expressed his musi[illegible] cianship, artistry and talen[illegible] through the trumpet."

Pops concerts are all enjoymen[illegible] — fun for the orchestra and fu[illegible] for the audience. And don't forge[illegible] the concert is free. The orchestr[illegible] is a community affair sponsored by the Wellesley Recreation De[illegible] partment and supported in par[illegible] by subscriptions from public spir[illegible] ited people who want to bring good music to Wellesley.

Among those helping with the concert are the following members of the orchestra's executive committee: Harry R. Chapman, chairman; Mrs. William H. Vogler, co-chairman; Mrs. Theodore Wegerdt, secretary; William W. White, treasurer; George T. Perkins, librarian; James H. Grooms, superintendent of the Recreation Department; Mrs. Herbert Tabbut, Chester Williams and Mrs. John M. Graham, publicity. In charge of the boys and girls serving refreshments are: Mrs. Loring Carney for the girls and W. Bradford Gove for the boys.

Members of the Explorer Group of the Norumbega Council of Boy Scouts, Post 80, who will serve refreshments include: David Guernsey, Harry Esterly, Ross Edwards, Anthony Moorhead, Edward Cady, Jr., John McCullough, David Howse, Michael Guernsey, Henry Darlington, Parker Blatchford, John Edel, Daniel Nugent, Harry MacIntosh and William Bedford. Mariner Scouts of the Wellesley Council of Girl Scouts who will also help are: Barbara Fish, Ann Parker, Beverly Swain, Mary Doran, Barbara Bisset, Priscilla Brown, Alice Edgerton, Joanne Morton, Linda Wenberg, Joan Weisenback and Carolyn Coveney.

Thanks should also be given to others who are helping with the Pops Concert: Fraser's for stage decorations, the Recreation Department for the program, the Park Department — stage set-up — the School Department for use of the school and [illegible] Wellesley Special Police for [illegible]c regulations.

The Wellesley Community Orchestra will also give a Pops Concert featuring Armando Ghitalla as soloist at the Rivers School in Chestnut Hill on Wednesday, November 2, at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

OCT 28 1955

UofC Concert Tickets Available on Monday

STORRS, Oct. 27 (Special)—Series subscriptions for the forthcoming concerts at the University of Connecticut's new auditorium here will be available to the public starting Monday.

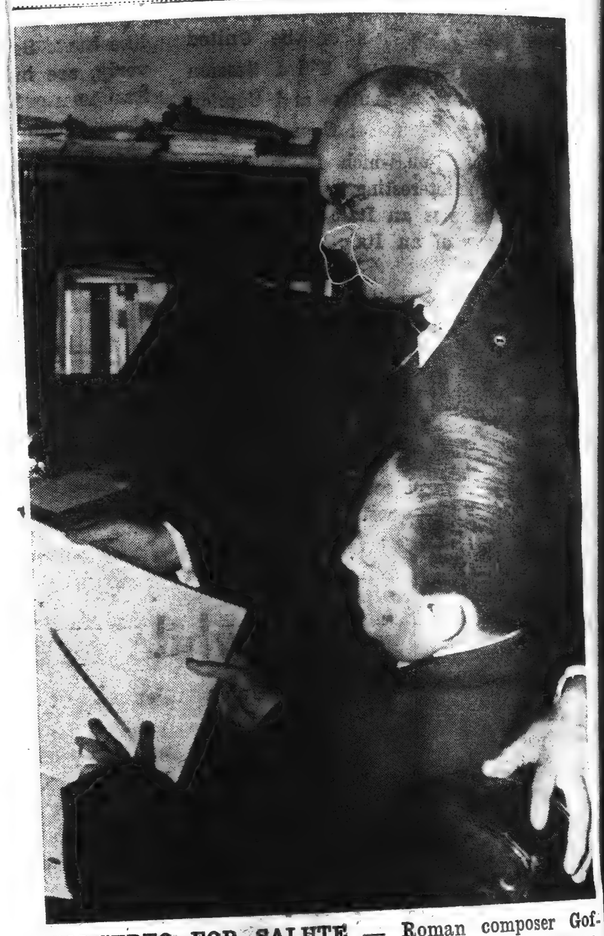
According to Willard M. Sistare, auditorium manager, the University Concert Series will begin Dec. 6 with an appearance of the Boston Symphony Orchestra, Charles Munch directing. Other performances include: Eileen Farrell, dramatic soprano, Jan. 18; New York Choir and Orchestra, Feb. 29; pianist Rudolf Serkin, March 21; and Hartford Symphony, Fritz Mahler conducting, April 26.

Ziv Zeitlin, noted young violinist, will appear with the Hartford Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 11,205

OCT 28 1955



CONCERTO FOR SALUTE — Roman composer Goffredo Petrassi (foreground) shows manuscript of his Fifth Concerto which he composed in honor of the 75th Anniversary of the Boston Symphony Orchestra, to Mark Bortman, chairman of the Greater Boston Salute to Rome. Petrassi later presented a manuscript of the Concerto to Bortman, who was in Rome making arrangements for the international week-long salute between the two cities, to be held Nov. 27 to Dec.3. The Boston Symphony will hold the concerto's first performance on Dec. 2 and 3 as part of Boston's Salute to Rome.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazzetta del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,029

OCT [illegible] 1955

BOSTON'S MARK BORTMAN, a very active leader in the preparation of plans for the "Salute to Rome" week, which promises to be an extraordinary municipal observance in December, is shown in Rome, receiving from Goffredo Petrassi, noted composer, the manuscript of his Fifth Concerto which he wrote in honor of the 75th anniversary of the establishment of the Boston Symphony Orchestra. The orchestra will play the concerto December 2 and 3 as a feature of Boston's Salute to the Eternal City.

Pawtuxet Valley Times
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

SEP 28 1955

LEADS SYMPHONY I
conductor of the Bos
preparatory to start

New England Newsc
Box 2078, Boston 6
Time
HARTFO
Independen
Circ. 1
OC

Conce
To Ma
Hall O
Special to
Storrs—W
University
torium this
concert serie
to initiate
events, be
ance of th
Orchestra,
ducting, on
will be ope
Coinciden
Symphony
anniversary
the campu
versity pre
year of se
THE U
series also
by Eileen
own drama
18; the Ne
chestra, N
ducting. Fe
renowned
the Hartf
Fritz Mah
Apr. 26.
Hartford S
noted youn
lin.
THE GR
have an o
to the serie
Nov. 12, t
auditorium
The stud
opportunit
tions the w
university

[167]

...Valley Times (e)
W...WICK, R. I.
...n-Partisan
Circ. 7,469

SEP 2 8 1955

LEADS SYMPHONY IN ANNIVERSARY YEAR—Charles Munch, conductor of the Boston Symphony, pauses during rehearsal preparatory to start of 75th season of famed orchestra. (Associated Press Photo)

...composer Gof-
...ript of his Fifth
...f the 75th An-
...estra, to Mark
...ston Salute to
...ript of the Con-
...g arrangements
...between the two
...ston Symphony
...on Dec. 2 and

...n the prepara-
...promises to be
..., to shown in
...er the man-
...of the 75th
...phony Orches-
...ing as a

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

...1955

Concert Series To Mark UConn Hall Opening

Special to The Hartford Time

Storrs—With opening of th... University of Connecticut Aud... torium this season a universit... concert series has been schedule... to initiate auditorium-sponsore... events, beginning with appear... ance of the Boston Symphon... Orchestra, Charles Munch con... ducting, on Dec. 6. The serie... will be open to the public.

Coincidentally, the Bosto... Symphony is marking its 75t... anniversary and will come t... the campus as the State Uni... versity prepares to mark its 75th year of service to the state.

THE UNIVERSITY concert series also will include a program by Eileen Farrell, Connecticut's own dramatic soprano, on Jan. 18; the New York Choir and Orchestra, Margaret Hillis conducting, Feb. 29; Rudolf Serkin, renowned pianist, Mar. 21, and the Hartford Symphony with Fritz Mahler as conductor on Apr. 26. Appearing with the Hartford Symphony will be the noted young violinist, Zvi Zeitlin.

THE GENERAL PUBLIC will have an opportunity to subscribe to the series between Oct. 31 and Nov. 12, by application to the auditorium management.

The student body had the first opportunity for season subscriptions the week of Oct. 13-22, and university employes, Oct. 24-29.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

OCT 29 1955

BOSTON SYMPHONY ORCHESTRA

Burgin Conducts Superbly, Miss Posselt Is Soloist

The Boston Symphony Orchestra played the third program in the "regular" series at Symphony Hall yesterday afternoon. Richard Burgin conducted the following music: Mozart, "Eine kleine Nachtmusik"; Aram Khatchaturian, Violin Concerto (first performance at these concerts; Ruth Posselt soloist); Mahler: First Symphony. The program will be repeated at 8:30 tonight.

By CYRUS DURGIN

By the time the Boston Symphony was well into the opening movement of Mahler's First Symphony, it seemed that Richard Burgin had never conducted so superbly, or that the orchestra had ever sounded better. When the concert had ended it had become fixed in my estimation as one of total and rare enjoyment. Perhaps the first allegro of the Mozart Serenade had gone a trifle on the slow side, perhaps the coda of the Mahler finale was not faultlessly neat. Yet the over-all impression was one of mastery and charm.

This may have been one of those musical miracles that occur from time to time, for the orchestra arrived back from its rugged Southern tour only Wednesday, and all, including Mr. Burgin, may well have been fatigued. Nor could there have been much time to prepare this exacting program, even in the rehearsal on the road. But no sign of fatigue or under-rehearsal showed; conducting and performance had real elan and Boston Symphony quality. This listener, at least, departed from Symphony Hall deeply moved and with his head in clouds of glorious sound.

Nor had Ruth Posselt, as violin soloist, ever within my memory exceeded her performance of the Khatchaturian Concerto. Here is a work of difficulty, and also of great appeal. It is largely melodic, with genuine tunes, not one of those essays in out-of-key figurations and other fireworks that are likely to sound a little acid. This has to be played in exact pitch—it was, save for some slightly sagging octaves—and the rhythm, oftentimes tricky, must tbe steady. Miss Posselt played it with authority and loving care, and she wholly deserved the large ovation she received—including a kiss of the hand from her husband on the stand.

Oddly enough, the Boston Symphony had never played the Concerto in Boston before, though Mr. Fiedler introduced it at Pops a decade ago and Mr. Burgin and Miss Posselt were the principals in a Berkshire Festival hearing in 1954. Some of us had known it from recordings. Khatchaturian has a mastery of the orchestra, and he evidently regards the violin as an instrument with a soul. It all sounds, it all "sings," the colors of the orchestration are rich and kaleidoscopic, and the slow movement has a striking nocturne quality. Most of the Soviet music I have heard has been minor, but this forceful yet unpretentious work is an exception.

As absence makes a fonder heart, so it is likely to make, in music, a score seldom heard seem all the more lovely. It worked that way with Mahler's First Symphony, a score of endless interest and skill, and of a beauty which defies communication by words. To Mahler the symphonic form was—perhaps naively—"the whole world," and here is much of the world, from innocent gayety to storm and heartbreak. That wonderful melody with its counterpointing harmony, which interrupts the dramatic, fast finale, is among the peaks of intimate emotion.

Little wonder, when the final D's had sounded, that cheering amplified the applause.

Next week Charles Munch will return, and conduct Beethoven's "Fidelio" Overture; the Fourth Symphony, "The Delights o... Basel," by Honegger, and Tchaikovsky's Fourth Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

OCT 29 1955

Ruth Posselt Soloist at Symphony-

Burgin on Podium for Weekend Concerts

By Harold Rogers

Richard Burgin and his wife, Ruth Posselt, took the honors yesterday afternoon in Symphony Hall—Miss Posselt for a spirited performance of the Khatchaturian Violin Concerto, and Mr. Burgin for his superb reading of the Mahler First Symphony.

These artists are more than welcome when they appear with the Boston Symphony Orchestra. Miss Posselt brings fire to nearly everything she touches, and were it not for Mr. Burgin's love for and understanding of Mahler, Bostonians would starve for his magnificent music.

Miss Posselt's performance of the Khatchaturian was the first to be heard at these concerts, though it was introduced to Boston in 1945 when Arthur Fiedler presented it at the Boston Pops. The end movements call for an astonishing piece of fiddling, done with aplomb by Miss Posselt, and the middle movement is one of those extended Russian melodies that drip with nostalgia. Here, too, she evoked the right mood of longing and sentimentality.

It's a concerto that has everything — the brilliant orchestration developed by the Russian Five and Stravinsky, singing romantic melodies, and pyrotechnics to challenge an artist's prowess. Miss Posselt's tone was in turns lambent or sparkling. In her traversal one could hear the heels of Russian boots, or visualize the lightness of a ballerina on pointes. It was a radiant performance.

The Mahler, too, was a marvel of lush orchestral fabric and ravishing melodies as Mr. Burgin, the Boston Symphony's associate conductor, guided his colleagues through its four movements. It is filled with buoyant singing moods of the out-of-doors, with melodies in the violins and cellos that bear your heart to the mountain top. Mahler's counter-melodies have an importance and a poignance seldom encountered in other composers.

The funeral march of the third movement — which is something of a satire on funeral music — presages those emotionally devasting marches yet to come. In this one he apparently chose a simple nursery tune, shifted it into the minor, treated it canonically, and voilà—a funeral march in a scherzo mood!

Mr. Burgin opened his program yesterday with a shining performance of Mozart's "Eine kleine Nachtmusik." This was one of those concerts—not too rare in Boston, we are grateful to say—when everything turned out right.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

OCT 29 1955

Music Review

By TUCKER KEISER

The Boston Symphony, just back from its tour down the Eastern Seaboard and through the Middle West, returned to Symphony Hall for its third week end pair of concerts yesterday afternoon. With Richard Burgin, the associate conductor, on the podium, the orchestra played Mozart's "Eine Kleine Nachtmusik," Khatchaturian's Violin Concerto, and Mahler's First Symphony.

Mr. Burgin did not fuss around with overly wrought niceties but conducted the famous serenade with praiseworthy animation and firmness. Without either a French preciousness or an Italian bel canto, this essentially Germanic interpretation was refreshingly novel, for Symphony Hall at least.

Ruth Posselt, wife of the conductor, joined the orchestra for the Khatchaturian, a concerto never before performed at these concerts but heard before at "Pops." Lightweight, showy, tuneful and rhythmically tricky, the piece suits Miss Posselt's big-toned, aggressive style of playing to a T.

However, the really high spot of the afternoon was Mr. Burgin's reading of Mahler's First Symphony, a piece which runs the gamut from pastorale to apocalypse. The performance was a penetrating and moving one.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

OCT 29 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the third concert of the 75th season in Symphony Hall yesterday afternoon. Ruth Posselt, violin, was the soloist. The program: Eine Kleine Nachtmusik (K.525), Mozart; Concerto for Violin.....Khatchaturian; Symphony No. 1 in D.....Mahler

If the audience at yesterday's concert was a little surprised to note that the men of the orchestra rose spontaneously to applaud Richard Burgin as he appeared for his third call to the stage following the Mahler, the reason was not hard to find:

Mr. Burgin had not only got up from a sick bed to conduct this concert, he had given one of the finest readings of Mahler's First Symphony—or of any symphony—of his life. It was a remarkable feat, for he not only gave this huge work a unity of style and mood it may very often lack due to its tendency to go in fits and starts, he gave it a tonal radiance of the most beautiful character.

Mr. Burgin has made Mahler particularly his own; few other conductors save Bruno Walter seem to be so devoted to this tortured Austrian and so capable of penetrating his many mysteries. In his hands the obvious vulgarities, the sudden outbursts of cataclysmic passion, the coarse reminiscences of Viennese street music, the sounds of nature and all the ruffles and flourishes of Mahler's titanic grapplings with the tragic immensity of it all, take on a significance, even an epic vastness. This, of course, was exactly what Mahler wanted as he struggled to extend his incomparable lyric gift into gigantic musico-emotional canvas —exploiting every means at his disposal.

Superb Performance

But does the First Symphony, which Mahler later referred to as a "youthful sketch" (!), in the end collapse of its own grandiloquence? I think it does. It was interesting at any rate, to note how closely the audience was held to this music toward the close of the last movement. The evocation of nature and the sound of the cuckoo in the first movement, the robust peasantries of the second, the ghostly ruefulness of the third; all these things held the audience spellbound. But, despite the great beauties of the inner part of the finale, the struggle for immensity palled, and the work did not receive the response it should have, especially in Mr. Burgin's really elevated conception of it and the orchestra's superb performance of it.

If Mr. Burgin triumphed in the Mahler, it was his wife Ruth Posselt who triumphed equally in the first Boston performance of Khatchaturian's Violin Concerto. This bright and lively work culminating a happy tune as easily assimilable on a first hearing the finale of Mendelssohn's E minor, scarred marred to me only by an excessively long first movement and by an excessively long cadenza (by David Oistrokh). The materi... of this movement didn't seem me quite worth developing ... extended, but it was interesting and often colorful. The slow movement, very Russian in feeling, was exceedingly beautiful in its mood, one evoking the romantic glow of an extended waltz, which, in its gentle three time, it almost is. The finale is witty and nimble and altogether delightful and if the whole may be considered a somewhat lesser work in the form it is not at all pretentious: the composer has approached the violi... realistically and honestly ar... written for it without conce... or bombast. A very enjoyat... work, in fine, with many colo... ful moments in the orchestr... fabric behind the soloist.

Miss Posselt, whose bowin... is one of the most impressiv... performances among the day... violinists, approached the wor... broadly and freely, sometime... drawing a gypsy-like tone fro... her instrument, again achievi... a tone of the greatest breadt... and splendor. She was as nimb... on the fingerboard as Khatch... turian's writing, tossing off t... work's enormous difficulties ... fortlessly.

The concert began with a be... guiling playing of Mozart's end... lessly beautiful Eine Kleine Nachtmusik, done with so muc... grace and string tone by th... string band as to bring up th... question how it could do s... well after such a hectic ever... as its recent tour of 15 America... cities. Next week Mr. Munc... returns to do Beethoven's Ove... ture to "Fidelio," Honegge... Fourth Symphony and Tch... kovsky's Fourth Symphony."

[168]

...alley Times (e)
W... WARWICK, R. I.
...n-Partisan
Circ. 7,169

SEP 2 8 1955

LEADS SYMPHONY IN ANNIVERSARY YEAR—Charles Munch, conductor of the Boston Symphony, pauses during rehearsal preparatory to start of 75th season of famed orchestra. (Associated Press Photo)

...composer Gof-
...uscript of his Fifth
...r of the 75th An-
...Orchestra, to Mark
...Boston Salute to
...uscript of the Con-
...king arrangements
...ta between the two
...e Boston Symphony
...ance on Dec. 2 and
...da ...

...n, the prepara-
...promises to be
... is shown in
...vior, the man-
...r of the 75th
...phony Orches-
... and is a

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

...) 1955

Concert Series To Mark UConn Hall Opening

Special to The Hartford Times

Storrs—With opening of the University of Connecticut Auditorium this season a university concert series has been scheduled to initiate auditorium-sponsored events, beginning with appearance of the Boston Symphony Orchestra, Charles Munch conducting, on Dec. 6. The series will be open to the public.

Coincidentally, the Boston Symphony is marking its 75th anniversary and will come to the campus as the State University prepares to mark its 75th year of service to the state.

* * *

THE UNIVERSITY concert series also will include a program by Eileen Farrell, Connecticut's own dramatic soprano, on Jan. 18; the New York Choir and Orchestra, Margaret Hillis conducting, Feb. 29; Rudolf Serkin, renowned pianist, Mar. 21, and the Hartford Symphony with Fritz Mahler as conductor on Apr. 26. Appearing with the Hartford Symphony will be the noted young violinist, Zvi Zeitlin.

* * *

THE GENERAL PUBLIC will have an opportunity to subscribe to the series between Oct. 31 and Nov. 12, by application to the auditorium management.

The student body had the first opportunity for season subscriptions the week of Oct. 13-22, and university employes, Oct. 24-29.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

OCT 29 1955

BOSTON SYMPHONY ORCHESTRA

Burgin Conducts Superbly, Miss Posselt Is Soloist

The Boston Symphony Orchestra played the third program in the "regular" series at Symphony Hall yesterday afternoon. Richard Burgin conducted the following music: Mozart, Eine kleine Nachtmusik"; Aram Khatchaturian, Violin Concerto (first performance at these concerts, Ruth Posselt soloist); Mahler: First Symphony. The program will be repeated at 8:30 tonight.

By CYRUS DURGIN

By the time the Boston Symphony was well into the opening movement of Mahler's First Symphony, it seemed that Richard Burgin had never conducted so superbly, or that the orchestra had ever sounded better. When the concert had ended it had become fixed in my estimation as one of total and rare enjoyment. Perhaps the first allegro of the Mozart Serenade had gone a trifle on the slow side, perhaps the coda of the Mahler finale was not faultlessly neat. Yet the over-all impression was one of mastery and charm.

This may have been one of those musical miracles that occur from time to time, for the orchestra arrived back from its rugged Southern tour only Wednesday, and all, including Mr. Burgin, may well have been fatigued. Nor could there have been much time to prepare this exacting program, even in [illegible] rehearsal on the road. [illegible] sign of fatigue or [illegible] showed; conducting and performance had real elan and Boston Symphony quality. This listener, at least, departed from Symphony Hall deeply moved and with his head in clouds of glorious sound.

Nor had Ruth Posselt, as violin soloist, ever within my memory exceeded her performance of the Khatchaturian Concerto. Here is a work of difficulty, and also of great appeal. It is largely melodic, with genuine tunes, not one of those essays in out-of-key figurations and other fireworks that are likely to sound a little acid. This has to be played in exact pitch—it was, save for some slightly sagging octaves—and the rhythm, oftentimes tricky, must be steady. Miss Posselt played it with authority and loving care, and she wholly deserved the large ovation she received—including a kiss of the hand from her husband on the stand.

Oddly enough, the Boston Symphony had never played the Concerto in Boston before, though Mr. Fiedler introduced it at Pops a decade ago and Mr. Burgin and Miss Posselt were the principals in a Berkshire Festival hearing in 1954. Some of us had known it from recordings. Khatchaturian has a mastery of the orchestra, and he evidently regards the violin as an instrument with a soul. It all sounds, it all "sings," the colors of the orchestration are rich and kaleidoscopic, and the slow movement has a striking nocturne quality. Most of the Soviet music I have heard has been minor, but this forceful yet unpretentious work is an exception.

As absence makes a fonder heart, so it is likely to make, in music, a score seldom heard seem all the more lovely. It worked that way with Mahler's First Symphony, a score of endless interest and skill, and of a beauty which defies communication by words. To Mahler the symphonic form was—perhaps naively—"the whole world," and here is much of the world, from innocent gayety to storm and heartbreak. That wonderful melody with its counterpointing harmony, which interrupts the dramatic, fast finale, is among the peaks of intimate emotion.

Little wonder, when the final D's had sounded, that cheering amplified the applause.

Next week Charles Munch will return, and conduct Beethoven's "Fidelio" Overture; the Fourth Symphony, "The Delights o Basel," by Honegger, and Tchaikovsky's Fourth Symphony.

...ristian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

OCT 29 1955

Ruth Posselt Soloist at Symphony-

Burgin on Podium for Weekend Concerts

By Harold Rogers

Richard Burgin and his wife, Ruth Posselt, took the honors yesterday afternoon in Symphony Hall—Miss Posselt for a spirited performance of the Khatchaturian Violin Concerto, and Mr. Burgin for his superb reading of the Mahler First Symphony.

These artists are more than welcome when they appear with the Boston Symphony Orchestra. Miss Posselt brings fire to nearly everything she touches, and were it not for Mr. Burgin's love for and understanding of Mahler, Bostonians would starve for his magnificent music.

Miss Posselt's performance of the Khatchaturian was the first to be heard at these concerts, though it was introduced to Boston in 1945 when Arthur Fiedler presented it at the Boston Pops. The end movements call for an astonishing piece of fiddling, done with aplomb by Miss Posselt, and the middle movement is one of those extended Russian melodies that drip with nostalgia. Here, too, she evoked the right mood of longing and sentimentality.

It's a concerto that has everything — the brilliant orchestration developed by the Russian Five and Stravinsky, singing romantic melodies, and pyrotechnics to challenge an artist's prowess. Miss Posselt's tone was in turns lambent or sparkling. In her traversal one could hear the heels of Russian boots, or visualize the lightness of a ballerina on pointes. It was a radiant performance.

The Mahler, too, was a marvel of lush orchestral fabric and ravishing melodies as Mr. Burgin, the Boston Symphony's associate conductor, guided his colleagues through its four movements. It is filled with buoyant singing moods of the out-of-doors, with melodies in the violins and cellos that bear your heart to the mountain top. Mahler's counter-melodies have an importance and a poignance seldom encountered in other composers.

The funeral march of the third movement — which is something of a satire on funeral music — presages those emotionally devasting marches yet to come. In this one he apparently chose a simple nursery tune, shifted it into the minor, treated it canonically, and voilà—a funeral march in a scherzo mood!

Mr. Burgin opened his program yesterday with a shining performance of Mozart's "Eine kleine Nachtmusik." This was one of those concerts—not too rare in Boston, we are grateful to say—when everything turned out right.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

OCT 29 1955

Music Review

By TUCKER KEISER

The Boston Symphony, just back from its tour down the Eastern Seaboard and through the Middle West, returned to Symphony Hall for its third week end pair of concerts yesterday afternoon. With Richard Burgin, the associate conductor, on the podium, the orchestra played Mozart's "Eine Kleine Nachtmusik," Khatchaturian's Violin Concerto, and Mahler's First Symphony.

Mr. Burgin did not fuss around with overly wrought niceties but conducted the famous serenade with praiseworthy animation and firmness. Without either a French preciousness or an Italian bel canto, this essentially Germanic interpretation was refreshingly novel, for Symphony Hall at least.

Ruth Posselt, wife of the conductor, joined the orchestra for the Khatchaturian, a concerto never before performed at these concerts but heard before at "Pops." Lightweight, showy, tuneful and rhythmically tricky, the piece suits Miss Posselt's big-toned, aggressive style of playing to a T.

However, the really high spot of the afternoon was Mr. Burgin's reading of Mahler's First Symphony, a piece which runs the gamut from pastorale to apocalypse. The performance was a penetrating and moving one.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

OCT 29 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the third concert of the 75th season in Symphony Hall yesterday afternoon. Ruth Posselt, violin, was the soloist. The program:
Eine Kleine Nachtmusik (K.525).....Mozart
Concerto for Violin.....Khatchaturian
Symphony No. 1 in D.....Mahler

If the audience at yesterday's concert was a little surprised to note that the men of the orchestra rose spontaneously to applaud Richard Burgin as he appeared for his third call to the stage following the Mahler, the reason was not hard to find:

Mr. Burgin had not only got up from a sick bed to conduct this concert, he had given one of the finest readings of Mahler's First Symphony—or of any symphony—of his life. It was a remarkable feat, for he not only gave this huge work a unity of style and mood it may very often lack due to its tendency to go in fits and starts, he gave it a tonal radiance of the most beautiful character.

Mr. Burgin has made Mahler particularly his own; few other conductors save Bruno Walter seem to be so devoted to this tortured Austrian and so capable of penetrating his many mysteries. In his hands the obvious vulgarities, the sudden outbursts of cataclysmic passion, the coarse reminiscences of Viennese street music, the sounds of nature and all the ruffles and flourishes of Mahler's titanic grapplings with the tragic immensity of it all, take on a significance, even an epic vastness. This, of course, was exactly what Mahler wanted as he struggled to extend his incomparable lyric gift into gigantic musico-emotional canvas —exploiting every means at his disposal.

Superb Performance

But does the First Symphony, which Mahler later referred to as a "youthful sketch" (!), in the end collapse of its own grandiloquence? I think it does. It was interesting at any rate, to note how closely the audience was held to this music toward the close of the last movement. The evocation of nature and the sound of the cuckoo in the first movement, the robust peasantries of the second, the ghostly ruefulness of the third; all these things held the audience spellbound. But, despite the great beauties of the inner part of the finale, the struggle for immensity palled, and the work did not receive the response it should have, especially in Mr. Burgin's really elevated conception of it and the orchestra's superb performance of it.

If Mr. Burgin triumphed in the Mahler, it was his wife Ruth Posselt who triumphed equally in the first Boston performance of Khatchaturian's Violin Concerto. This bright and lively work culminating a happy tune as easily assimilable on a first hearing the finale of Mendelssohn's E minor, [illegible] marred to me only by an excessivley long first movement and by an excessively long cadenza (by David Oistrokh). The materi of this movement didn't seem me quite worth developing extensively, but it was interesting and often colorful. The slow movement, very Russian in feeling, was exceedingly beautiful in its mood, one evoking the romantic glow of an extended waltz, which, in its gentle three time, it almost is. The finale is witty and nimble and altogether delightful and if the whole may be considered a somewhat lesser work in the form it is not at all pretentious: the composer has approached the violi realistically and honestly a written for it without conc or bombast. A very enjoyal work, in fine, with many colo ful moments in the orchestr fabric behind the soloist.

Miss Posselt, whose bowi is one of the most impressiv performances among the day violinists, approached the wor broadly and freely, sometim drawing a gypsy-like tone fro her instrument, again achievi a tone of the greatest breadt and splendor. She was as nimb on the fingerboard as Khatch turian's writing, tossing off t work's enormous difficulties e fortlessly.

The concert began with a be guiling playing of Mozart's end lessly beautiful Eine Klein Nachtmusik, done with so muc grace and string tone by th string band as to bring up th question how it could do s well after such a hectic ever as its recent tour of 15 America cities. Next week Mr. Munc returns to do Beethoven's Ove ture to "Fidelio," Honegge Fourth Symphony and Tch kovsky's Fourth Symphony."

[168]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

OCT 30 1955

This Season Is Considered One Of Plentiful Music

By W. G. ROGERS

NEW YORK (AP)—The four midtown concert halls in this city will offer 27 programs, including seven pianists, six operas and five symphonies in the week beginning tomorrow.

That's almost four events a day in these halls: big Carnegie, little Carnegie, Town Hall and City Center. With about 7,500 seats among them, they in effect offer music to 50,000 people in these seven days.

In the month just ending the same halls offered 99 programs; in November the total already scheduled, with a few more certain to be added, is 101; there will also be some 15 performances at the Metropolitan Opera.

So the music season is on us. A music lover who could be in two, three or four places at once, as critics are sometimes expected to be, could attend more than 100 concert-hall programs in the next four weeks.

It's the same all across the land. Just as the fall months are the peak of the book business, so are they the greatest concentration of music events. This is the good time when, rested after vacation, everyone is fresh and ready to dive back again into the excitement of listening to and looking at symphony, instrumentalist, vocalist, recitalist, and the plain black-and-white of the printed page.

Among the major attractions which have already filled local halls have been the Santa Cecilia Choir, from Rome; the Philharmonia orchestra, from London, with Herbert von Karajan conducting; Sadler's Wells Ballet, from England, which packed them in, 3,900 of them, night after night at the Met; the Philadelphia orchestra, Eugene Ormandy on the podium and, at the piano, the Soviet artist Emil Gilels, from Russia; the New York Philharmonic, flushed with triumphs scored on its European tour; the Little Orchestra; and the Symphony of the Air, playing for the benefit of the Committee to Save Carnegie Hall, which is threatened with sale yet without which a big percentage of these events would have been impossible.

Outside this city, the story was the same — the Boston Symphony, with Charles Munch conducting, has been playing for a month; the Chicago, with Fritz Reiner leading, opened more than three weeks ago.

And the story will continue to be the same, here and elsewhere: Brooklyn's young Philharmonia gets going next week; the Los Angeles Philharmonic, the week after; the Bostonians will pay their first visit to New York in this 1955-56 season on Nov. 16 and 19 for the usual pair of concerts which will be given in four other later weeks.

The city is now about at the end of a string of 34 performances given by New York City Opera in City Center. And it is looking forward to Nov. 14 when the Met opens its doors for this new year with Offenbach's "Les Contes d'Hoffmann." One of three new productions scheduled for this year, it is being offered for the first time here as the season's curtain-raiser.

An opera of interest all across the country as well as in this city is Lukas Foss' "Griffelkin," especially commissioned by NBC-TV and scheduled for its first performance Sunday afternoon, Nov. 6. The libretto is by Alastair Reid, and other credits are: producer, Samuel Chotzinoff; music and art director, Peter Herman Adler; designer, Rouben Ter-Arutunian; choreographer, Robert Joffrey.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

OCT 30 1955

Symphony Program Nov. 8

The Mozart bicentennial and the Boston Symphony's own 75th anniversary will have recognition on the program the orchestra will present at its first Providence concert this season on Nov. 8 in Veterans Memorial Auditorium.

Milhaud's Symphony No. 6, which has already been introduced at Boston concerts, will be the 75th birthday celebration, while Mozart will be represented by his Symphony in G Minor (K. 550). The four movements of the Milhaud symphony are named "Calme et tendre," "Tumultueux," "Lent et doux" and "Joyeux et robuste."

These two works will make up the first half of the program. Ravel will have the second half with his Introduction and Allegro for Harp and Orchestra and his Rhapsodie Espagnole. Bernard Zighera will be harp soloist.

Sweet Adelines at URI

The Sweet Adelines of Providence will give a concert dedicated to "Music For Fun" at an open meeting of the Kingstown Music Club in Edwards Hall, University of Rhode Island, Wednesday evening. The program is open to the public free of charge.

Artists Series Friday

Alice Farnsworth Boffetti, soprano, will open the Artists Series of the Providence-Barrington Bible College Friday at 8 p.m. in Winn Hall, 99 Davis St. The second concert will take place Feb. 10.

Mrs. Boffetti, who studied at the New England Conservatory of Music and in New York, is well known as a soloist with the Handel and Haydn Society, and the Boston Symphony Orchestra and its pops orchestra. She has lately been studying in Milan, making a concert tour of Italy and having a debut in "Aida."

Accompanied by Herbert Irvine, she will sing operatic arias by Wagner, Puccini and Verdi. Irvine will play piano and organ groups.

To Play Concertos

A student concerto program will be played by the Brown University Orchestra, Martin Fischer conducting, at 4:30 p.m. next Sunday afternoon in Alumnae Hall. The soloists: Margaret Devoe, '56, Grieg piano concerto; Mary Lou Couture, '56, Mendelssohn piano concerto; Martha Ann Dwight, '57, Vivaldi flute concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

OCT 30 1955

Violin Concerto To Be Played

The Boston Symphony Orchestra, returned from a highly successful tour of Southern states, will be heard in a broadcast from its home auditorium Symphony Hall Monday on WBZ-NBC radio. Richard Burgin, the orchestra's associate conductor, will be guest conductor.

The program will be devoted to the "Violin Concerto" by the Soviet composer Aram Khatchaturian, with Ruth Posselt as soloist. Miss Posselt has appeared frequently as soloist with this and other leading orchestras. In private life Miss Posselt is Mrs. Richard Burgin. Ben Grauer is program commentator.

[169]

BLANK PAGE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

NOV 2 1955

Composes Concerto For Hub Symphony

BOSTON, Nov. 2 (UP) — An Italian musician has composed a concerto for the Boston Symphony orchestra's 75th anniversary season.

Goffredo Petraffi's Fifth Concerto for orchestra will be premiered at Boston, Dec. 2.

The Petraffi work is one of 15 commissioned by the orchestra for its Diamond Jubilee season. The concerto is dedicated to the orchestra and to the memory of the late Serge Koussevitzky and his wife.

Koussevitzky led the Boston Symphony for 25 years.

Christian Science Monitor (
BOSTON, Mass.
Non-partisan
Circ. 165,872

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

NOV 2 1955

To Premiere Concerto

Hub Symphony to Play Work Written for It by Italian

Boston—(UP)—An Italian musician has composed a concerto for the Boston Symphony Orchestra's 75th anniversary season.

Goffredo Petraffi's Fifth Concerto for Orchestra will be premiered at Boston Dec. 2.

The Petraffi work is one of 15 commissioned by the orchestra for its diamond jubilee season. The concerto is dedicated to the orchestra and to the memory of the late Serge Koussevitzky and his wife.

Koussevitzky led the Boston Symphony for 25 years.

...setts," while Mr. Durgin said: "Greetings and best wishes for every possible success."

Mr. Durgin was guest conductor at the last two Springfield Symphony concerts last year following the death of the conductor, Dr. Alexander Leslie.

An audience of 2000 attended the first concert of the local season at Municipal Auditorium last night. It marked the initial appearance of Robert Staffanson, new conductor. This is the Sym-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 87,681

NOV 2 1955

...ons, as the speaker.

Cohasset Family To Aid School Concert

CAMBRIDGE, Nov. 2—Mr. and Mrs. Edward C. Bursk and son, John, of Cohasset, will participate in the fifth annual Pops Concert of the Browne and Nichols School, Cambridge, Friday night at 8:30 o'clock.

Herman Silverman will direct 16 members of the Boston Symphony Orchestra in a program of classical music with Alfred Krips as violin soloist and Roger Voisin, trumpet soloist. Boys from the school will serve as ushers and sell "pops punch," and girls from the Buckingham School will be flower vendors.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

Boston Symphony Begins 75th Anniversary Season

Boston

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard

Charles Munch

Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

NOV 1 1955

FIEDLER SENDS HIS 'VERY BEST WISHES'

Arthur Fiedler, conductor of the Boston Pops Orchestra sent his "very best wishes" to the Springfield Symphony Orchestra today on the symphony's new season opening tonight at Municipal Auditorium.

His telegram read in part: "Very best wishes to the Springfield Symphony Orchestra and its new conductor, Robert Staffanson, for the forthcoming season. I know the splendid tradition of the Springfield Orchestra will be carried on in fine fashion."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 1955

Zimbler Sinfonietta Begins Seventh Season

The Zimbler Sinfonietta, a group of Boston Symphony musicians who play under the guidance of cellist Josef Zimbler, begin their seventh season together with tomorrow night's concert in Jordan Hall.

Soloist will be Alexander Schneider, famed violinist, who will play Mozart's Concerto in A major (K.219), and probably the first Boston performance of the Concertone for Two Violins and Orchestra (K.190) with George Zazofsky assisting. The remainder of the all-Mozart program will include the Serenade in D major (K.100) and the "Musical Joke" (K.522), for strings and horns.

MUSICAL AMERICA

and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnol", of whose jewelled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent, bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Cavitzky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—Cyrus Durgin

[171]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

NOV 2 1955

Composes Concerto For Hub Symphony

BOSTON, Nov. 2 (UP) — An Italian musician has composed a concerto for the Boston Symphony orchestra's 75th anniversary season.

Goffredo Petraffi's Fifth Concerto for orchestra will be premiered at Boston, Dec. 2.

The Petraffi work is one of 15 commissioned by the orchestra for its Diamond Jubilee season. The concerto is dedicated to the orchestra and to the memory of the late Serge Koussevitzky and his wife.

Koussevitzky led the Boston Symphony for 25 years.

Christian Science Monitor (
BOSTON, Mass.
Non-partisan
Circ. 165.872

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

NOV 2 1955

fo Premiere Concerto

Hub Symphony to Play Work Written for It by Italian

Boston—(UP)—An Italian musician has composed a concerto for the Boston Symphony Orchestra's 75th anniversary season.

Goffredo Petraffi's Fifth Concerto for Orchestra will be premiered at Boston Dec. 2.

The Petraffi work is one of 15 commissioned by the orchestra for its diamond jubilee season. The concerto is dedicated to the orchestra and to the memory of the late Serge Koussevitzky and his wife.

Koussevitzky led the Boston Symphony for 25 years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 37,681

NOV 2 1955

ons, as the speaker.

Cohasset Family To Aid School Concert

CAMBRIDGE, Nov. 2—Mr. and Mrs. Edward C. Bursk and son, John, of Cohasset, will participate in the fifth annual Pops Concert of the Browne and Nichols School, Cambridge, Friday night at 8:30 o'clock.

Herman Silverman will direct 16 members of the Boston Symphony Orchestra in a program of classical music with Alfred Krips as violin soloist and Roger Voisin, trumpet soloist. Boys from the school will serve as ushers and sell "pops punch," and girls from the Buckingham School will be flower vendors.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

Boston Symphony Begins 75th Anniversary Season

Boston

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard

Charles Munch

Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood, and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnol", of whose jewelled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent, bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Chvartazky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—CYRUS DURGIN

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 1955

'ew England Newsclip Agency, Inc.
ox 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

NOV 1 1955

FIEDLER SENDS HIS 'VERY BEST WISHES'

Arthur Fiedler, conductor of the Boston Pops Orchestra sent his "very best wishes" to the Springfield Symphony Orchestra today on the symphony's new season opening tonight at Municipal Auditorium.

His telegram read in part: "Very best wishes to the Springfield Symphony Orchestra and its new conductor, Robert Staffanson, for the forthcoming season. I know the splendid tradition of the Springfield Orchestra will be carried on in fine fashion."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 1955

Zimbler Sinfonietta Begins Seventh Season

The Zimbler Sinfonietta, a group of Boston Symphony musicians who play under the guidance of cellist Josef Zimbler, begin their seventh season together with tomorrow night's concert in Jordan Hall.

Soloist will be Alexander Schneider, famed violinist, who will play Mozart's Concerto in A major (K.219), and probably the first Boston performance of the Concertone for Two Violins and Orchestra (K.190) with George Zazofsky assisting. The remainder of the all-Mozart program will include the Serenade in D major (K.100) and the "Musical Joke" (K.522), for strings and horns.

[17]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

NOV 2 1955

Composes Concerto For Hub Symphony

TV 9:30 THURSDAY

DEALER

It
cc
pl
st
cc
p.
cc
fo
Tl
or
th
hi
Sy

Independent
Circ. 58,894

NOV 2 1955

Anniversary Concerto Set

BOSTON, Nov. 2 (UP)—An Italian musician has composed a concerto for the Boston Symphony Orchestra's 75th anniversary season. Goffredo Petraffi's fifth concerto for orchestra will be premiered at Boston Dec. 2.

NOV 2 1955

GREETINGS ARE SENT BY TWO CONDUCTORS

The Springfield Symphony Orchestra received telegrams of greeting from Charles Munch, conductor of the Boston Symphony, and Richard Burgin, associate conductor of the Boston Symphony, on opening night last night.

Mr. Munch wired: "Greetings on your opening day and sincere best wishes for many years of music-making in Massachusetts," while Mr. Burgin said: "Greetings and best wishes for every possible success."

Mr. Burgin was guest conductor at the last two Springfield Symphony concerts last year following the death of the conductor, Dr. Alexander Leslie.

An audience of 2000 attended the first concert of the local season at Municipal Auditorium last night. It marked the initial appearance of Robert Staffanson, new conductor. This is the Symphony's 12th season.

Circ. 87,681
NOV 2 1955

ons, as the speaker.

Cohasset Family To Aid School Concert

CAMBRIDGE, Nov. 2—Mr. and Mrs. Edward C. Bursk and son, John, of Cohasset, will participate in the fifth annual Pops Concert of the Browne and Nichols School, Cambridge, Friday night at 8:30 o'clock.

Herman Silverman will direct 16 members of the Boston Symphony Orchestra in a program of classical music with Alfred Krips as violin soloist and Roger Voisin, trumpet soloist. Boys from the school will serve as ushers and sell "pops punch," and girls from the Buckingham School will be flower vendors.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

Boston Symphony Begins 75th Anniversary Season

Boston

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard

Charles Munch

Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood, and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnol", of whose jewelled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent, bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Chvartazky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—CYRUS DURGIN

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

NOV 1 1955

FIEDLER SENDS HIS 'VERY BEST WISHES'

Arthur Fiedler, conductor of the Boston Pops Orchestra sent his "very best wishes" to the Springfield Symphony Orchestra today on the symphony's new season opening tonight at Municipal Auditorium.

His telegram read in part: "Very best wishes to the Springfield Symphony Orchestra and its new conductor, Robert Staffanson, for the forthcoming season. I know the splendid tradition of the Springfield Orchestra will be carried on in fine fashion."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 1955

Zimbler Sinfonietta Begins Seventh Season

The Zimbler Sinfonietta, a group of Boston Symphony musicians who play under the guidance of cellist Josef Zimbler, begin their seventh season together with tomorrow night's concert in Jordan Hall.

Soloist will be Alexander Schneider, famed violinist, who will play Mozart's Concerto in A major (K.219), and probably the first Boston performance of the Concertone for Two Violins and Orchestra (K.190) with George Zazofsky assisting. The remainder of the all-Mozart program will include the Serenade in D major (K.100) and the "Musical Joke" (K.522), for strings and horns.

[17]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 122,000
NOV 2 1955

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392
NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 1 1955

Zimbler Sinfonietta Begins Seventh Season

The Zimbler Sinfonietta, a group of Boston Symphony musicians who play under the guidance of cellist Josef Zimbler, begin their seventh season together with tomorrow night's concert in Jordan Hall.

Soloist will be Alexander Schneider, famed violinist, who will play Mozart's Concerto in A major (K.219), and probably the first Boston performance of the Concertone for Two Violins and Orchestra (K.190) with George Zazofsky assisting. The remainder of the all-Mozart program will include the Serenade in D major (K.100) and the "Musical Joke" (K.522), for strings and horns.

Boston Symphony Begins 75th Anniversary Season

Boston

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood, and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Charles Munch

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 1955

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnol", of whose jewelled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent. bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Chvartzky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—Cyrus Durgin

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975
NOV 1 1955

FIEDLER SENDS HIS 'VERY BEST WISHES'

Arthur Fiedler, conductor of the Boston Pops Orchestra sent his "very best wishes" to the Springfield Symphony Orchestra today on the symphony's new season opening tonight at Municipal Auditorium.

His telegram read in part: "Very best wishes to the Springfield Symphony Orchestra and its new conductor, Robert Staffanson, for the forthcoming season. I know the splendid tradition of the Springfield Orchestra will be carried on in fine fashion."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 122,000
NOV 2 1955

Petrassi Score Arrives

One of the scores commissioned by the Boston Symphony Orchestra for its 75th anniversary celebration arrived from Italy by air-mail yesterday morning. This is the third of the commissioned works to be received at Symphony Hall.

The work is the Concerto for Orchestra No. 5, by Roman-born Goffredo Petrassi. Now 51, Petrassi studied at the famed Santa Cecilia Academy in Rome. It is hoped he will come to Boston for the premiere performances Dec. 2 and 3.

GREETINGS ARE SENT BY TWO CONDUCTORS

The Springfield Symphony Orchestra received telegrams of greeting from Charles Munch, conductor of the Boston Symphony, and Richard Burgin, associate conductor of the Boston Symphony, on opening night last night.

Mr. Munch wired: "Greetings on your opening day and sincere best wishes for many years of music-making in Massachusetts," while Mr. Burgin said: "Greetings and best wishes for every possible success."

Mr. Burgin was guest conductor at the last two Springfield Symphony concerts last year following the death of the conductor, Dr. Alexander Leslie.

An audience of 2000 attended the first concert of the local season at Municipal Auditorium last night. It marked the initial appearance of Robert Staffanson, new conductor. This is the Symphony's 12th season.

Circ. 37,681
NOV 2 1955

...ons, as the speaker.

Cohasset Family To Aid School Concert

CAMBRIDGE, Nov. 2—Mr. and Mrs. Edward C. Bursk and son, John, of Cohasset, will participate in the fifth annual Pops Concert of the Browne and Nichols School, Cambridge, Friday night at 8:30 o'clock.

Herman Silverman will direct 16 members of the Boston Symphony Orchestra in a program of classical music with Alfred Krips as violin soloist and Roger Voisin, trumpet soloist. Boys from the school will serve as ushers and sell "pops punch," and girls from the Buckingham School will be flower vendors.

[171]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 1955

Zimbler Sinfonietta Begins Seventh Season

The Zimbler Sinfonietta, a group of Boston Symphony musicians who play under the guidance of cellist Josef Zimbler, begin their seventh season together with tomorrow night's concert in Jordan Hall.

Soloist will be Alexander Schneider, famed violinist, who will play Mozart's Concerto in A major (K.219), and probably the first Boston performance of the Concertone for Two Violins and Orchestra (K.190) with George Zazofsky assisting. The remainder of the all-Mozart program will include the Serenade in D major (K.100) and the "Musical Joke" (K.522), for strings and horns.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

Boston Symphony Begins 75th Anniversary Season

Boston

IT is customary, if a trifle stuffy, to consider that the music season here begins only with the first concert by the Boston Symphony. Usually a few odd concerts are given before that happy date, but this season Charles Munch's magnificent orchestra really was the opener.

The beginning of the orchestra's 75th anniversary year was advanced because of the southern tour in mid-October. The first concerts, at Symphony Hall Sept. 30 and Oct. 1, were not ceremonial in arrangement, but there was nonetheless a bit of ceremonial air about them. Mr. Munch began with two scores heard at the Boston Symphony's very first concert in the now-vanished Music Hall on Oct. 22, 1881. These were Beethoven's Overture, "The Dedication of the House", and the Haydn Symphony in B flat, No. 102. The program otherwise contained Strauss's "Don Juan", in a stunning, multicolored performance, and Brahms's Second Symphony, which, on Friday afternoon, was a little untidy.

The first of the 14 commissioned scores for the 75th season was heard Oct. 7 and 8. The Sixth Symphony by Darius Milhaud proved to have merit if not to be the best of his work. He worked up a peculiar formal arrangement that is not too good: four movements, slow and fast in alternation. The second slow movement was commonplace for him, music remembered rather than created—and in some aspects remembered as far back as César Franck! There was too much of the soft and, comparatively speaking, sweet mood, and leisurely tempo. The rest I found enjoyable, with its masterful handling of very free counterpoint, which produces a dissonance of pleasant, spicy flavor. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places for definite effect. The clean, clear rhythm of the second movement ("Tumultueux") and of the finale ("Joyeux et robuste") lifted you up, and the finale seemed to end in a big, somewhat ironic dance in "three-time".

Charles Munch

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 1955

Bernard Zighera, the orchestra's first harp, contributed a superb performance of the solo role in Ravel's Introduction and Allegro, ably seconded by Gino Cioffi, clarinet, and Doriot Anthony Dwyer, flute. The final number was Ravel's "Rhapsodie Espagnol", of whose jewelled texture and expressive possibilities Mr. Munch made the most. Mozart's G minor Symphony (K. 550) was the opening piece, done brilliantly.

Mr. Munch and the orchestra journeyed across the Charles River on Oct. 3, to play for the first time in the new Kresge Auditorium of Massachusetts Institute of Technology. This is a fine auditorium, but with a capacity less than half that of Symphony Hall—rather too small for an orchestra this size. The acoustics, however, are excellent, bright and a little dry.

On Oct. 2, the Santa Cecilia Choir of Rome made its American debut, at Symphony Hall. This is a very good choral ensemble, but no better than some others I can think of.

Christine Chvartazky, an 18-year-old pianist, made her Boston debut at Jordan Hall on Oct. 9. She made a favorable impression upon the reviewers.

Mantovani, the Venice-born Londoner who is maestro of the well-known "tumbling strings", made his Boston debut at Symphony Hall on Oct. 9. The dark-haired conductor, both a musician and a showman, utilized both talents to the full. It may be assumed that the large sale of his records over here was responsible for the near-capacity audience in Boston. As a purveyor of popular tunes in lush orchestration, Mantovani is one of the best in his line.

—CYRUS DURGIN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

NOV 2 1955

New Work for Symphony

Goffredo Petrassi's Concerto for Orchestra No. 5, commissioned by the Boston Symphony Orchestra for its 75th anniversary, arrived from Italy yesterday and is being prepared for presentation at the concerts of Dec. 2 and 3. Mr. Petrassi, along with the mayor of Rome and other Italian officials, may attend the première.

GREETINGS ARE SENT BY TWO CONDUCTORS

The Springfield Symphony Orchestra received telegrams of greeting from Charles Munch, conductor of the Boston Symphony, and Richard Burgin, associate conductor of the Boston Symphony, on opening night last night.

Mr. Munch wired: "Greetings on your opening day and sincere best wishes for many years of music-making in Massachusetts," while Mr. Burgin said: "Greetings and best wishes for every possible success."

Mr. Burgin was guest conductor at the last two Springfield Symphony concerts last year following the death of the conductor, Dr. Alexander Leslie.

An audience of 2000 attended the first concert of the local season at Municipal Auditorium last night. It marked the initial appearance of Robert Staffanson, new conductor. This is the Symphony's 12th season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

NOV 1 1955

FIEDLER SENDS HIS 'VERY BEST WISHES'

Arthur Fiedler, conductor of the Boston Pops Orchestra sent his "very best wishes" to the Springfield Symphony Orchestra today on the symphony's new season opening tonight at Municipal Auditorium.

His telegram read in part: "Very best wishes to the Springfield Symphony Orchestra and its new conductor, Robert Staffanson, for the forthcoming season. I know the splendid tradition of the Springfield Orchestra will be carried on in fine fashion."

Circ. 87,681
NOV 2 1955

...ons, as the speaker.

Cohasset Family To Aid School Concert

CAMBRIDGE, Nov. 2—Mr. and Mrs. Edward C. Bursk and son, John, of Cohasset, will participate in the fifth annual Pops Concert of the Browne and Nichols School, Cambridge, Friday night at 8:30 o'clock.

Herman Silverman will direct 16 members of the Boston Symphony Orchestra in a program of classical music with Alfred Krips as violin soloist and Roger Voisin, trumpet soloist. Boys from the school will serve as ushers and sell "pops punch," and girls from the Buckingham School will be flower vendors.

3 Iron Men Of Theater Prove--

Age And Stage Do Mix

THESE THREE IRON MEN of the Theater, who are still performing despite advancing years, prove that age and stage do mix. Left to right, are Conductor Pierre Monteux, who will be 81 next April; Vicente Escudero, Spain's great gypsy dancer; and world-famed tenor Roland Hayes. Both Escudero and Hayes are nearing 70.

Advancing Years Fail To Halt True Artists

By VIRGINIA BOHLIN

Three Iron Men of the Theater prove age and stage do mix . . . that the curtain need not fall after youth.

One in his 80s, the two others nearing 70 all are featured this season at Symphony Hall. They're living legends of art immortal.

Spain's great gypsy master, Vicente Escudero, who started dancing 60 years ago at 9, will appear here Friday evening.

Tenor Roland Hayes, now 67, gave a concert here earlier this month.

Pierre Monteux, who will be 81 next April, will conduct the Boston Symphony Orchestra here in a forthcoming concert.

VON FIRST STAR BILLING IN MADRID

When Escudero dances with the twinkling feet of youth under him, one forgets age.

As one critic wrote:

"If age shows in his face, it never has appeared in his supple legs, his virile carriage, is marvelously graceful arms and hands. He remains as master."

Escudero won his first star billing in Madrid at 12.

Before that for three years he had been a member of a gypsy troupe of street dancers. During the decades that followed he became world famed not only for the art of his performance but as a living encyclopedia of the Spanish gypsy dance.

The flamenco is danced without castanets, usually to handclapping or thigh slapping. This great flamenco dancer, however, uses the clicking sound of his long fingernails to accompany his flying feet.

Wrote a critic:

"It is a wonderous thing to see a man of his years dance with as little effort as most of us would light a cigarette."

The internationally-famous Negro singer Roland Hayes gave his first concert at Boston Symphony Hall 38 years ago next month. Yet of his recent concert a critic wrote:

ONCE MOLDER IN FACTORY

"Though Mr. Hayes grows older and his voice has passed a once glorious prime, each year he continues to give a concert in Boston that often is a revelation.

"For what the voice may lack in resonance, in overtones and flexibility, a fine spirit makes up. The wisdom of age, the still growing of interpretive powers all contribute to a flawless artistry."

Hayes lives now in Brookline, but was born in Curryville, Ga. in 1887 of parents born in slavery.

When the family moved to Chattanooga, Hayes became a molder in a stove factory. In the evenings he sang in a church choir. There one night another Negro and singing teacher, Arthur Calhoun heard him sing. When he questioned Hayes about his fine tenor voice, the boy only laughed.

To him it was not unusual. He had never taken any singing lessons. He sang "jus' 'cause he liked to," he said.

Calhoun dogged the boy for months to try to have him study music and become a professional singer. The bulwark was Hayes' mother. She thought a professional singer was a man who sang in cheap saloons and dance halls for a few pennies and drinks.

But Calhoun persisted and succeeded in giving Roland a few lessons.

Finally Roland gave up his job and enrolled at Fisk University. He waited on table and did odd jobs to earn board and room.

After college he went to work as a waiter in an exclusive men's club in Louisville, Ky. During this time he came to Boston with the Fisk Jubilee Singers. He liked Boston and stayed here. He took a job as a clerk and became a student of Arthur Hubbard.

He gave his first concert at Symphony Hall Nov. 15, 1917 for the officers and clerks of the business house where he worked.

Three years later he gave a command performance at Buckingham Palace. And from then on he went to world fame as critics referred to him as a tenor "with whom few could compare."

Pierre Monteux celebrated his 80th birthday last April in Symphony Hall by conducting an all Beethoven program to benefit Boston Symphony Orchestra's pension fund.

It was in Boston that he began his American career 37 years ago. From 1919 to 1924 he was the regular conductor of the Boston Symphony Orchestra.

He was born in Paris but makes his home now in Hancock, Me.

During his many years he has conducted more than 60 symphony orchestras in this country and throughout the world.

He is an accomplished master of the viola for which he won the Paris Conservatory Prize in 1896. His musical career began as a viola player with the Colonne Orchestra of Paris and later with the Opera Comique.

In 1952, at 77, he retired as conductor of the San Francisco Symphony Orchestra after 17 seasons. But this didn't mean retirement from conducting and music.

His walrus-like mustache is now white, but his hair is still black and his shoe button eyes still snap.

His wife says:

"It amuses Pierre to see younger conductors eye him appraisingly, saying to themselves 'when is that old bozo going to give up?' But he says, 'I shall conduct 'til I'm 90. I shall die holding a baton.'"

Pierre corrects her.

"I didn't say 90. I said 109."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

NOV 1 1955

[172]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

NATIVE WOMEN, some in costume greeted Boston Symphony Orchestra players during Iceland tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 2 1959

Symphony Programs

For the weekend concerts by the Boston Symphony Orchestra Charles Munch will open with Beethoven's Overture to "Fidelio" as a gesture of good will toward Vienna, where the restored State Opera will open its doors with Beethoven's opera on Saturday night. Mr. Munch will also conduct Honegger's Symphony No. 4 and Tchaikovsky's Fourth Symphony.

For the first Sunday afternoon concert of the season (on Nov. 8) Mr. Munch will conduct the Overture to 'Fidelio," Milhand's Symphony No. 6, and the Tchaikovsky Fourth.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans cannot buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

NOV 1 1959

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 3,[illegible]

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,012

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,428

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,056

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

NOV 1 1959

SRO Situation: For Rehearsals!

[illegible]fore them when they elected to [illegible] area, was [illegible]nd

[illegible]t at Boston [illegible] Rehearsals

[illegible] years ago, the Boston Sym[illegible]ould give away seats for its [illegible]ually sold out all the seats [illegible] rehearsal a month for six [illegible]

[illegible]vered [illegible]t were seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

[illegible]ls Are Nearly Sold Out

[illegible] half [illegible] Sym[illegible] it re[illegible]rtu[illegible]ym[illegible]ear[illegible] all four concerts each week were sold out in advance. And the orchestra was so busy with additional seriees of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details—process which audiences have found fascinating.

[illegible] of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—process which audiences have found fascinating.

[illegible] sixth [illegible]ually-[illegible]ailable [illegible]or $7. [illegible]earsal [illegible]ny ex[illegible]ats be[illegible]e con[illegible] will in

Even Rehearsals Sold Out At Boston's Symphony Hall

Boston, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't even think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students—from Massachusetts Institute of Technology and Harvard—who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional series of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y. and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all the rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

[illegible] turn be sold out too.

[173]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

NATIVE WOMEN, some in costume greeted Boston Symphony Orchestra players during Iceland tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 3 1955

Symphony Programs

For the weekend concerts by the Boston Symphony Orchestra Charles Munch will open with Beethoven's Overture to "Fidelio" as a gesture of good will toward Vienna, where the restored State Opera will open its doors with Beethoven's opera on Saturday night. Mr. Munch will also conduct Honegger's Symphony No. 4 and Tchaikovsky's Fourth Symphony.

For the first Sunday afternoon concert of the season (on Nov. 6) Mr. Munch will conduct the Overture to 'Fidelio,' Milhaud's Symphony No. 6, and the Tchaikovsky Fourth.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans cannot buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tendancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

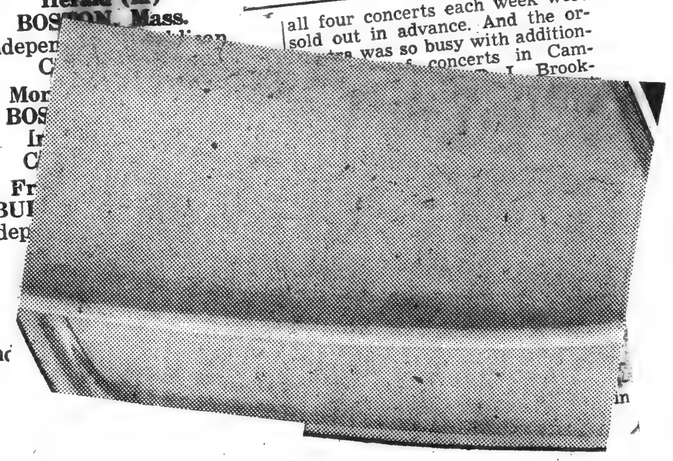
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

NOV 1 1955

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 34,000

Herald (m)
BOSTON, Mass.
Indepen
C
Mor
BOS
Ir
C
Fr
BU
Indep
Inc



all four concerts each week were sold out in advance. And the orchestra was so busy with additional concerts in Cambridge, Brook-

Rehearsals!

eats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

NOV 4 1955

Symphony Rehearsals Are Nearly Sold Out

A surprise of the 75th anniversary season of the Boston Symphony Orchestra is the record-breaking success of one of its youngest developments.

The Open Rehearsal evenings, which begin their sixth season next Thursday, are almost sold out. Since the Friday, Saturday, Sunday and Tuesday series are fully subscribed each season, this series of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—a process which audiences have found fascinating.

This season these performances are spaced one month apart on Thursday evenings (7:30 to about 10:30). Series tickets are $7. Any remaining will be sold singly at $2. Seats are not reserved.

ing made available because concert seats were sold out, will in turn be sold out too.

[173]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

NATIVE WOMEN, some in costume greeted Boston Symphony Orchestra players during Iceland tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 3 1955

Symphony Programs

For the weekend concerts by the Boston Symphony Orchestra Charles Munch will open with Beethoven's Overture to "Fidelio" as a gesture of good will toward Vienna, where the restored State Opera will open its doors with Beethoven's opera on Saturday night. Mr. Munch will also conduct Honegger's Symphony No. 4 and Tchaikovsky's Fourth Symphony.

For the first Sunday afternoon concert of the season (on Nov. 6) Mr. Munch will conduct the Overture to 'Fidelio,' Milhaud's Symphony No. 6, and the Tchaikovsky Fourth.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans came to buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

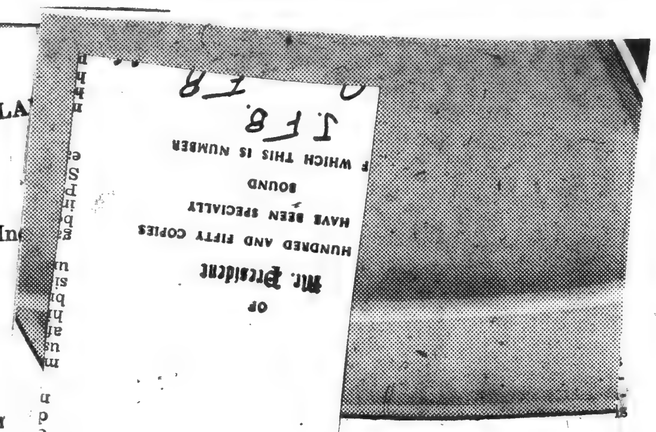
Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

NOV 1 1955



SRO Situation: For Rehearsals!

...fore them when they elected to ...nd ...t at Boston ... Rehearsals

... years ago, the Boston Sym... could give away seats for its ...ually sold out all the seats ... rehearsal a month for six ... seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

NOV 4 1955

Hub Symphony Reveals Sell-out On Rehearsals

Business in the so-called long-hair music halls may not be booming, but nobody among Boston's best classical performers is complaining.

The Boston Symphony Orchestra last night announced a probable sell-out of all seats for its six monthly dress rehearsals.

The $2 seats were made available at the suggestion of Director Charles Munch after numerous complaints of music-lovers unable to get seats at the regular monthly concerts.

Though the price is a bargain, the music is just the same as heard by regular performance audiences. In fact, the rehearsal-goers generally are the first to hear some of the Symphony's new efforts.

The only drawback, and this is often interesting and educational to symphony fans, is the conductors privilege to halt occasionally, repeat and improve details as he feels necessary.

...ing made available because concert seats were sold out, will in turn be sold out too.

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

NATIVE WOMEN, some in costume greeted Boston Symphony Orchestra players during Iceland tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV

Symphony Programs

For the weekend concerts by the Boston Symphony Orchestra Charles Munch will open with Beethoven's Overture to "Fidelio" as a gesture of good will toward Vienna, where the restored State Opera will open its doors with Beethoven's opera on Saturday night. Mr. Munch will also conduct Honegger's Symphony No. 4 and Tchaikovsky's Fourth Symphony.

For the first Sunday afternoon concert of the season (on Nov. 6) Mr. Munch will conduct the Overture to 'Fidelio," Milhand's Symphony No. 6, and the Tchaikovsky Fourth.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans carried buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

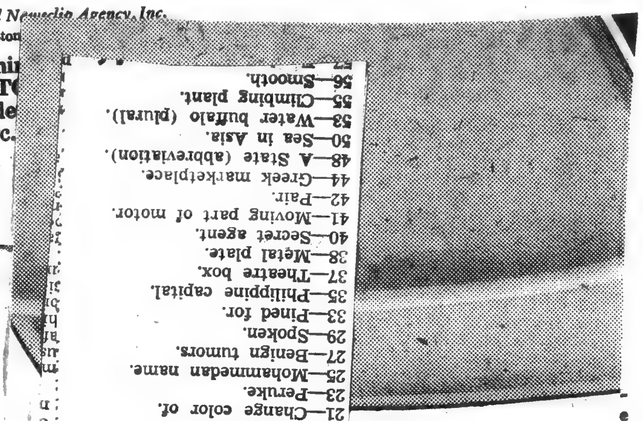
Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
Box 2078, Boston
Evening
BOSTON
Index
Circ.
NOV



...at dress rehearsals, with the conductor privileged to halt occasion-...peat and improve details

...re Nearly Sold Out

...dress rehearsals has offered a ...lcome opportunity to those un...ble to obtain tickets for regular ...oncerts.

The rehearsals are largely con...ert performances, with the conductor privileged to halt occasionally, repeat and improve details—process which audiences have found fascinating.

sixth ...ually-...ilable for $7. ...earsal ...ny ex...ats be...se con...will in

Circ. 5,000
NOV 4 1955

SRO Situation: For Rehearsals!

...fore them when they elected to ...area was ...nd

...t at Boston ... Rehearsals

... years ago, the Boston Sym... could give away seats for its ...ally sold out all the seats ... rehearsal a month for six ...

...vered were ...he or...dition...bridge, ... N.Y., ...es that ...erform...

...h came ...dmitting ...eats at ...he con...occasion...etails as

...ixth year ... priced ...available ...es for $7. ...rehearsal ...phony ex...eats being ...e concert ...ill in turn

seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

Symphony Sold Out At Rehearsals

BOSTON, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students —from Massachusetts Institute of Technology and Harvard—who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional seriees of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

[173]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 3 1955

Symphony Programs

For the weekend concerts by the Boston Symphony Orchestra Charles Munch will open with Beethoven's Overture to "Fidelio" as a gesture of good will toward Vienna, where the restored State Opera will open its doors with Beethoven's opera on Saturday night. Mr. Munch will also conduct Honegger's Sym- No. 4 and Tchaikovsky's Symphony.

he first Sunday afternoon of the season (on Nov. Munch will conduct the re to 'Fidelio,' Mil- Symphony No. 6, and the ovsky Fourth.

NATIVE
Symphon

New Englat
Box 2078, B

Ev
BOS
I
C

NO

Block 1193
1953 NASH
Statesman Hardtop
Fully equipped includ- $1395

Block 1139
1953 PONTIAC
Chieftain Deluxe 4-Door
Radio, heater, Hydra-matic. Custom trim $1495

Block P1163
1952 PONTIAC
2-Door
2-tone finish. Excellent. Safe family car $995

Block 1155A
1954 STUDEBAKER
Commander Landcruiser
4-Door
Automatic transmission, power steering $1495

Block 1179A
1949 OLDSMOBILE
4-Door Sedan
Good running car $495

MENT PLAN
ts in case of sickness or

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile off-shore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans came to buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

...ere
...or-
...old out ... ...ts in case of sickness or
...chestra was so busy with addition-
...al seriees of concerts in Cam-
...bridge, Providence, R. I., Brook-
...lyn, N. Y., and other more distant
...cities that it could add no more
performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

...re Nearly Sold Out

...dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—a process which audiences have found fascinating.

...sixth ...ually- ...ilable ...or $7. ...earsal ...ny ex- ...ats be- ...se con- ...will in

...4 1955

...s SRO Situation: For Rehearsals!

Around New England

Seats Go Fast at Boston For Symphony Rehearsals

BOSTON (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea ...ton Sym- ...of two groups of college students — from Massachusetts Institute of Technology and Harvard — who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional series of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y. and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all the rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

...fore them when they elected to ... area, was ...iscovered ...eek were ...d the or- ...h addition- ...Cambridge, ...klyn, N.Y., ...cities that ...e perform- ... Munch came ...f admitting ...ed seats at ...ith the con- ...halt occasion- ...ove details as ... the sixth year ...dually - priced ...made available ...al series for $7. ...pening rehearsal ...e symphony ex- ...arsal seats being ...because concert ...out, will in turn

[173]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 2

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans came buy the fish which they could use.

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

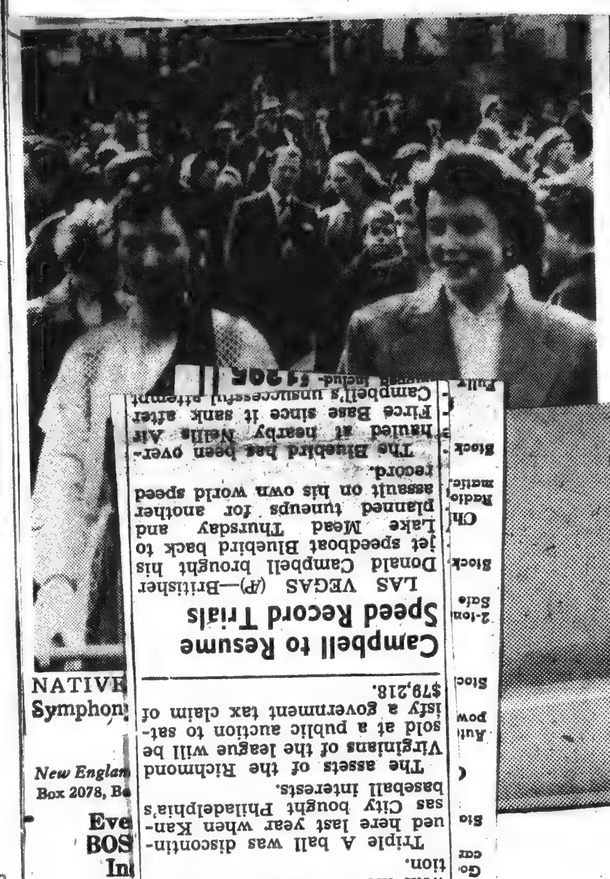
"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.



Campbell to Resume Speed Record Trials

LAS VEGAS (AP)—Britisher Donald Campbell brought his jet speedboat Bluebird back to Lake Mead Thursday and planned tuneups for another assault on his own world speed record.

The Bluebird has been overhauled at nearby Nellis Air Force Base since it sank after Campbell's unsuccessful attempt

Ottawa Seeking Return of Baseball

OTTAWA (AP)—Frank Shaughnessy, president of the International Baseball League, is interested in bringing back Triple A ball to Ottawa.

The directors of the Central Canada Exhibition Association said Thursday they have received a letter from Shaughnessy saying he hoped to meet with the directors on the question.

Triple A ball was discontinued here last year when Kansas City bought Philadelphia's baseball interests.

The assets of the Richmond Virginians of the league will be sold at a public auction to satisfy a government tax claim of $79,218.

Symphony Programs

weekend concerts by
h Symphony Orchestra
Munch will open with
n's Overture to "Fi-
a gesture of good will
Vienna, where the re-
ate Opera will open its
h Beethoven's opera on
night. Mr. Munch will
duct Honegger's Sym-
o. 4 and Tchaikovsky's
Symphony.
e first Sunday afternoon
of the season (on Nov.
Munch will conduct the
to 'Fidelio,' Mil-
ymphony No. 6, and the
vsky Fourth.

ENTRIES

AMPS

Lizor, Paul Allard, Gerald
Mr. George Parker, Co-Captain
man, Ray St. Laurent and Co-

ductor privileged to halt occas
repeat and improve details

are Nearly Sold Out

of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—a process which audiences have found fascinating.

sixth
ually-
ailable
for $7.
earsal
ny ex-
ats be-
se con-
will in

Symphony Nears SRO Situation: For Rehearsals!

BOSTON, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't even think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students—from Massachusetts Institute of Technology and Harvard—who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional series of concerts in Cambridge, Providence, R. I., Brooklyn, N.Y. and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the Symphony expects that all the rehearsal seats being made available because concert sets were sold out, will in turn be sold out too.

BOSTON, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't even think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students—from Massachusetts Institute of Technology and Harvard—who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional series of concerts in Cambridge, Providence, R. I., Brooklyn, N.Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

[173]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile off-shore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans cannot buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

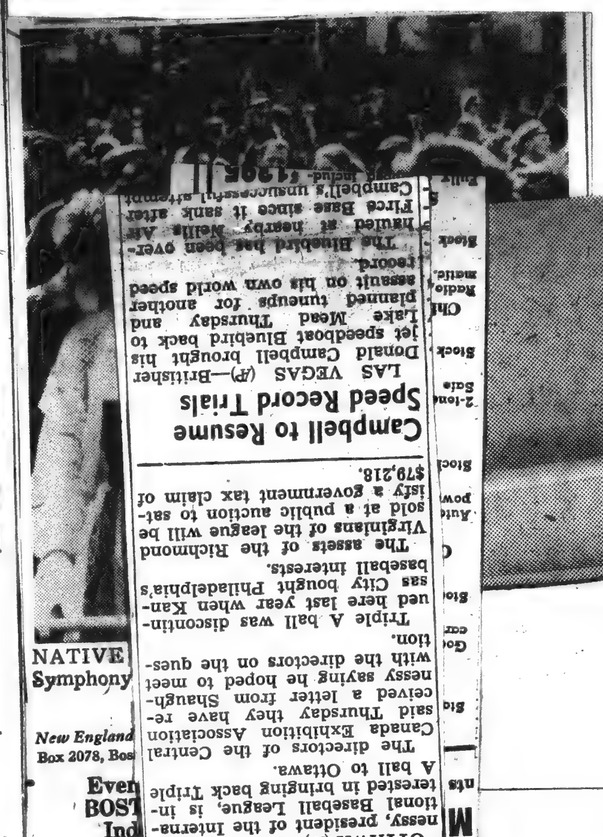
"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera. George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.



NATIVE
Symphony

New England
Box 2078, Bos

Even
BOST
Ind
Circ

NOV

Campbell to Resume Speed Record Trials

LAS VEGAS (AP)—Britisher Donald Campbell brought his jet speedboat Bluebird back to Lake Mead Thursday and planned tuneups for another assault on his own world speed record.

The Bluebird has been overhauled at nearby Nellis Air Force Base since it sank after Campbell's unsuccessful attempt

...ceived $1,206.

OTTAWA (AP)—Frank Shaughnessy, president of the International Baseball League, is interested in bringing back Triple A ball to Ottawa.

The directors of the Central Canada Exhibition Association said Thursday they have received a letter from Shaughnessy saying he hoped to meet with the directors on the question.

Triple A ball was discontinued here last year when Kansas City bought Philadelphia's baseball interests.

The assets of the Richmond Virginians of the league will be sold at a public auction to satisfy a government tax claim of $79,218.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
n Science Monitor (e)
OSTON, Mass.
Non-partisan
Circ. 165,872
NOV 3

hony Programs

weekend concerts by
Symphony Orchestra
lunch will open with
's Overture to "Fi-
a gesture of good will
ienna, where the re-
te Opera will open its
Beethoven's opera on
night. Mr. Munch will
uct Honegger's Sym-
4 and Tchaikovsky's
ymphony.
first Sunday afternoon
the season (on Nov.
lunch will conduct the
to 'Fidelio,' Mil-
ymphony No. 6, and the
sky Fourth.

Martine Diver 109, Zahr
Satin Tunic 112 Metcalf
Nylon And
Longer Wear!
98
Colors!
LAIDS
REG. 3.98
2.98
Prints: 84 inches long. Heavy rayon draperies in attractive floral and scenic prints . . . three patterns to choose from.
Solids: Slubweave rayon. 72 inches long. In rose, blue, green, gold, wine, oyster and natural. Our best-selling draperies.

performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally repeat and improve details

Boston Symphony Finds Rehearsal Seats Popular

BOSTON, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students—from Massachusetts Institute of Technology and Harvard — who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional series of concerts in Cambridge, Providence, R. I., Brooklyn, N.Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually - priced seats at $2 were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

...lsAre Nearly Sold Out

...of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—a process which audiences have found fascinating.

This season these performances are spaced one month...
Thursday evenings (...
0:30). Series tickets ...
remaining will be sold. Seats are not reserved.

sixth
ually-
ailable
for $7.
rehearsal
ny ex-
ats be-
se con-
will in

[173]

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans came to buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

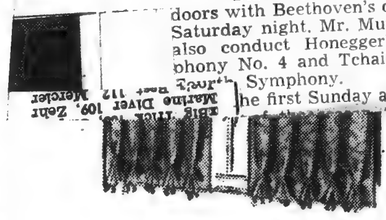
Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200
tian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV 2 1955

phony Programs

he weekend concerts by
ton Symphony Orchestra
Munch will open with
ven's Overture to "Fi-
as a gesture of good will
Vienna, where the re-
State Opera will open its
doors with Beethoven's opera on
Saturday night. Mr. Munch will
also conduct Honegger's Sym-
phony No. 4 and Tchaikovsky's
Symphony.
he first Sunday afternoon



✦ Solids: Slubweave rayon. 72 inches long. In rose, blue, green, gold, wine, oyster and natural. Our best-selling draperies.
✦ Prints: 84 inches long. Heavy rayon draperies in attractive floral and scenic prints . . . three patterns to choose from.

REG. 3.98 2.98

NOV 4 1955

Symphony Rehearsals Are Nearly Sold Out

A surprise of the 75th anniversary season of the Boston Symphony Orchestra is the record-breaking success of one of its youngest developments.

The Open Rehearsal evenings, which begin their sixth season next Thursday, are almost sold out. Since the Friday, Saturday, Sunday and Tuesday series are fully subscribed each season, this series of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

The rehearsals are largely concert performances, with the conductor privileged to halt occasionally, repeat and improve details—a process which audiences have found fascinating.

This season these performances are spaced one month apart on Thursday evenings (7:30 to about 10:30). Series tickets are $7. Any remaining will be sold singly at $2. Seats are not reserved.

all four concerts each week were sold out in advance. And the orchestra was so busy with additional seriees of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasion-

sixth
ually-
ailable
for $7.
earsal
ny ex-
ats be-
e con-
will in

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile off-shore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans carried buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera. George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 4 1955

Open Rehearsals Almost a Sell-Out

A surprise of the 75th anniversary season of the Boston Symphony Orchestra is the record-breaking success of one of its youngest developments. The Open Rehearsal evenings, which begin their sixth season on Thursday, November 10, are now almost sold out. Since the Friday, Saturday, Sunday and Tuesday series are fully subscribed each season, this series of dress rehearsals has offered a welcome opportunity to those unable to obtain tickets for regular concerts.

all four concerts each week were sold out in advance. And the orchestra was so busy with additional seriees of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

BOSTON MUSICIANS IN ICELAND are, left to right, Emil Kornsand, Louis Speyer, E. P. Biggs and Alfred Zighera, with hostess.

Kicked Off Icelandic Battle of Music

Boston Symphony Beat Reds to Punch

Soviet Russia dispatched a group of symphonic musicians to Iceland this week to woo them with Russian culture.

But a group of Boston Symphony musicians, under auspices of the United States Department, beat the Reds to the punch. The Boston group played a series of classical concerts before a highly appreciative and cordial public in the tiny island Republic early this Summer.

The real motive behind Russia's move in this "battle of music" is to strengthen the Soviet's hold on the fishing industry of the Icelanders, according to George Humphrey of Arlington, who played viola in the Boston touring orchestra.

"Our State Department asked us to appear in several cities of Iceland," said Mr. Humphrey, "and perform programs which would include not only world classics but representative music of our own United States. This program we followed, and before appreciative audiences.

"The Icelandic people are endowed wtih the wonderful traits of their forebears, the Vikings, and the imported Scots and Irish who arrived there many years ago. They are simple, ingenious people, but secluded geographically. And it is probably too short a time for them to evaluate fully the many things that have happened to affect their living in the past 15 years.

"Beginning with the war years, when the English found it necessary to take a foothold there down to the present when our own government has found some sort of occupancy necessary, they have been besieged by outside influences.

"Not the least of these is our American movie."

Russians Woo Natives

"But recently, because of the strategic location of the island community, Russia has been wooing its people and their main business, the fishing industry," Humphrey continued.

"This is partly explained by the fact that Iceland has seen fit to thrust its oceanic boundaries a little further out to sea. Two miles was the old limit. Icelandic boats and foreign ships (mostly British) would anchor off-shore and their crews would fish up the fjords for their catch.

"Besides the fish which were taken by English trawlers, nearly all of the Icelanders' catch was bought by Britain.

"But when new three-mile offshore lines were set and the fjords and bayous were barred to visiting ships, England withdrew as a fishing competitor and also as a purchaser of Iceland's output. In no time at all Icelandic fishing boats which arrived in England were subject to an injunction on the unloading of their cargoes. They had to return unloaded or dump their cargoes into the sea.

"In the midst of this economic war Russia came to the rescue of Iceland, and stated that they would buy the latter's entire output. Russia became so emphatically Iceland's largest customer that, we learned, even the Germans came to buy the fish which they could use."

Arts Imported From Soviet

"Russian trade became the economic foundation of Iceland," Humphrey added. "The Soviets began to pour into the island other influences which would subtly convince the Islanders that the Russians were their dearest friends. Drama, art and music were imported at such prices as would put them within the reach of all.

"To this simple people the more subtle reasons which actuated the Red advances were not at first apparent. They found themselves able to own those most advanced symbols of present-day comfort, refrigerators, automobiles and other conveniences which they had previously seen only through the vehicle of American movies.

"The Russian kindness is the greater because of our own tenancy on the island. So long as we remain, so shall, perhaps, the economic boom of the present continue. So shall the purchases of conveniences go on; the hysteria of spending all, banking nothing, will remain rampant.

"With the departure of Americans, however, it is felt that Russia would but need to take over, confiscate the industry of the land, and reenact its familiar occupation formula. Our toe-hold is not only a strategic one for ourselves, but is in fact Iceland's real security against Russian invasion and complete monopolization of its resources and its thinking.

"The desire for independence burns so fiercely that many think the Russians would never be successful in taking the Republic over," Humphrey declared. "It is felt, at any rate, by those who know little of the subtlety followed by complete and cruel force, which has characterized the Russian technique in its subjugation of peoples.

"An observer like myself is fairly incapable of evaluating all the factors which must determine the course of Iceland's future."

Participants in the Iceland concert tour were chiefly Symphony musicians, including Rosario Mazzeo, Alfred Zighera, George Humphrey, Roger Voisin, Louis Speyer and Emil Kornsand. Organist E. Power Biggs, who traveled ahead, appeared in some concerts.

The eight musicians included two voilins, a viola, a cello, clarinet, trumpet and oboe (with English horn).

Warmly received by the native Icelanders, the symphony musicians were astonished to find a high degree of excellence in the performances of Icelandic musicians. They also found a great enthusiasm for opera. Sell-out audiences had witnessed some 75 performances of opera in Reykjavik in a single season. The orchestra also played a concert before the Yanks at the American air base.

The musicians toured this rugged and picturesque land in their spare time. Mazzeo, Symphony personnel manager and noted Audubon Society bird-lover and outdoor man, climbed Mt. Hecla, Iceland's famous active volcano, and secured many pictures of native birds and their haunts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Symphony Sold Out At Rehearsals

BOSTON, Nov. 3 (AP)—A half dozen years ago, the Boston Symphony Orchestra didn't think it could give away seats for its rehearsals; this year it has virtually sold out all the seats in Symphony Hall for one dress rehearsal a month for six months.

The idea came from the plea of two groups of college students —from Massachusetts Institute of Technology and Harvard—who complained that one of the cultural attractions dangled before them when they elected to study in the Boston area was the Boston Symphony Orchestra.

Then, they said, they discovered all four concerts each week were sold out in advance. And the orchestra was so busy with additional seriees of concerts in Cambridge, Providence, R. I., Brooklyn, N. Y., and other more distant cities that it could add no more performances.

So Director Charles Munch came up with the idea of admitting listeners to unreserved seats at dress rehearsals, with the conductor privileged to halt occasionally, repeat and improve details as he felt necessary.

At the beginning of the sixth year of this plan, individually-priced seats were made available for the six-rehearsal series for $7. And before the opening rehearsal next Thursday, the symphony expects that all rehearsal seats being made available because concert seats were sold out, will in turn be sold out too.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY'S THIRD PROGRAM

The prospects for the third program in the regular series of the Boston Symphony's 75th season were especially favorable: a good program, a good conductor, a good soloist. Particular gratitude is due to Richard Burgin for the selection of a program which blended seemingly heterogenous works into a "harmonious whole. Mozart's opening Serenade for String Orchestra "Eine kleine Nachtmusik" is generally considered a preferential choice of amateur musicians for chamber music parties and often a second cello has to substitute for the double bass part, a musical crime. Historically, the performance by a string orchestra is not only legitimate but was probably Mozart's own design. As it was admirably played in this concert, it revealed the integration of the five individual voices more intelligibly than a simple quintet could ever do. The important accentuation ascribed to the double basses proved its genuine value in this performance which under Mr. Burgin's baton excelled also in the masterful grouping of contrasting dynamics.

The Violin Concerto by Khatchaturian which followed did not require the audience to execute a tour de force in conditioning itself to "modern" music. For, this work is "tonal" throughout, its structure reveals almost undisguisedly the sonata form, especially in the first and third movements. Khatchaturian's vernacular is lyrical rather than dramatic. His melodies are rooted in the national folk song. Surprisingly enough, the second theme of the first movement had an almost Griegian, Norwegian, flavor. Ruth Posselt's performance of the solo part was outstanding, both in her execution of the rather intricate rhythm as in her treatment of the melodic sweetness. Her musical sovereignty was obvious not only in her mastering of the technical intricacies but also in the manner by which she averted the danger of sentimentalizing, especially in the slow movement. The audience gave both artists a well-deserved ovation.

The program notes that Mahler's First Symphony had its last Boston performance 13 years ago—Richard Burgin conducting. Critics and reviewers in this country have monotonously claimed that Mahler's music is somewhat threadbare in its texture, that it is tedious by its unproportionate length, that it is outdated romanticism. High credit is due to Mr. Burgin that he was not deterred by this prejudicial opinion and that he has performed Mahler's symphonies whenever he had the opportunity. Without his unbending devotion to, and his congenial understanding of, Mahler's work, the Boston Symphony audiences would not have become familiar with this music. His performance of the 9th Symphony is still gratefully remembered and marks a milestone in his career.

Mahler's First Symphony, written in the early 1880's has preserved all its youthful charm, its going-to-heart emotionalism, its unperturbed adherence to melodism. The reception of Mr. Burgin's performance made it evident beyond doubt that this type of music speaks the ever-understandable language of human heart, not in spite but because of its tonality. For, is not tonality —in its broadest sense—the intrinsic principle of music per se? Mr. Burgin's interpretation was both traditional and personal, it could rival the best performances by conductors who have created the Mahler tradition, like Bruno Walter, and it was an expression of the very personal empathy into Mahler's spirit. The orchestra displayed all its well renowned splendor and beauty under the spell of Mr. Burgin's baton. A special "bravo" to the double bass soloist in the beginning of the third movement. Mr. Burgin would be the man to fulfill the desire of a great majority of listeners by taking care of the regrettable neglect of Bruckner's and also Reger's opus.

All in all, a delightful concert!

—P. B. J.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

Boston Symphony Orchestra Plans Concert Series

The Boston Symphony Orchestra will present the fourth pair of concerts in the Friday and Saturday series on Friday afternoon, Nov. 4, and Saturday evening, Nov. 5, and the opening concert of the Sunday afternoon series on Nov. 6.

At the Friday and Saturday concerts, Mr. Munch will open

Continued on Page Eight

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
NOV 3 1955

SOCIETY: Milton Alumni Plan Harvard-Princeton Party

By MARJORIE W. SHERMAN

Milton's Princeton and Harvard families are combining their weekend entertaining of out-of-town classmates and their principal Fall party at the Milton-Hoosic Club tomorrow night. Cocktails will be served in the lounge at 7:30 against a background of Harvard and Princeton banners ready for the Saturday game here. Ralph Stuart's orchestra will come from Providence to play both college and general favorites.

Mr. and Mrs. John L. Bremer 2d, who are in charge of the party, and Mr. and Mrs. Alexander S. Northrop are taking the flowers and candles to the club tomorrow morning. Hosts are to include Mr. and Mrs. William T. Whitney, Mr. and Mrs. H. M. Steel Swift, Mr. and Mrs. Robert Sylyester, Mr. and Mrs. George N. Hurd Jr., Mr. and Mrs. Franklin A. Reece Jr., Mr. and Mrs. Chase Kimbell and Mr. and Mrs. Edward C. Cutter.

HUSBANDS AND WIVES will compete in the first Fall exhibition at the Y. W. C. A., opening with a tea on Sunday afternoon at 3:30 at 140 Clarendon st. Exhibits shown in the fields of ceramics weaving, serigraphy, and block printing will include entries by Edwin and Mary Scheier and Joseph and Anni Albers. The Scheiers are ceramicists; Joseph Albers is a painter and Anni is a weaver.

Other exhibitors will include Ruth Cobb, Beverly Hallam, Julie Kepes, Maud Morgan, Elna Nelson, Yutaka Ohashi, Mary Shore and Mitchell Siporin, paintings; George Aarons, sculpture; Norman Arsenault, Paul Bellardo and David Brudo, ceramics; Beatrice Anderson and Viola Anderson, weaving; David Berger and Reba Stewart, serigraphs; Reba Stewart, block prints.

The exhibit will be open to the public without charge daily from 9 a. m. to 9 p. m. and Saturdays from 10 a. m. to 2 p. m. through Nov. 19, with Mrs. Layton Holloway in charge.

Pourers for the tea will include Mrs. Courtland W. Babcock, Mrs. Thomas M. Claflin, Mrs. Herbert I. Harris, Mrs. Mason Harris, Mrs. Gyorgy Kepes, Miss Aimee Lamb, Mrs. Charles Lee, Miss Priscilla Montgomery, Mrs. Patrick Morgan, Mrs. John Schmid, Mrs. John Rabb, Mrs. Isaac Alberts, Mrs. Samuel G. Lash and Mrs. Samuel M. Langer. Reports at the preliminary business meeting at 1:30 will be given by Mrs. Nehemiah Whitman, Mrs. Elliot Sagall and Mrs. Julius Freedman, while coffee is served by Mrs. Joseph Palais, Mrs. Maurice Horblit and Mrs. Louis Golden.

SATURDAY IS FAIR DAY in Scituate, where members of St. Mary of the Nativity parish, led by Mrs. Thomas O'Donnell are at work at Scituate High School after class hours to change the auditorium into a holiday scene. Miss Madeline Murphy and Mrs. Thomas Steverman are in charge of the benefit, working with 18 booth chairmen, including Food at The Country Store, to be sold by Mrs. George Menslage and Mrs. George Story; collectors items, linens, cosmetics and old jewelry by Mrs. Thomas Woods, Mrs. Daniel Murphy, Mrs. Hugh Hammill, Mrs. Mary K. Gegan, Mrs. John Girard and Miss Eleanor Dwyer; Aprons by Mrs. Thomas Collins; Hand Work staffed by Mrs. Raymond Stauff and Mrs. Winslow Smith; Dolls, toys and Christmas stockings by Miss Helen McDonald, Mrs. William Ford, Mrs. Donald Perkins and Mrs. William Donovan; "The Green Thumb Table" under supervision of Mrs. Joseph Folliard; "Surprise Packages," by Mrs. Marcus Flaherty and New Jewelry by Mrs. Alan Wheeler.

Religious articles and Christmas wrappings will be sold by Mrs. Lewis Ward and children's games and grab bags by Mrs. Lionel Paradis and Mrs. Robert Murphy.

A roast beef supper will be served in two sittings, at 5 and 6:30, in the cafeteria by Mrs. Francis Obert, and a snack bar will operate from 1 to 5 and 8 to 10, supervised by Mrs. Robert Buckley.

POPS IN NOVEMBER is the prospect for tomorrow evening at the Browne and Nichols School at 8:30 o'clock for the benefit of the school's scholarship fund. The out-of-season Pops will feature 16 members of the Boston Symphony Orchestra, under the direction of Herman Silberman.

Sponsors include Mr. and Mrs. Charles S. Jeffrey, Mr. and Mrs. James Jackson Jr., Prof. and Mrs. William Langer, Mr. and Mrs. Jackson Emery, Dr. and Mrs. Arthur L. Watkins, Mr. and Mrs. Joseph Simberg, Mr. and Mrs. F. Stanton Deland Jr., Mr. and Mrs. Edward Goldman, Mr. and Mrs. Merrill Griswold and Mr. and Mrs. Walter O'Neil. Also taking tables are Mr. and Mrs. George Hollis, Mr. and Mrs. Lowell Kennedy, Mr. and Mrs. Jack O'Connor and Mr. and Mrs. Louis Steinzig.

Buckingham School girls, who will also add to the picture as flower vendors, are Eleanor Littlefield, Diana Volkmann, Sherry Kibbee, Ellen Smith, Siiri Woodward, Sarah Edmonds and Susan Sindall.

Wartime medical buildings remaining at Aola, Guadal., are to be demolished.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 3 1955

ZIMBLER SINFONIETTA

Mozart Anniversary Observed

The Zimbler String Sinfonietta (composed of Boston Symphony players) began its seventh season with a concert at Jordan Hall, last night. The program was devoted to Mozart, in observance of the coming 200th anniversary of the composer's birth. The music played: Serenade in D major (K. 100); Violin Concerto in A major (K. 219; soloist: Alexander Schneider); "A Musical Joke" (K. 522). Concertone for Two Violins and Orchestra in C major (K 190; soloists: George Zazofsky and Alexander Schneider, oboe obbligato by Ralph Gomberg).

By CYRUS DURGIN

The opening concert of the Zimbler Sinfonietta's seventh season was also the first one hereabouts by a major organization to give a whole program in honor of the coming Mozart bi-centennial. Nothing could have been more appropriate in purpose, nor much improved upon in the way of general enjoyment. Apart from the Violin Concerto, which Mr. Schneider played with enormous dexterity and loving care, none of the music was by any means overly familiar. Indeed, the Concertone was much of a rarity.

It is a lovely and spacious piece, apart from the solo portions almost a symphony with the last finale left out. The Concertante manner is a sustained inter-weaving of the two violin solo voices, and the oboe obbligato an added decoration of beauty. Somehow, in both the texture and the character of the music it seems much too mature to have been written by a youth or under 18.

Fate has an ironic way with some jests. In Mozart's own time, "A Musical Joke" was virtually a compendium of awkward or miscalculated writing. So much has happened since then that little except the obviously wrong notes are any concern for amusement today. So much music, indifferent and bad has gone over the tonal dam that to arouse even much notice at weak voice leading, poor construction or even faulty balance between parts, requires errors in conspicuous quantity and quality.

The Zimblers seemed to be in excellent form last night, and Messrs. Zazofsky and Schneider were admirably paired. All told, an evening of much pleasure.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923
NOV 3 1955

PREMIERE FOR CONCERTO

BOSTON.—(UP)—An Italian musician has composed a concerto for the Boston Symphony Orchestra's 75th anniversary season. Goffredo Petraffi's Fifth Concerto for Orchestra will be premiered at Boston Dec. 2. The Petraff work is one of 15 commissioned by the orchestra for its diamond jubilee season. The concerto is dedicated to the orchestra and to the memory of the late Serge Koussevitsky and his wife. Koussevitzky led the Boston Symphony for 25 years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

NOV 5 1955

Music Review

By TUCKER KEISER

This week end's pair of concerts by the Boston Symphony will be classified as holding operations rather than artistic victories, if tonight's concert is a duplication of yesterday afternoon's. Mr. Munch's choice of selections was questionable and his interpretations of them not up to a very high standard.

The program opened with the Overture to Beethoven's "Fidelio," in which the conductor failed to achieve any noticeable dramatic tension, and continued with Honegger's Symphony No. 4, "Deliciae Basilienses," a work of vapid, arty pretentiousness which did little more yesterday than occupy the time from 2:30 to 3 p. m.

I tried to concentrate on this study in pianissimos, but gave up about halfway through the second movement and with infinitely greater profit turned my attention to John N. Burk's scholarly and beautifully styled essays in the program book.

The final item, Tchaikovsky's Fourth Symphony, was more diverting than the preceding pieces for two reasons: the Tchaikovsky was served with Gallic sauce and the podium performance by the conductor was spectacular. No one could suggest that the composition was other than red-blooded, but the Munch reading was alternately watery and adrenalized, producing extraordinary if entertaining results.

The Dionysian production number by the conductor accompanying the final movement drew hearty applause. The orchestra, old hands at superlative Tchaikovsky, maintained its normal lively tempo and treated the choreography with smiling tolerance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 5 1955

Weekend Symphony Concerts

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

NOV 5 1955

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth concert of the 75th season in Symphony Hall yesterday afternoon. The program:

Overture to Fidelio — Beethoven
Symphony No. 64 — Honegger
Symphony No. 4 in F Minor, Op. 36 — Tchaikovsky

By RUDOLPH ELIE

Despite a flaring performance of Tchaikovsky's Fourth Symphony, a work one never expects much of these days but one that inevitably moves everyone with its cumulative impact, it must be said yesterday's concert was not one of the more notable of the season so far.

The reason seems to lie in the Honegger symphony, and perhaps even in the Fidelio overture: neither seemed to carry its own weight resulting in a rather meager seeming first half. This might merely have been a personal impression, but the whole thing just seemed a little dull to me, the Honegger in particular.

Personal Sort

Yet it is a beautifully wrought symphony, a personal sort of revelation in a wholly agreeable idiom. Very little of the gripping harmonic tensions and motor-like rhythmic impulses so characteristic of Honegger appear at all; it seems more a calm, benevolent and kindly reflection on the sights and sounds and memories of his beloved city of Basle almost in the manner of Mahler recalling his earlier days though of course with none of the Mahlerian sound whatever. The mood is reflective all the way; folk-tune like fragments come and go; the slow movement has its beginnings in a Balserian tune; a procession marches by; and all comes to an end with the quotation over the polyphonic bustle with still another tune associated with Basle.

There is nothing formidable about it at all; on the contrary it is even ingratiating in view of much present day music, and it is clearly the work of a master hand, notable for its balance, its clarity and its orchestral textures. Yet it didn't quite strike home: perhaps, if one knew the popular tunes quoted, it might make more point; certainly the Baslerians must find it all very touching and effective. Mr. Munch did it with devotion and skill, the orchestra traversing the piece in great form.

Can't Fail

The Fidelio was not a flawless performance, for one thing, but it too seemed to reflect the gloominess of the day itself. The Tchaikovsky, on the other hand, came to life with electrifying vitality. Mr. Munch has long demonstrated a great feeling for Tchaikovsky, his reading of the Sixth not long ago ranking with the finest performances of it in my experience. Yesterday he hurled himself into the Fourth, a work that for all its banalities, its excesses and its overwrought emotionality, hardly ever simply can't fail to topple the house. . . . and it certainly did yesterday. Again, it wasn't a flawless performance by the orchestra, but the ups and downs mattered little in the overall brilliance of the tonal brilliance of the occasion.

Next week Mr. Munch will begin his program with Mozart's Masonic Funeral Music in memory of the late Olin Downes, the well-loved music critic of The Times. A Sinfonia Concerte for Oboe, Clarinet, Horn and Bassoon by the same composer will be given, too, with the first desk men of the orchestra as soloists. The Schumann's Second Symphony rounds out the program:

Charles Munch Guides Works By Honegger, Tchaikovsky

By Harold Rogers

Tonight the lights go up on the stage of the Vienna State Opera, dark for a decade, when the reconstructed opera house has its gala opening with Beethoven's opera, "Fidelio." In recognition of this important occasion—an event that will do much to restore the morale of liberated Austria — Charles Munch is opening the Boston Symphony concerts this week end with the Overture to "Fidelio."

Yesterday afternoon in Symphony Hall he conducted this work with an incisive beat and trenchant emotion — establishing, as he often does, his own individual tempos that are astonishing but nevertheless convincing.

This was the fourth overture Beethoven turned out for his opera. It is shorter and far more serviceable than its forerunners —but it is generally considered less than a masterpiece. Under Mr. Munch's masterful control, however, the overture took on a new interest and a shining brilliance.

He continued with Honegger's aromatic and evanescent score—the Symphony No. 4, subtitled "Deliciae Basilienses." Composed in 1946, it was first heard in Boston in the spring of 1949. In it the composer pays homage to Switzerland in general and to the Basel Orchestra in particular, dedicating the symphony to Paul Sacher, the conductor.

Of Honegger's five symphonies, this one may justly be considered his "Pastorale," for from first to last it is filled with lyrical flights of fancy expressive of the out-of-doors. In Honegger's style of rugged impressionism we find tapestries of wild flowers, stirred by zephyrs of serene and soulful melodies.

After the intermission Mr. Munch mounted the podium to give an inspired reading of the Tchaikovsky Fourth Symphony. Sophisticated music lovers often turn aside from Tchaikovsky as a composer easily outgrown. Many listeners, myself included, feel no raptures on seeing his name on the program. When one of his last three symphonies is played, however, he is hard to resist; and he becomes more convincing with each pulsating rhythm, each songful melody, each yearning mood.

The old magic began to work yesterday in the same old way, and it wasn't long before one began to marvel about the Fourth, its structure and its power. It is far more solidly put together than the balletic Fifth or Sixth. In the Fourth the seams hardly ever show.

Mr. Munch guided this work with the same intense devotion we witnessed earlier in the Beethoven overture. His reading is not sentimentalized [illegible] that strength [illegible] stirs the liste[illegible] tions.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 5 1955

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Symphonies by Honegger and Tchaikovsky

The Boston Symphony Orchestra gave the [illegible]ar series of concerts at Symphony Hall yesterday afternoon. Charles Munch conducted Beethoven's "Fidelio" Overture, the Fourth Symphony, "Deliciae Basilienses," by Arthur Honegger, and the Fourth Symphony in F minor, by Tchaikovsky. The program will be repeated at 8:30 tonight.

By CYRUS DURGIN

Charles Munch returned yesterday to the conductor's stand of the Boston Symphony Orchestra, following a week's respite after the strenuous tour of southern cities. He was cordially welcomed back, whereupon he launched into a performance of Beethoven's "Fidelio" Overture that was a tour de force of vivacity, but which, unfortunately, was remarkably coarse.

Indeed, as last week's concerts had proved one of those unpredictable miracles of performance close to perfection, so yesterday's concert was as unaccountably below the usual Munch standard—apart from the work of Honegger. It is only just to state a belief that the coarseness of the "Fidelio" Overture and the lackadaisical performance of three movements of the Tchaikovsky reflected upon the conductor, not the musicians. This situation did not result from indifferent playing, but from tonal balances, dynamic emphases and tempi obviously planned in rehearsal.

Much as this writer admires Mr. Munch, he must say there are times when the conductor whips up the volume so that refinement is lost, so that the tympani when loud are overpowering, and the string tone dry and without much lustre. Yesterday was, in part, one such occasion.

At any rate, however, the Boston Symphony made its gesture to the reopening of the war-destroyed and now rebuilt State Opera in Vienna, tonight, by performing the "Fidelio" Overture.

Perhaps the Tchaikovsky Fourth Symphony is not music best suited to Mr. Munch's interpretive nature. I never have heard the first three movements taken so slowly and with so little attention to the emotion they sorely need. The first movement nearly fell apart, and so did the second. There was some increase of speed in the pizzicato third movement, but not nearly enough to produce the sparkle it should have. But all went well with the garish fourth movement, and the concert ended in a blaze of tonal glitter, emotional excitement and abundant applause.

Honegger's Fourth Symphony, called "Delights of Basel" because it quotes the tunes of a couple of Basel songs, was introduced by Koussevitzky in 1949, his last season with this orchestra. More than five years have passed since then, so the work returns in a fresh new light. This is notably delicate music, rather lightly scored, and as the composer explained, in something of the spirit of Mozart and Haydn.

It is also luminous music, perhaps a trifle on the dry side, but very charming, quite melodious and beautifully organized. Probably it never will win loud acclaim because its appeal is not calculated to generate strong feeling. Here Mr. Munch's conducting matched the character of the work, the playing was crisply deft and, in sum, this provided the most consistently excellent portion of the afternoon.

Next week Mr. Munch will present two scores of Mozart, the Masonic Funeral Music in memory of Olin Downes, the late New York Times critic, and the Sinfonia Concertante for Four Wind Instruments and Orchestra, and Schumann's Second Symphony, in C major.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

NOV 5 1955

The Hub reports that even the Boston Symphony's dress rehearsals are a sell-out. It's [illegible]s to us that a symphony orchestra even holds a dress rehearsal, and we'd like to know if the boys make the boiled shirt do two nights.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

NOV 5 195[illegible]

CONCERTO FOR BOSTON

Boston — (UP) — An Italian musician, Goffredo Petraffi, has composed a concerto on commission by the Boston Symphony Orchestra for its 75th anniversary season. It will have its premiere at Boston Dec. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

NOV 5 1955

Music Review

By TUCKER KEISER

This week end's pair of concerts by the Boston Symphony will be classified as holding operations rather than artistic victories, if tonight's concert is a duplication of yesterday afternoon's. Mr. Munch's choice of selections was questionable and his interpretations of them not up to a very high standard.

The program opened with the Overture to Beethoven's "Fidelio," in which the conductor failed to achieve any noticeable dramatic tension, and continued with Honegger's Symphony No. 4, "Deliciae Basilienses," a work of vapid, arty pretentiousness which did little more yesterday than occupy the time from 2:30 to 3 p. m.

I tried to concentrate on this study in pianissimos, but gave up about halfway through the second movement and with infinitely greater profit turned my attention to John N. Burk's scholarly and beautifully styled essays in the program book.

The final item, Tchaikovsky's Fourth Symphony, was more diverting than the preceding pieces for two reasons: the Tchaikovsky was served with Gallic sauce and the podium performance by the conductor was spectacular. No one could suggest that the composition was other than red-blooded, but the Munch reading was alternately watery and adrenalized, producing extraordinary if entertaining results.

The Dionysian production number by the conductor accompanying the final movement drew hearty applause. The orchestra, old hands at superlative Tchaikovsky, maintained its normal lively tempo and treated the choreography with smiling tolerance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 5 1955

Weekend Symphony Concerts

Charles Munch Guides Works By Honegger, Tchaikovsky

By Harold Rogers

Tonight the lights go up on the stage of the Vienna State Opera, dark for a decade, when the reconstructed opera house has its gala opening with Beethoven's opera, "Fidelio." In recognition of this important occasion—an event that will do much to restore the morale of liberated Austria — Charles Munch is opening the Boston Symphony concerts this week end with the Overture to "Fidelio."

Yesterday afternoon in Symphony Hall he conducted this work with an incisive beat and trenchant emotion — establishing, as he often does, his own individual tempos that are astonishing but nevertheless convincing.

This was the fourth overture Beethoven turned out for his opera. It is shorter and far more serviceable than its forerunners —but it is generally considered less than a masterpiece. Under Mr. Munch's masterful control, however, the overture took on a new interest and a shining brilliance.

He continued with Honegger's aromatic and evanescent score—the Symphony No. 4, subtitled "Deliciae Basilienses." Composed in 1946, it was first heard in Boston in the spring of 1949. In it the composer pays homage to Switzerland in general and to the Basel Orchestra in particular, dedicating the symphony to Paul Sacher, the conductor.

Of Honegger's five symphonies, this one may justly be considered his "Pastorale," for from first to last it is filled with lyrical flights of fancy expressive of the out-of-doors. In Honegger's style of rugged impressionism we find tapestries of wild flowers, stirred by zephyrs of serene and soulful melodies.

After the intermission Mr. Munch mounted the podium to give an inspired reading of the Tchaikovsky Fourth Symphony. Sophisticated music lovers often turn aside from Tchaikovsky as a composer easily outgrown. Many listeners, myself included, feel no raptures on seeing his name on the program. When one of his last three symphonies is played, however, he is hard to resist; and he becomes more convincing with each pulsating rhythm, each songful melody, each yearning mood.

The old magic began to work yesterday in the same old way, and it wasn't long before one began to marvel about the Fourth, its structure and its power. It is far more solidly put together than the balletic Fifth or Sixth. In the Fourth the seams hardly ever show.

Mr. Munch guided this work with the same intense devotion we witnessed earlier in the Beethoven overture. His reading is not sentimentalized, a fact that strengthens the music and stirs the listener to nobler emotions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

NOV 5 1955

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth concert of the 75th season in Symphony Hall yesterday afternoon. The program:

Overture to Fidelio — Beethoven
Symphony No. 64 — Honegger
Symphony No. 4 in F Minor, Op. 36 — Tchaikovsky

By RUDOLPH ELIE

Despite a flaring performance of Tchaikovsky's Fourth Symphony, a work one never expects much of these days but one that inevitably moves everyone with its cumulative impact, it must be said yesterday's concert was not one of the more notable of the season so far.

The reason seems to lie in the Honegger symphony, and perhaps even in the Fidelio overture: neither seemed to carry its own weight resulting in a rather meager seeming first half. This might merely have been a personal impression, but the whole thing just seemed a little dull to me, the Honegger in particular.

Personal Sort

Yet it is a beautifully wrought symphony, a personal sort of revelation in a wholly agreeable idiom. Very little of the gripping harmonic tensions and motor-like rhythmic impulses so characteristic of Honegger appear at all; it seems more a calm, benevolent and kindly reflection on the sights and sounds and memories of his beloved city of Basle almost in the manner of Mahler recalling his earlier days though of course with none of the Mahlerian sound whatever. The mood is reflective all the way; folk-tune like fragments come and go; the slow movement has its beginnings in a Balserian tune; a procession marches by; and all comes to an end with the quotation over the polyphonic bustle with still another tune associated with Basle.

There is nothing formidable about it at all; on the contrary it is even ingratiating in view of much present day music, and it is clearly the work of a master hand, notable for its balance, its clarity and its orchestral textures. Yet it didn't quite strike home: perhaps, if one knew the popular tunes quoted, it might make more point; certainly the Baslerians must find it all very touching and effective. Mr. Munch did it with devotion and skill, the orchestra traversing the piece in great form.

Can't Fail

The Fidelio was not a flawless performance, for one thing, but it too seemed to reflect the gloominess of the day itself. The Tchaikovsky, on the other hand, came to life with electrifying vitality. Mr. Munch has long demonstrated a great feeling for Tchaikovsky, his reading of the Sixth not long ago ranking with the finest performances of it in my experience. Yesterday he hurled himself into the Fourth, a work that for all its banalities, its excesses and its overwrought emotionality, hardly ever simply can't fail to topple the house. . . . and it certainly did yesterday. Again, it wasn't a flawless performance by the orchestra, but the ups and downs mattered little in the overall brilliance of the tonal brilliance of the occasion.

Next week Mr. Munch will begin his program with Mozart's Masonic Funeral Music in memory of the late Olin Downes, the well-loved music critic of The Times. A Sinfonia Concerte for Oboe, Clarinet, Horn and Bassoon by the same composer will be given, too, with the first desk men of the orchestra as soloists. The Schumann's Second Symphony rounds out the program:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

NOV 5 1955

The Hub reports that even the Boston Symphony's dress rehearsals are a sell-out. It's news to us that a symphony orchestra even holds a dress rehearsal, and we'd like to know if the boys make the boiled shirt do two nights.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

NOV 5 195

CONCERTO FOR BOSTON

Boston — (UP) — An Italian musician, Goffredo Petraffi, has composed a concerto on commission by the Boston Symphony Orchestra for its 75th anniversary season. It will have its premiere at Boston Dec. 2.

'ONY ORCHESTRA

Munch Conducts Symphonies by Honegger and Tchaikovsky

The Boston Symphony Orchestra gave [illegible] series of concerts at Symphony Hall, yesterday afternoon. Charles Munch conducted Beethoven's "Fidelio" Overture, the Fourth Symphony, "Deliciae Basilienses," by Arthur Honegger, and the Fourth Symphony, in F minor, by Tchaikovsky. The program will be repeated at 8:30 tonight.

By CYRUS DURGIN

Charles Munch returned yesterday to the conductor's stand of the Boston Symphony Orchestra, following a week's respite after the strenuous tour of southern cities. He was cordially welcomed back, whereupon he launched into a performance of Beethoven's "Fidelio" Overture that was a tour de force of vivacity, but which, unfortunately, was remarkably coarse.

Indeed, as last week's concerts had proved one of those unpredictable miracles of performance close to perfection, so yesterday's concert was as unaccountably below the usual Munch standard—apart from the work of Honegger. It is only just to state a belief that the coarseness of the "Fidelio" Overture and the lackadaisical performance of three movements of the Tchaikovsky reflected upon the conductor, not the musicians. This situation did not result from indifferent playing, but from tonal balances, dynamic emphases and tempi obviously planned in rehearsal.

Much as this writer admires Mr. Munch, he must say there are times when the conductor whips up the volume so that refinement is lost, so that the tympani when loud are overpowering, and the string tone dry and without much lustre. Yesterday was, in part, one such occasion.

At any rate, however, the Boston Symphony made its gesture to the reopening of the war-destroyed and now rebuilt State Opera in Vienna, tonight, by performing the "Fidelio" Overture.

Perhaps the Tchaikovsky Fourth Symphony is not music best suited to Mr. Munch's interpretive nature. I never have heard the first three movements taken so slowly and with so little attention to the emotion they sorely need. The first movement nearly fell apart, and so did the second. There was some increase of speed in the pizzicato third movement, but not nearly enough to produce the sparkle it should have. But all went well with the garish fourth movement, and the concert ended in a blaze of tonal glitter, emotional excitement and abundant applause.

Honegger's Fourth Symphony, called "Delights of Basel" because it quotes the tunes of a couple of Basel songs, was introduced by Koussevitzky in 1949, his last season with this orchestra. More than five years have passed since then, so the work returns in a fresh new light. This is notably delicate music, rather lightly scored, and as the composer explained, in something of the spirit of Mozart and Haydn.

It is also luminous music, perhaps a trifle on the dry side, but very charming, quite melodious and beautifully organized. Probably it never will win loud acclaim because its appeal is not calculated to generate strong feeling. Here Mr. Munch's conducting matched the character of the work, the playing was crisply deft and, in sum, this provided the most consistently excellent portion of the afternoon.

Next week Mr. Munch will present two scores of Mozart, the Masonic Funeral Music in memory of Olin Downes, the late New York Times critic, and the Sinfonia Concertante for Four Wind Instruments and Orchestra, and Schumann's Second Symphony, in C major.

[175]

HUNTINGTON, W. VA.
Herald-Advertiser
Circ. S. 52,525

NOV 8

Shanet Pens Article On Symphony

Howard Shanet, former conductor of the Huntington Symphony Orchestra, has been credited with a likely solution to the mystery of why Georges Bizet's Symphony in C Major remained unperformed for 80 years after its composition. it was announced last week by a spokesman for Music - Appreciation Records, a branch of the Book-of-the-Month Club, inc.

The probable reason for Bizet's unwillingness to publish the symphony was that the composer was properly sensitive about his imitation of certain features of Gounod's Symphony in D, according to Professor Shanet, assistant professor of music Columbia University.

The full details of Professor Shanet's deductions are contained in an information folder which Music-Appreciation Records is distributing to its members, together with the recording of the symphony.

Professor Shanet was conductor for two seasons, 1951 to 1953. While in Huntington, he was invited to assist Conductor Leonard Bernstein in teaching orchestral conducting at the famed Berkshire Music Center at Tanglewood in Massachusetts. He had served on the faculty at the center for several seasons as assistant to it founder and director, Dr. Serge Koussevitzky.

PORTLAND, ORE.
OREGONIAN
Circ. D. 236,289 - S. 294,216

NOV 6 1955

Mezzo Soprano to Return After Five-Year Interval

Jennie Tourel, mezzo soprano, is hailed as one of the great artists of our time, for her brilliant voice, consumate artistry and command of language. It has been five years since she appeared in Portland and her concert in the public auditorium Friday night, November 18, is the second event in the Ellison-White bureau's series.

JENNIE TOUREL
Famed song recitalist coming

Miss Tourel is of Russian parentage and her early youth was spent in France and Switzerland. She was famous as an opera and concert artist in Europe before she made her American debut in 1942 with the New York Philharmonic orchestra under Toscanini, when her success was so sensational that she was promptly engaged for two appearances with the Boston Symphony under Koussevitzky and with the NBC Symphony under Stokowski.

She has sung in the principal cities of five continents and at the great European musical festivals.

Of her annual New York concert last season, Virgil Thomson of the Herald-Tribune wrote:

"Perfection is fine and very few artists have it like Miss Tourel. But dramatic power exercized within the framework of perfection (by means of it, indeed) is what we remember as great music making. This is Jennie Tourel's great gift and glory."

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

NOV 6 1955

SAGINAW, MICH.
NEWS
Circ. D. 47,561 - S. 47,422

NOV 8 1955

Correct

Musicians Were Properly Attired For Concert Here.

In the dim lighting of the Auditorium on a Sunday afternoon, some concert-goers apparently are not able to discern every detail. The News Sunday reported that some in the audience at the recent afternoon Boston Symphony Orchestra concert had complained that orchestra members had worn business suits instead of the more formal tuxedos. Community Concert Association board members report that the musicians were properly attired in formal dark coats and striped trousers. Tuxedos would have been improper before 6 p. m.

What's more, the orchestra members had carried the dark coats and striped trousers on their tour just for wear here in Saginaw. The Saginaw concert was the only afternoon concert on the entire tour.

PLAN ITALIAN FETE — Mayor Hynes, center, receives report from Mark Bortman, left, on "Boston Salute to Rome" program, to be held Nov. 27 through Dec. 3. At right is Thomas D. Perry, manager of the Boston Symphony Orchestra, which will participate in celebration, commemorating 10th anniversary of Italian Republic.

Hynes in organization and promotion of the event will be the Boston City Council, Chamber of Commerce, Boston College, Harvard University, and Massachusetts Institute of Technol-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

NOV 7 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

PLAN SALUTE TO ITALY—Chairman Mark Bortman of the Boston Salute to Rome committee, left, reports to Mayor Hynes and Manager Thomas D. Perry of the Boston Symphony Orchestra on program to commemorate the 10th anniversary of the establishment of the Italian Republic.

Rome Salute To Feature Symphony

A special concert by the Boston Symphony Orchestra will be one of the highlights of the "Boston Salute to Rome," to be held here Nov. 27 through Dec. 3.

The world-famed orchestra will present a new concerto by the famuos Italian composer Petrasser, who will come to Boston for the occasion.

SPECIAL GUEST

Mayor Salvatore Rebecchine of Rome will be a special guest of Mayor Hynes during the festivities, which commemorate the 10th anniversary of the establishment of the Italian Republic.

Mark Bortman, who went to Rome as chairman of the celebration to work out preliminary arrangements, said the celebration will be one of the most elaborate held in Boston in recent years.

Other features include a production of Tosca by the San Carlo Company at the Boston Opera House; city and state luncheons and dinners to Mayor Rebecchine; Italian fashion shows and Italian literary seminars and art displays.

Cooperating with Mayor

Reports On Rome

MARK BORTMAN, chairman of the Boston Salute to Rome Committee, is shown at left as he reads a report of his visit to Rome to Mayor Hynes (center). Also shown is Thomas D. Perry, manager of the Boston Symphony Orchestra. The observance will be held here Nov. 27 to Dec. 3, and will mark the 10th anniversary of the establishment of the Italian republic. Mayor Salvatore Rebecchine of Rome will be a guest of Mayor Hynes during that week.

[176]

Munch Leads Bostonians at Carnegie Hall

By HARRIETT JOHNSON

The Boston Symphony, under the direction of Charles Munch, was more impressive than its program last night in Carnegie Hall.

Robert Schumann's Second Symphony in C Major, Op. 61, which closed the program, was played with a relaxed finesse that made each of its movements a special delight. This was particularly true of the "Adagio Espressivo," performed with a liquid tone and smooth blending of sonorities. While Schumann was essentially a miniaturist and didn't compose with the monumental sweep of Brahms or Beethoven, his works have a charm which makes them welcome, especially in sensitive renditions, such as the one on this occasion.

Munch opened the concert with the first movement of Arthur Honegger's Fifth Symphony, a significant work, which we would have liked to hear in its entirety. The excerpt was played for a special tragic reason—in memory of the composer, who died Nov. 27.

Brahms' "Tragic Overture" followed, and then came the novelty, the Sixth Symphony of Walter Piston, commissioned by the Bostonians. This was its first N. Y. performance, and the result was a disappointment.

The symphony is 25 minutes of innocuous music, which occasionally acts as if it were going to get somewhere, but then quickly changes its mind. In the "Adagio Sereno," for instance, there is a lovely theme in the cello, but it's soon forgotten instead of being imaginatively developed. A wispy scherzo moves along nervously and is over before it begins, though it has more character, per se, than the other three movements.

Munch conducts his orchestra tomorrow night at the Brooklyn Academy of Music, and Saturday afternoon at Carnegie, in the following program: Mendelssohn's "Italian Symphony"; Fifth Concerto for Orchestra by Petrassi, first N. Y. performance; Mozart's "Sinfonia Concertante for Oboe, Clarinet, Horn

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
NOV 8 1955

PROVIDENCE, R. I.
Independent
Circ. 48,629

Music

Munch Conducts Boston Symphony in Its 331st Concert in Providence

By RUTH TRIPP

The Boston Symphony Orchestra played its 331st concert in Providence last evening at Veterans Memorial Auditorium and a capacity audience was present to hear Charles Munch conduct the first Providence concert of the orchestra's 75th year. The program was one of the most interesting this group has played here recently. Darius Milhaud's Symphony No. 6, a work commissioned for this anniversary year, was given its first Rhode Island performance. It was received with enthusiasm.

The soloist of the evening was Bernard Zighera, harpist, who played the Ravel Introduction and Allegro for harp and orchestra. The program opened with Mozart's Symphony in G minor (K. 550) and closed with Ravel's Rhapsodie Espagnole.

The three composers have in common the ability to write neatly. Dr. Munch demonstrated to perfection his ability to display the well-ordered form of all three styles of writing and there could scarcely have been a more skillfully colored array of orchestral tone.

The Mozart symphony was taken at an easy pace and its pleasant melodies spoke with the familiar voice of an old friend. The orchestra was in top form and in every section the singing quality of the tone was extraordinary. The Andante was especially good to hear. It seemed that the strings were engaging in a lively discussion in the last movement and when the work was finished there was general approval.

The Milhaud Symphony was somewhat of a surprise. It proved to be highly agreeable dissonance and not at all difficult to take. To be sure, we have all heard an abundance of contemporary music by now, which may account for some of the tolerance. And too, Mr. Milhaud may have mellowed a trifle to admit an agreeable melody now and then into his score. The percussion spoke with authority and almost in the manner of a telegraphic code message. The solo strings were eloquent and in several instances it was possible to take down a tune which had a graceful contour. Throughout the work the rhythm spoke with authority. In the third movement there were a few arid stretches but the brisk style of the finale changed all that. There was a tinge of sadness throughout the work which was hard to shake off. Perhaps it was only a wistful mood of retrospection which was meant to match a 75th anniversary. At any rate, the audience accorded the conductor and orchestra an ovation for their fine work.

Bernard Zighera gave a true virtuoso performance of the Ravel Introduction and Allegro. His tone color and rhythmic precision kept his listeners spellbound. The delicacy of the string accompaniment with the beautiful tonal contrast of the flute and clarinet made this work one of the rare experiences of concert going. The soloist was recalled several times.

The Ravel Rhapsodie Espagnole was a revelation of sensitive refinement of tone and in the "Prelude a la nuit" the whisper of sound which came from the orchestra was transparent. The grace of the dance rhythms of the last three sections made a picture in sound and served to emphasize the power of music to stir the imagination. This was a diverting and enjoyable program and a splendid start for the anniversary year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Le
Beacon Hill
BOSTON,
Weekly Non
Circ. 10,000
NOV 10 19

Open Re
Planned H
Local Orc

The Boston S
estra, with Cha
music director a
gin as associat
planning to pre
open rehearsals
rent 1955-56 se
of these rehear
Jan. 5, Feb. 16
and Apr. 19.

This series h
in a few seas
most popular o
activities, so m
current series i
fully subscribe
the opening
each event is
of the week's
cert, patrons
tion of a conc
and a demons

Continued

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning G
BOSTON,
Independ
Circ. 122,
NOV 1

Fly Italy
to Salut
Hynes R

Mayor Hynes
business establi
American and It
Boston's "Salute
Nov. 27 to Dec. 3
The program i
mayor at a sugg
Department, w
fashion, literary
inars on Italian
Cooperating w
the Boston Mu
brary, Bostonian
Museum, Boston
Museum, Wide
city's leading c
Chamber of C
Retail Trade Bo
Mayor Salvat
Rome will be t
A special con
Symphony O
featuring
production of
Tosca by the
Company, lunc
both city and
the Italian
events, schedul
Scholarships
colleges will b
and girls of
honor Clare B
other will hon
Summer music
ton Symphony
Chairman of
Bortman.

American
BOSTON,
Independe
Circ. 185,4
NOV 1

Heifet
Symp

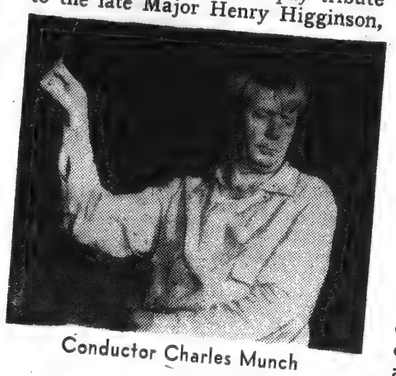
The Bost
tra, ma
York of
give th
Friday
evenin
openi
bridg
on Tu
At
certs
who
Viol

The Boston Symphony Orchestra Is a Providence Tradition

The season of the Boston Symphony Orchestra in Providence is a community institution that has long since assumed the venerable robe of tradition. When the threat appeared, some years back, that we were to be deprived of the orchestra by the demolition of Infantry Hall, in which the Boston Symphony had appeared in Providence since the third year of the orchestra's existence, a devoted delegation in the community voluntarily collected sufficient funds to make available a local theater on Symphony nights until a new hall was available. Thus was saved a happy and satisfying association.

The season of 1955-56 is of especial interest because it marks the 75th season of the orchestra. In its three-quarters of a century of life, the Boston Symphony has weathered vicissitudes that would have daunted less dedicated men than the panel of supporters who have seen it through varied crises, financial as well as temperamental, artistic as well as practical.

Emerson said that an institution is the lengthened shadow of a man. As the conductor lifts his baton tonight for the first concert of the Providence season, many in the audience will cast back in their minds and pay tribute to the late Major Henry Higginson, whose faith and energy has been proved solid by the continued splendor of the orchestra he founded.



Conductor Charles Munch

Providence is ever grateful to the Boston Symphony Orchestra for the golden hours it has brought us, season after season. And we are not unmindful of the education in values it has given the community. It has taught us that when one stands still, one disintegrates. Conductors have had the courage and intelligence to defy the sacred conservative canons of settled communities and enforce upon us contemporary music that, when first performed, set many a gray thatch to bobbing with indignation. But music that once was a source of outraged shock becomes, over the years, standard and welcome fare for audiences.

To Conductor Munch and the familiar faces in the orchestra, Providence once again bids welcome and offers congratulations on an honorable birthday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
NOV 10 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY'S FOURTH PROGRAM

Editor's Note: This week's column is by Allan Sly, composer and pianist, whose criticism often appears in the Advocate.

At the fourth Saturday evening symphony concert, Mr. Munch was again very much in evidence, both in choice of program and in its delivery. First came the Fidelio overture of Beethoven, which virtually every major American orchestra played last Saturday in salutation to the Vienna Staatsoper, reopened the same evening. Mr. Munch's traversal was incisive and brilliant, fast, compelling. The work is not in Beethoven's usual symphonic style, but points rather towards the drama of political liberation to follow. That, of course, we had to forego, but as consolation we were offered Honegger's third symphony (Deliciae Basilienses), which in its way is a liberation piece of our own times.

The composer tells us that in 1946, impatient with the circumstances of life in Paris, he allowed his thoughts to run ahead of him, as it were, to Switzerland, land of his birth, and to Basle, where his friend Paul Sacher was happily engaged in the normal musical functions of a healthy community. This symphony is Honegger's liberation, and ours, if we accept it, from irritations and frustrations, and serves as a Pastorale (compare Beethoven's sixth, Brahms' second and Vaughan Williams' Pastorale symphonies) and a reaching out towards an attainable personal harmony. Of course its musical texture is complex, ingenious; but uppermost is its Appollonian serenity of character. There were many moments of great beauty to reflect on during the intermission, the more so in view of the ordeal to be faced afterwards — the Tchaikowsky fourth!

One satiated concertgoer was heard to remark, as the bell rang, "Back to the salt mines!" What happened- Before one knew it, Mr. Munch and the orchestra were unfolding before us with the utmost discretion an enthralling musical pageant; every choir of the orchestra was displayed at its superlative best; every detail of the musical adventure was experienced vividly, urgently, as though never before. The result was memorable; one could feel the tension in the audience. This is why one goes to concerts, why one endures traffic, rain, the M.T.A., the latecomers, the umbrellas. When Mr. Voisin's trumpet etches the top profile of the brass entries, the walls of resistance, of apathy, totter; Tchaikowsky is as abundantly alive today as ever. Mr. Munch's performance, to my mind, shows clearly the elements in Tchaikowsky which earn for him, among Russians of today, the status of a classicist. His structures are durable and their proportions a joy to behold. A performance such as Mr. Munch's allows one to perceive these things without the clouding of the vision and judgment that would come from emphasis on the subjective and sensational.

This symphony was also a liberation for its composer, we read. This notion, acting as a thread to bind this program into a single, if many-faceted experience, would be tiresome as an announced plan, but is perhaps permissible in retrospect. There must be some deep-seated reasons for the strong hold music has on people; perhaps it is this capacity to release, to set free, whether in Vienna or in the Back Bay.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858
NOV 3 1955

Music In Review

Boston Symphony Orchestra Plays Work Of Darius Milhaud

The Boston Symphony Orchestra played another of its matchless concerts last night in the Veterans Memorial Auditorium, Providence. Charles Munch, conductor, directed the orchestra in a special work by Darius Milhaud who was commissioned to compose it for the 75th anniversary of the Boston orchestra. He called it "Symphony No. 6."

It is dissonant, discordant and cacaphonous and it appeared that Milhaud hated trumpet players. As much as Dr. Munch, and the directors of the Koussevitzky Music Foundation who ordered the work, may cherish the thing as a memorial, I suggest that they keep it within the confines of their practice room and never put it "on the road" again. The trumpeter was magnificent in his execution of the most difficult writing I ever heard for the instrument. Milhaud evidently confuses complexity with grandeur.

Bernard Zighera was magnificent in a solo performance of Ravel's "Introduction and Allegro for Harp and Orchestra." He played with a joyous brilliance this exhibition piece and was complemented by the flute accompaniment played by Doriot Anthony Dwyer. Gino Cioffi, clarinetist, shared the honors with Miss Dwyer in introducing the theme of the piece.

Other works on the program were Mozart's "Symphony in G-Minor, K 550," and Ravel's "Rapsodie Espagnole."

Both were excellently played and Dr. Munch was recalled for several bows.

C.H.L.

[177]

Munch Leads Bostonians at Carnegie Hall

By HARRIETT JOHNSON

The Boston Symphony, under the direction of Charles Munch, was more impressive than its program last night in Carnegie Hall.

Robert Schumann's Second Symphony in C Major, Op. 61, which closed the program, was played with a relaxed finesse that made each of its movements a special delight. This was particularly true of the "Adagio Espressivo," performed with a liquid tone and smooth blending of sonorities. While Schumann was essentially a miniaturist and didn't compose with the monumental sweep of Brahms or Beethoven, his works have a charm which makes them welcome, especially in sensitive renditions, such as the one on this occasion.

Munch opened the concert with the first movement of Arthur Honegger's Fifth Symphony, a significant work, which we would have liked to hear in its entirety. The excerpt was played for a special tragic reason—in memory of the composer, who died Nov. 27.

Brahms' "Tragic Overture" followed, and then came the novelty, the Sixth Symphony of Walter Piston, commissioned by the Bostonians. This was its first N. Y. performance, and the result was a disappointment.

The symphony is 25 minutes of innocuous music, which occasionally acts as if it were going to get somewhere, but then quickly changes its mind. In the "Adagio Sereno," for instance, there is a lovely theme in the cello, but it's soon forgotten instead of being imaginatively developed. A wispy scherzo moves along nervously and is over before it begins, though it has more character, per se, than the other three movements.

Munch conducts his orchestra tomorrow night at the Brooklyn Academy of Music, and Saturday afternoon at Carnegie, in the following program: Mendelssohn's "Italian Symphony"; Fifth Concerto for Orchestra by Petrassi, first N. Y. performance; Mozart's "Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
NOV 8 1955

The Boston Symphony Orchestra Is a Providence Tradition

The season of the Boston Symphony Orchestra in Providence is a community institution that has long since assumed the venerable robe of tradition. When the threat appeared, some years back, that we were to be deprived of the orchestra by the demolition of Infantry Hall, in which the Boston Symphony had appeared in Providence since the third year of the orchestra's existence, a devoted delegation in the community voluntarily collected sufficient funds to make available a local theater on Symphony nights until a new hall was available. Thus was saved a happy and satisfying association.

The season of 1955-56 is of especial interest because it marks the 75th season of the orchestra. In its three-quarters of a century of life, the Boston Symphony has weathered vicissitudes that would have daunted less dedicated men than the panel of supporters who have seen it through varied crises, financial as well as temperamental, artistic as well as practical.

Emerson said that an institution is the lengthened shadow of a man. As the conductor lifts his baton tonight for the first concert of the Providence season, many in the audience will cast back in their minds and pay tribute to the late Major Henry Higginson,

Conductor Charles Munch

whose faith and energy has been proved solid by the continued splendor of the orchestra he founded.

Providence is ever grateful to the Boston Symphony Orchestra for the golden hours it has brought us, season after season. And we are not unmindful of the education in values it has given the community. It has taught us that when one stands still, one disintegrates. Conductors have had the courage and intelligence to defy the sacred conservative canons of settled communities and enforce upon us contemporary music that, when first performed, set many a gray thatch to bobbing with indignation. But music that once was a source of outraged shock becomes, over the years, standard and welcome fare for audiences.

To Conductor Munch and the familiar faces in the orchestra, Providence once again bids welcome and offers congratulations on an honorable birthday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
NOV 10 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY'S FOURTH PROGRAM

Editor's Note: This week's column is by Allan Sly, composer and pianist, whose criticism often appears in the Advocate.

At the fourth Saturday evening symphony concert, Mr. Munch was again very much in evidence, both in choice of program and in its delivery. First came the Fidelio overture of Beethoven, which virtually every major American orchestra played last Saturday in salutation to the **Vienna Staatsoper**, reopened the same evening. Mr. Munch's traversal was incisive and brilliant, fast, compelling. The work is not in Beethoven's usual symphonic style, but points rather towards the drama of political liberation to follow. That, of course, we had to forego, but as consolation we were offered Honegger's third symphony **(Deliciae Basilienses)**, which in its way is a liberation piece of our own times.

The composer tells us that in 1946, impatient with the circumstances of life in Paris, he allowed his thoughts to run ahead of him, as it were, to Switzerland, land of his birth, and to Basle, where his friend Paul Sacher was happily engaged in the normal musical functions of a healthy community. This symphony is Honegger's liberation, and ours, if we accept it, from irritations and frustrations, and serves as a Pastorale (compare Beethoven's sixth, Brahms' second and Vaughan Williams' Pastorale symphonies) and a reaching out towards an attainable personal harmony. Of course its musical texture is complex, ingenious; but uppermost is its Appollonian serenity of character. There were many moments of great beauty to reflect on during the intermission, the more so in view of the ordeal to be faced afterwards — the Tchaikowsky fourth!

One satiated concertgoer was heard to remark, as the bell rang, "Back to the salt mines!" What happened- Before one knew it, Mr. Munch and the orchestra were unfolding before us with the utmost discretion an enthralling musical pageant; every choir of the orchestra was displayed at its superlative best; every detail of the musical adventure was experienced vividly, urgently, as though never before. The result was memorable; one could feel the tension in the audience. This is why one goes to concerts, why one endures traffic, rain, the M.T.A., the latecomers, the umbrellas. When Mr. Voisin's trumpet etches the top profile of the brass entries, the walls of resistance, of apathy, totter; Tchaikowsky is as abundantly alive today as ever. Mr. Munch's performance, to my mind, shows clearly the elements in Tchaikowsky which earn for him, among Russians of today, the status of a classicist. His structures are durable and their proportions a joy to behold. A performance such as Mr. Munch's allows one to perceive these things without the clouding of the vision and judgment that would come from emphasis on the subjective and sensational.

This symphony was also a liberation for its composer, we read. This notion, acting as a thread to bind this program into a single, if many-faceted experience, would be tiresome as an announced plan, but is perhaps permissible in retrospect. There must be some deep-seated reasons for the strong hold music has on people; perhaps it is this capacity to release, to set free, whether in Vienna or in the Back Bay.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858
NOV 9 1955

Music In Review

Boston Symphony Orchestra Plays Work Of Darius Milhaud

The Boston Symphony Orchestra played another of its matchless concerts last night in the Veterans Memorial Auditorium, Providence. Charles Munch, conductor, directed the orchestra in a special work by Darius Milhaud who was commissioned to compose it for the 75th anniversary of the Boston orchestra. He called it "Symphony No. 6."

It is dissonant, discordant and cacaphonous and it appeared that Milhaud hated trumpet players. As much as Dr. Munch, and the directors of the Koussevitzky Music Foundation who ordered the work, may cherish the thing as a memorial, I suggest that they keep it within the confines of their practice room and never put it "on the road" again. The trumpeter was magnificent in his execution of the most difficult writing I ever heard for the instrument. Milhaud evidently confuses complexity with grandeur.

Bernard Zighera was magnificent in a solo performance of Ravel's "Introduction and Allegro for Harp and Orchestra." He played with a joyous brilliance this exhibition piece and was complemented by the flute accompaniment played by Doriot Anthony Dwyer. Gino Cioffi, clarinetist, shared the honors with Miss Dwyer in introducing the theme of the piece.

Other works on the program were Mozart's "Symphony in G-Minor, K 550," and Ravel's "Rapsodie Espagnole."

Both were excellently played and Dr. Munch was recalled for several bows.

C.H.L.

[177]

...ducts Boston Symphony in Its 331st Concert in Providence

By RUTH TRIPP

The Boston Symphony Orchestra played its 331st concert in Providence last evening at Veterans Memorial Auditorium and a capacity audience was present to hear Charles Munch conduct the first Providence concert of the orchestra's 75th year. The program was one of the most interesting this group has played here recently. Darius Milhaud's Symphony No. 6, a work commissioned for this anniversary year, was given its first Rhode Island performance. It was received with enthusiasm.

The soloist of the evening was Bernard Zighera, harpist, who played the Ravel Introduction and Allegro for harp and orchestra. The program opened with Mozart's Symphony in G minor (K. 550) and closed with Ravel's Rhapsodie Espagnole.

The three composers have in common the ability to write neatly. Dr. Munch demonstrated to perfection his ability to display the well-ordered form of all three styles of writing and there could scarcely have been a more skillfully colored array of orchestral tone.

The Mozart symphony was taken at an easy pace and its pleasant melodies spoke with the familiar voice of an old friend. The orchestra was in top form and in every section the singing quality of the tone was extraordinary. The Andante was especially good to hear. It seemed that the strings were engaging in a lively discussion in the last movement and when the work was finished there was general approval.

The Milhaud Symphony was somewhat of a surprise. It proved to be highly agreeable dissonance and not at all difficult to take. To be sure, we have all heard an abundance of contemporary music by now, which may account for some of the tolerance. And too, Mr. Milhaud may have mellowed a trifle to admit an agreeable melody now and then into his score. The percussion spoke with authority and almost in the manner of a telegraphic code message. The solo strings were eloquent and in several instances it was possible to take down a tune which had a graceful contour. Throughout the work the rhythm spoke with authority. In the third movement there were a few arid stretches but the brisk style of the finale changed all that. There was a tinge of sadness throughout the work which was hard to shake off. Perhaps it was only a wistful mood of retrospection which was meant to match a 75th anniversary. At any rate, the audience accorded the conductor and orchestra an ovation for their fine work.

Bernard Zighera gave a true virtuoso performance of the Ravel Introduction and Allegro. His tone color and rhythmic precision kept his listeners spellbound. The delicacy of the string accompaniment with the beautiful tonal contrast of the flute and clarinet made this work one of the rare experiences of concert going. The soloist was recalled several times.

The Ravel Rhapsodie Espagnole was a revelation of sensitive refinement of tone and in the "Prelude a la nuit" the whisper of sound which came from the orchestra was transparent. The grace of the dance rhythms of the last three sections made a picture in sound and served to emphasize the power of music to stir the imagination. This was a diverting and enjoyable program and a splendid start for the anniversary year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

Mozart and Schumann at Symphony

Open Rehearsals Planned Here By Local Orchestra

The Boston Symphony Orchestra, with Charles Munch as music director and Richard Burgin as associate conductor, is planning to present a series of open rehearsals during the current 1955-56 season. The dates of these rehearsals are Nov. 10, Jan. 5, Feb. 16, Mar. 8, Apr. 5 and Apr. 19.

This series has become, within a few seasons, one of the most popular of the orchestra's activities, so much so that the current series is expected to be fully subscribed in advance of the opening rehearsal. Since each event is a dress rehearsal of the week's symphony concert, patrons hear a combination of a concert performance and a demonstration of the fi-

Continued on Page Thirteen

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Fly Italy's Flag to Salute Rome, Hynes Requests

Mayor Hynes yesterday asked business establishments to fly American and Italian flags during Boston's "Salute to Rome Week," Nov. 27 to Dec. 3.

The program inaugurated by the mayor at a suggestion of the State Department, will feature art, fashion, literary exhibits and seminars on Italian topics.

Cooperating with the mayor are the Boston Museum, Public Library, Bostonian Society, Gardner Museum, Boston Athenaeum, Fogg Museum, Widener Library, the city's leading department stores, Chamber of Commerce, Boston Retail Trade Board and colleges.

Mayor Salvatore Rebeccine of Rome will be the city's guest.

A special concert by the Boston Symphony Orchestra featuring Italian masterpieces, a production of the famous opera Tosca by the San Carlo Opera Company, luncheons and dinners by both city and state in honor of the Italian mayor are among events scheduled.

Scholarships at Greater Boston colleges will be awarded to boys and girls of Rome. One will honor Clare Booth Luce and another will honor Tanglewood, the Sum[illegible] music center of the Bos[illegible] college.

[illegible] York is Mark

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 1 2 1955

ry. Soloists will be heard in he rehearsal series, and guest onductors will be Ernest Ander[illegible]met, Pierre Monteux and Leonard Bernstein.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 2 1955

Four Soloists in Sinfonia Concertante

By Harold Rogers

There was a good deal of pleasing sound at the concert by the Boston Symphony Orchestra yesterday, but nothing caught fire. Perhaps it was one of those programs that look good in type, but which lack in performance the catalytic agent that causes incandescence.

Whatever the trouble, Charles Munch gave us expert readings of Mozart's Masonic Funeral Music, played in memory of the noted music critic, Olin Downes; Mozart's Sinfonia Concertante, for Oboe, Clarinet, Horn, and Bassoon, K. 297b; and the Schumann Symphony No. 2.

The Funeral Music is remarkable in that it never sounds a note of hopeless mourning. A serene spirit of faith pervades its sustained phrases and songful melodies.

The soloists for the Sinfonia Concertante were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon—all of whom are first-desk players in the orchestra. They, too, performed with care but without verve. It was lovely music that wanted life.

The Schumann Second is one of those works that have won out in spite of shortcomings—in this case romantic verbosity and overstuffed orchestration. Schumann's genius, especially with melody, shines through and keeps it going. The performance yesterday seemed endless, though the concert is actually about 15 minutes shorter than usual.

Next Saturday night, when the Boston Symphony is on one of its treks to New York, the Philharmonia Orchestra of London will make its Boston debut in Symphony Hall, Herbert von Karajan conducting. He had planned to play the Berlioz "Fantastic" Symphony, but since Bostonians are well acquainted with Berlioz in general, and the "Fantastic" in particular, he was prevailed upon to switch to the Sibelius Fifth Symphony. His program will also include the Bartók Concerto for Orchestra and the Mozart Divertimento in B-flat, K. 287.

We are grateful for this change in program, for without it we would probably have no Sibelius Fifth in Symphony Hall this year in which Sibelius celebrates his 90th anniversary. Mr. Munch has admitted that he is not simpatico with this composer, though one finds it hard to see why he turns away from the mountainous majesty of some of the Sibelius symphonies for the fading charms of the Schumann Second. Sibelius is surely the greater symphonist.

BOSTON SYMPHONY ORCHESTRA

Music of Mozart, Schumann Played to Near Perfection

The Boston Symphony Orchestra played the fifth program in the "regular" Friday afternoon-Saturday evening series at Symphony Hall, yesterday afternoon. Charles Munch conducted the following works: Mozart: Masonic Funeral Music (In Memory of Olin Downes), Sinfonita Concertante, K. 297-B; first time at these concerts; soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon); Schumann: Symphony No. 2, in C major.

By CYRUS DURGIN

Perfection in this world is said to be impossible of attainment, and likely that is true. But there are occasions when you can come pretty close to perfection, and yesterday's Boston Symphony concert was one of them. The program consisted of German music, and in the excellence of style and execution, in Charles Munch's meticulous conducting of it, perfection was very near at hand. Certainly the beauties of this concert, from the "singing" turns of phrase to the sheer sound of the orchestra, will remain in the memory of some of us for a long time.

Purely as tonal art, the Masonic Funeral Music is one of the supreme adagios ever composed by Mozart or anyone else. As a memorial to the late Olin Downes, the distinguished music critic whose career began in Boston, the Masonic Funeral Music was altogether appropriate.

The Sinfonia Concertante for four wind instruments and orchestra is another item of the vast Mozartean treasury which had not made its way to these concerts until yesterday. It is a most lyrical and delicately written score, with a fabulous wealth of detail for the four soloists. Here and there are near-reminiscences of that other great Mozart Sinfonia Concertanta, the one for violin and viola.

Mr. Munch was exceedingly well advised to give us this work, and especially with the solo portions taken by the Boston Symphony's own superb first desk men. I cannot imagine the interweavings of oboe and clarinet done with greater finesse than Mr. Gomberg and Mr. Cioffi accomplished them, nor a better "singing" tone than from Mr. Stagliano's horn, or a more nimble and finely adjusted performance of the bassoon role than by Mr. Walt. Probably, in the greatest orchestras of the world, there are wind players to equal ours, but I doubt very much if, today, you could find any to exceed them. The applause that followed performance of the Sinfonia Concertante was generous, most enthusiastic, and richly merited.

The romantic ardors of Schumann's C Major Symphony made a good contrast to the Mozart, and finished the afternoon in a glow of exaltation. Mr. Munch has, as one might say, "a good hand," for Schumann's fairly solid orchestration, and an affinity for the spirit and style of that composer. Yesterday his reading of Schumann—and, for that matter, those of Mozart—showed the conductor at his altitudinous best.

The program will be repeated tonight at 8:30. Next week the orchestra makes its first visit of the season to New York. At the Symphony Hall concerts of Nov. 25 and 26, Mr. Munch will present Brahms' "Tragic" Overture; the first performances of the Sixth Symphony by Walter Piston, composed upon commission for the Boston Symphony's 75th Anniversary, and the Beethoven Violin Concerto, with Jascha Heifetz as soloist.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

NOV 1 2 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 5th concert of the 75th season in Symphony Hall yesterday afternoon. The soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon and James Stagliano, horn. The program: Masonic Funeral Music (K.477); Sinfonia Concertante for Oboe, Clarinet, Bassoon and Horn (K. 297b) Mozart Symphony No. 2 in C, Op. 61, Schumann

By RUDOLPH ELIE

A restrained, darkly beautiful concert this, from the noble utterances of Mozart's Funeral Music given in memory of Olin Downes, late music critic of The Times, to the controlled tumult of the finale of the Schumann.

No finer tribute could have been given to Mr. Downes, who began his career in Boston, moved on to New York and wrote of music and musicians with a dedication and a retension of balance given to few in his position. Though I had met him in line of duty a few times, I cannot say I knew him at all save through his writings, which I much admired for their musical content and for the essential kindliness they reflected.

His loss is a great one, for he was one of the last of the long line of distinguished American critics who, with columns and columns of newspaper space available, wrote leisurely, contemplatively and in high literary style. Today—though The Times still gives more space to the musical world than most—it is quite different. The critic says what he says as compactly as possible and crosses his fingers until the next morning's edition hoping against hope he hasn't been cut in two and so rendered more idiotic than everyone thinks he is to begin with.

Sincerely Felt

In any case, Olin Downes is gone and no more beautiful or more sincerely felt work could have honored him, for Mozart was a passionate Mason and wrote from the depths of his heart. It was played with grave melancholy by Mr. Munch and the orchestra.

As it happened, there was a halo of gravity about the exquisite Sinfonia Concertante that followed. This sort of thing, presenting the first desk men of the orchestra in the solo roles of the world's enormous literature for solo ensembles and orchestra, is something this orchestra has failed to do for too many yarsto contempate. I have been pounding for attention on the table on the matter for years without avail, but this lovely work was so well received Mr. Munch and his advisors may begin to scout the possibilities. Off hand, I can think of two dozen by everyone from Vivaldi to Dittersdorf, from Bach to Schumann — and well beyond — all crying for a hearing.

This Sinfonia, scored for solo oboe, clarinet, bassoon and horn, found messrs. Gomberg, Cioffi, Walt and Stagliano in high perfection, traversing the notes with great facility but getting to the heart of the matter in terms of nuance, balance and quality of tone as well. I could not understand Mr. Munch's tempo in the first movement at all. Though marked allegro, it was a slow andante throughout, lacking sparkle and elan. Even the slow movement seemed too slow to me and the rondo might well have had more gayety. But the music itself is so exquisite it didn't matter too much, especially in the exceptionally fine playing by the principals.

Of all Schumann's four symphonies the Second is, somehow the most satisfying not only because of the really elevated character of the melodies but because here Schumann really displays mastery of orchestral texture. Other scores again and again call attention to his basically inept grasp of scoring for orchestra but the Second is without turgidity. Also it has more unity of thought: here Schumann ceases being the miniaturist and becomes the symphonist capable of sustained musical thought.

It is a work Mr. Munch does very well, too, for he does not fuss with it or try to whip it up beyond its capacity to respond. As a result it was a very satisfying conclusion to a surprising solemn afternoon. Next week comes Walter Piston's Sixth Symphony, the second of the works commissioned for the 75th season. The concert begins with Brahm's Tragic Overture and ends with Beethoven's Violin Concerto, Jascha Heifetz as soloist.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

NOV 1 2 1955

By TUCKER KEISER

Charles Munch and the Boston Symphony Orchestra presented a concert yesterday that was genuinely inspired. There will undoubtedly be more exciting afternoons this season, there surely will be more drama, and there are likely to be moments which in expressiveness equalled yesterday's performance, but I don't see how we can have another entire program which will speak to the heart any more intensely.

The orchestra was at its finest and the conductor was at his most communicative. Both players and maestro performed as one in each work we heard not only with every ounce of musicianship at their command but also with every evidence that the music came from the heart. No one could ask for more.

The program opened with Mozart's Masonic Funeral Music, dedicated to the memory of Olin Downes, who was music critic for the Boston Post from 1906 to 1924 before he joined the staff of the New York Times. This noble Adagio, with its classically tragic opening melody and its consoling chorale, was a fitting piece to honor a man who so purposefully devoted his life to music.

Then followed a splendidly subtle reading of Mozart's Sinfonia Concertante (K. 297b) with four members of the orchestra making up the concertino, Ralph Gomberg (Oboe), Cioffi (Clarinet), James Stagliano (Horn), and Sherman Walt (Bassoon). In this soloists, orchestra, and conductor gave a remarkable exhibition of plastic interplay we hear only in the refined atmosphere of top-notch chamber concerts.

Mr. Munch concluded the concert with the Schumann Second Symphony. This work is an ideal piece for the Munch treatment. The delicate balance between instrumental voices and the deft manipulation of sonorities spotlighted the continuous melody in Schumann's murky orchestration. The artful manipulation of tempi revitalized the first, second and fourth movements and the luminous mezzo-voice of the strings in the Adagio added profundity to Schumann's emotional music.

Indeed, the performance was such that one seemed to be hearing the score for the very first time.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

Heifetz At Symphony

The Boston Symphony Orchestra, making its first trip to New York of the season, will return to give the sixth pair of concerts of Friday afternoon and Saturday evening on Nov. 25-26 and the opening concert of the Cambridge series in Sanders Theater on Tuesday, Nov. 22, at 8:30 p. m.

At the Friday-Saturday concerts the soloist will be Heifetz, who will be heard in Beethoven's Violin Concerto.

[178]

Open Rehearsals

Continued from Page One

nal touches by the conductor.

The 75th anniversary season will bring special features to the Open Rehearsals, including new works for the anniversary. Soloists will be heard in the rehearsal series, and guest conductors will be Ernest Ansermet, Pierre Monteux and Leonard Bernstein.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 1 2 1955

Mozart and Schumann at Symphony

Four Soloists in Sinfonia Concertante

By Harold Rogers

There was a good deal of pleasing sound at the concert by the Boston Symphony Orchestra yesterday, but nothing caught fire. Perhaps it was one of those programs that look good in type, but which lack in performance the catalytic agent that causes incandescence.

Whatever the trouble, Charles Munch gave us expert readings of Mozart's Masonic Funeral Music, played in memory of the noted music critic, Olin Downes; Mozart's Sinfonia Concertante, for Oboe, Clarinet, Horn, and Bassoon, K. 297b; and the Schumann Symphony No. 2.

The Funeral Music is remarkable in that it never sounds a note of hopeless mourning. A serene spirit of faith pervades its sustained phrases and soulful melodies.

The soloists for the Sinfonia Concertante were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon—all of whom are first-desk players in the orchestra. They, too, performed with care but without verve. It was lovely music that wanted life.

The Schumann Second is one of those works that have won out in spite of shortcomings—in this case romantic verbosity and overstuffed orchestration. Schumann's genius, especially with melody, shines through and keeps it going. The performance yesterday seemed endless, though the concert is actually about 15 minutes shorter than usual.

Next Saturday night, when the Boston Symphony is on one of its treks to New York, the Philharmonia Orchestra of London will make its Boston debut in Symphony Hall, Herbert von Karajan conducting. He had planned to play the Berlioz "Fantastic" Symphony, but since Bostonians are well acquainted with Berlioz in general, and the "Fantastic" in particular, he was prevailed upon to switch to the Sibelius Fifth Symphony. His program will also include the Bartók Concerto for Orchestra and the Mozart Divertimento in B-flat, K. 287.

We are grateful for this change in program, for without it we would probably have no Sibelius Fifth in Symphony Hall this year in which Sibelius celebrates his 90th anniversary. Mr. Munch has admitted that he is not simpatico with this composer, though one finds it hard to see why he turns away from the mountainous majesty of some of the Sibelius symphonies for the fading charms of the Schumann Second. Sibelius is surely the greater symphonist.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

NOV 1 2 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 5th concert of the 75th season in Symphony Hall yesterday afternoon. The soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon and James Stagliano, horn. The program: Masonic Funeral Music (K.477); Sinfonia Concertante for Oboe, Clarinet, Bassoon and Horn (K. 297b) ..... Mozart Symphony No. 2 in C, Op. 61 ..... Schumann

By RUDOLPH ELIE

A restrained, darkly beautiful concert this, from the noble utterances of Mozart's Funeral Music given in memory of Olin Downes, late music critic of The Times, to the controlled tumult of the finale of the Schumann.

No finer tribute could have been given to Mr. Downes, who began his career in Boston, moved on to New York and wrote of music and musicians with a dedication and a retension of balance given to few in his position. Though I had met him in line of duty a few times, I cannot say I knew him at all save through his writings, which I much admired for their musical content and for the essential kindliness they reflected.

His loss is a great one, for he was one of the last of the long line of distinguished American critics who, with columns and columns of newspaper space available, wrote leisurely, contemplatively and in high literary style. Today—though The Times still gives more space to the musical world than most—it is quite different. The critic says what he says as compactly as possible and crosses his fingers until the next morning's edition hoping against hope he hasn't been cut in two and so rendered more idiotic than everyone thinks he is to begin with.

Sincerely Felt

In any case, Olin Downes is gone and no more beautiful or more sincerely felt work could have honored him, for Mozart was a passionate Mason and wrote from the depths of his heart. It was played with grave melancholy by Mr. Munch and the orchestra.

As it happened, there was a halo of gravity about the exquisite Sinfonia Concertante that followed. This sort of thing, presenting the first desk men of the orchestra in the solo roles of the world's enormous literature for solo ensembles and orchestra, is something this orchestra has failed to do for too many yarsto contempate. I have been pounding for attention on the table on the matter for years without avail, but this lovely work was so well received Mr. Munch and his advisors may begin to scout the possibilities. Off hand, I can think of two dozen by everyone from Vivaldi to Dittersdorf, from Bach to Schumann — and well beyond — all crying for a hearing.

This Sinfonia, scored for solo oboe, clarinet, bassoon and horn, found messrs. Gomberg, Cioffi, Walt and Stagliano in high perfection, traversing the notes with great facility but getting to the heart of the matter in terms of nuance, balance and quality of tone as well. I could not understand Mr. Munch's tempo in the first movement at all. Though marked allegro, it was a slow andante throughout, lacking sparkle and elan. Even the slow movement seemed too slow to me and the rondo might well have had more gayety. But the music itself is so exquisite it didn't matter too much, especially in the exceptionally fine playing by the principals.

Of all Schumann's four symphonies the Second is, somehow the most satisfying not only because of the really elevated character of the melodies but because here Schumann really displays mastery of orchestral texture. Other scores again and again call attention to his basically inept grasp of scoring for orchestra but the Second is without turgidity. Also it has more unity of thought: here Schumann ceases being the miniaturist and becomes the symphonist capable of sustained musical thought.

It is a work Mr. Munch does very well, too, for he does not fuss with it or try to whip it up beyond its capacity to respond. As a result it was a very satisfying conclusion to a surprising solemn afternoon. Next week comes Walter Piston's Sixth Symphony, the second of the works commissioned for the 75th season. The concert begins with Brahm's Tragic Overture and ends with Beethoven's Violin Concerto, Jascha Heifetz as soloist.

BOSTON SYMPHONY ORCHESTRA

Music of Mozart, Schumann Played to Near Perfection

The Boston Symphony Orchestra played the fifth program in the "regular" Friday afternoon-Saturday evening series at Symphony Hall, yesterday afternoon. Charles Munch conducted the following works: Mozart: Masonic Funeral Music (In Memoriam of Olin Downes), Sinfonia Concertante, K. 297-B; first time at these concerts; soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon); Schumann: Symphony No 2, in C major.

By CYRUS DURGIN

Perfection in this world is said to be impossible of attainment, and likely that is true. But there are occasions when you can come pretty close to perfection, and yesterday's Boston Symphony concert was one of them. The program consisted of German music, and in the excellence of style and execution, in Charles Munch's meticulous conducting of it, perfection was very near at hand. Certainly the beauties of this concert, from the "singing" turns of phrase to the sheer sound of the orchestra, will remain in the memory of some of us for a long time.

Purely as tonal art, the Masonic Funeral Music is one of the supreme adagios ever composed by Mozart or anyone else. As a memorial to the late Olin Downes, the distinguished music critic whose career began in Boston, the Masonic Funeral Music was altogether appropriate.

The Sinfonia Concertante for four wind instruments and orchestra is another item of the vast Mozartean treasury which had not made its way to these concerts until yesterday. It is a most lyrical and delicately written score, with a fabulous wealth of detail for the four soloists. Here and there are near-reminiscences of that other great Mozart Sinfonia Concertanta, the one for violin and viola.

Mr. Munch was exceedingly well advised to give us this work, and especially with the solo portions taken by the Boston Symphony's own superb first desk men. I cannot imagine the interweavings of oboe and clarinet done with greater finesse than Mr. Gomberg and Mr. Cioffi accomplished them, nor a better "singing" tone than from Mr. Stagliano's horn, or a more nimble and finely adjusted performance of the bassoon role than by Mr. Walt. Probably, in the greatest orchestras of the world, there are wind players to equal ours, but I doubt very much if, today, you could find any to exceed them. The applause that followed performance of the Sinfonia Concertante was generous, most enthusiastic, and richly merited.

The romantic ardors of Schumann's C Major Symphony made a good contrast to the Mozart, and finished the afternoon in a glow of exaltation. Mr. Munch has, as one might say, "a good hand" for Schumann's fairly solid orchestration, and an affinity for the spirit and style of that composer. Yesterday his reading of Schumann—and, for that matter, those of Mozart—showed the conductor at his altitudinous best.

The program will be repeated tonight at 8:30. Next week the orchestra makes its first visit of the season to New York. At the Symphony Hall concerts of Nov. 25 and 26, Mr. Munch will present Brahms' "Tragic" Overture; the first performances of the Sixth Symphony by Walter Piston, composed upon commission for the Boston Symphony's 75th Anniversary, and the Beethoven Violin Concerto, with Jascha Heifetz as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Fly Italy's Flag to Salute Rome, Hynes Requests

Mayor Hynes yesterday asked business establishments to fly American and Italian flags during Boston's "Salute to Rome Week," Nov. 27 to Dec. 3.

The program inaugurated by the mayor at a suggestion of the State Department, will feature art, fashion, literary exhibits and seminars on Italian topics.

Cooperating with the mayor are the Boston Museum, Public Library, Bostonian Society, Gardner Museum, Boston Athenaeum, Fogg Museum, Widener Library, the city's leading department stores, Chamber of Commerce, Boston Retail Trade Board and colleges.

Mayor Salvatore Rebeccine of Rome will be the city's guest.

A special concert by the Boston Symphony Orchestra featuring Italian masterpieces, a production of the famous opera Tosca by the San Carlo Opera Company, lunches and dinners by both city and state in honor of the Italian mayor are among events scheduled.

Scholarships at Greater Boston colleges will be awarded to boys and girls of Rome. One will honor Clare Booth Luce and another will honor Tanglewood, the Sum[illegible] center of the Boston [illegible]

[illegible] of the Week is Mark [illegible]

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

NOV 1 2 1955

By TUCKER KEISER

Charles Munch and the Boston Symphony Orchestra presented a concert yesterday that was genuinely inspired. There will undoubtedly be more exciting afternoons this season, there surely will be more drama, and there are likely to be moments which in expressiveness equalled yesterday's performance, but I don't see how we can have another entire program which will speak to the heart any more intensely.

The orchestra was at its finest and the conductor was at his most communicative. Both players and maestro performed as one in each work we heard not only with every ounce of musicianship at their command but also with every evidence that the music came from the heart. No one could ask for more.

The program opened with Mozart's Masonic Funeral Music, dedicated to the memory of Olin Downes, who was music critic for the Boston Post from 1906 to 1924 before he joined the staff of the New York Times. This noble Adagio, with its classically tragic opening melody and its consoling chorale, was a fitting piece to honor a man who so purposefully devoted his life to music.

Then followed a splendidly subtle reading of Mozart's Sinfonia Concertante (K. 297b) with four members of the orchestra making up the concertino, Ralph Gomberg (Oboe), Cioffi (Clarinet), James Stagliano (Horn), and Sherman Walt (Bassoon). In this soloists, orchestra, and conductor gave a remarkable exhibition of plastic interplay we hear only in the refined atmosphere of top-notch chamber concerts.

Mr. Munch concluded the concert with the Schumann Second Symphony. This work is an ideal piece for the Munch treatment. The delicate balance between instrumental voices and the deft manipulation of sonorities spotlighted the continuous melody in Schumann's murky orchestration. The artful manipulation of tempi revitalized the first, second and fourth movements and the luminous mezzo-voice of the strings in the Adagio added profundity to Schumann's emotional music.

Indeed, the performance was such that one seemed to be hearing the score for the very first time.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Heifetz At Symphony

The Boston Symphony Orchestra, making its first trip to New York of the season, will return to give the sixth pair of concerts of Friday afternoon and Saturday evening on Nov. 25-26 and the opening concert of the Cambridge series in Sanders Theater on Tuesday, Nov. 22, at 8:30 p. m.

At the Friday-Saturday concerts the soloist will be Heifetz, who will be heard in Beethoven's Violin Concerto.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

[178]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 95,115

13

MUSIC

Boston Symphony Appears Tuesday In Woolsey Hall

By GORDON E. ARMSTRONG

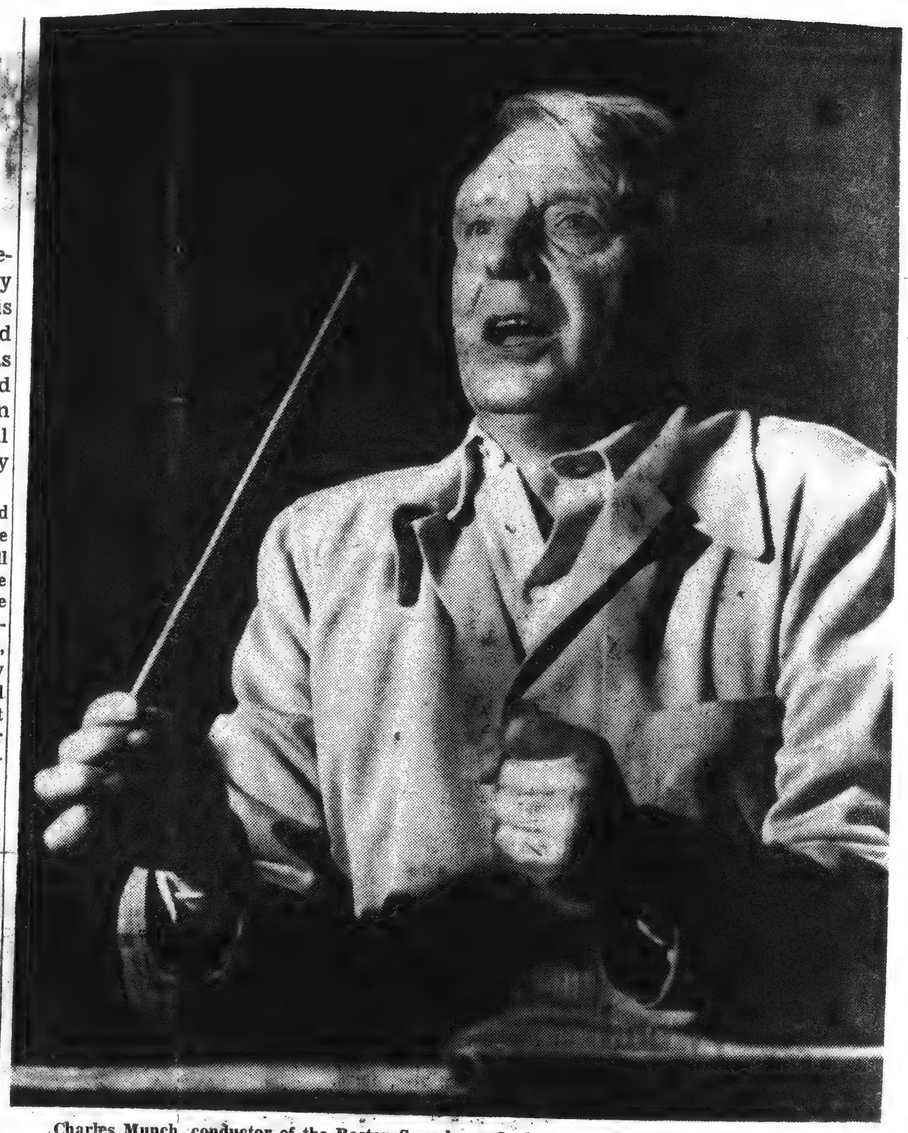
The Boston Symphony will be here on Tuesday evening to give listeners in the second concert of the Woolsey series another sample of its world famous artistry. This will be the first of the orchestra's two regularly scheduled concerts in Woolsey Hall this season, a pattern which has been in vogue here for many years. Happily, the threatened discontinuance of one seasonal concert by the Boston musicians was forestalled a few years ago and we are still privileged to hear them in their now traditional two yearly programs here.

We have had recent opportunities of hearing two celebrated European orchestras here, one but a few weeks ago. This was the Philharmonia Orchestra of London which gave a deservedly well received concert in Woolsey Hall on Oct. 27. Early last season the Concertgeboew Orchestra of Amsterdam, Holland, thrilled an audience in the same hall with its wondrous technical and tonal accomplishments. With all due respects to these two visiting symphonic ensembles, they in part served to point up the superior performances given by our own Boston Symphony. This is not to overlook the occasional and perhaps inevitable excesses of the Hub town musicians, which at times bring critical wrath down upon their heads. But judging their performances over the years, they still provide standards of performance that the world's best orchestras may try to emulate.

There are some who profess to discern a change in the performances of the Boston Symphony since Charles Munch took over several years ago on the death of the orchestra's illustrious conductor for 25 years, Serge Koussevitzky. I confess that I can perceive no radical changes in the comparatively short Munch regime as compared with the Koussevitzkian reign of long standing. While it is true that the late and present conductors of the Boston Orchestra approached the problems of whatever score, modern or old, in a quite dissimilar fashion, the results have maintained a status-quo in concert performances. Koussevitzky was a stickler for detail in rehearsals while his present successor is concerned with the larger aspects of a score's expressive potential in the overall sense and leaves the detailed considerations to the inspirational aspects of a concert hall performance.

We have become dependent on the Boston Orchestra for our principal hearings of new and unfamiliar music. Tuesday's concert will not let us down in that respect. The Symphony No. 6 of Milhaud, one of France's greatest modern composers, will be the contemporary "piece de resistance," if not the most ingratiating work on the program. At least two other works scheduled have a "new music" interest also for they have not been performed in some years here by the Boston musicians. These are the Masonic Funeral Music, K. 477, by Mozart, and Ravel's Introduction and Allegro for Harp and Orchestra. Bernard Zighera, harpist of the orchestra, will be the soloist in the latter.

As for the concluding work in Tuesday's concert, the Symphony No. 4 of Tchaikovsky, we may say that this old standby is still one of the more popular items in any symphonic program. While there are some who at this late date "look down their noses" on the music of the great Russian romantic, I must unashamedly confess that most of his music has a nostalgic charm for me, and his fourth symphony happens to be a particular favorite. Perhaps this stems from the fact that the work was included in a concert which marked my first acquaintance with the Boston Symphony many years ago in Symphony Hall, Boston. Incidentally, the New Haven Symphony performed the work last season.



Charles Munch, conductor of the Boston Symphony Orchestra, which comes to Woolsey Hall Tuesday evening, is seen at a recent rehearsal of the orchestra.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

NOV 13 1955

HIS NEW WORK TO BE HEARD

Darius Milhaud, whose Sixth Symphony will have its New York première by Boston Symphony Orchestra Wednesday.

[179]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-420

Sunday Post
BOSTON, Mass.
dependent Democrat Hub
Circ. 230,930

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

NOV 13 1955

Sunday Herald
BOSTON Mass.
Independent Republican
Circ. 218,071

4000 Due Here Nov. 29th for AMA Session

Boston Plays Host To U. S. Physicians For 4-Day Parley

By WILLIAM F. HOMER, JR.

Boston in a fortnight plays host for the first time in more than three decades to what is medically the "greatest show on earth."

A record 4000 medical men and others from all parts of the country, for four days starting Nov. 29, bring their skills and stethoscopes here for the ninth clinical session of American Medical Association.

NEW METHODS

The family doctor, not the abstract scientist, holds the spotlight in this postgraduate education assembly. New methods, new treatment, new cures that he can learn and apply in dealing with the public make up the conference theme.

Some 75 papers, more than 100 scientific and 150 technical exhibits, together with closed-circuit color television and medical motion pictures of live operations weigh the problems of physicians in every-day practice.

To stage this four-day medical roundup, it will take three exhibition halls in Mechanics building and a section of Hotel Statler.

For the first time here, all six New England states sponsor and administer the program. Its operation is regional—its speakers nationwide.

They include local medical luminaries such as Dr. Paul D. White, consultant in the coronary case and convalescence of President Eisenhower. He will speak on epidemiology of heart disease.

FROM LOCAL SCENE

Among the hundreds of speakers, also from the local scene are Dr. Elliott P. Joslin, 86 year-old diabetes pioneer, Dr. Thomas H. Weller, Nobel Prize winner in polio germ isolation, Dr. Chester S. Keefer, Dr. Francis C. Moore, Dr. William B. Castle, Dr. Shields Warren, Dr. Joe V. Meigs, Dr. William H. Sweet, Dr. Freddy Homburger and many others.

Dr. Elmer Hess of Erie, Pa., president of the medical association, tops the list of national speakers. Representative of others from outside Boston are Dr. Isadore S. Radvin of Philadelphia, who will discuss the acute abdomen, Dr. Edwin L. Crosby of Chicago, Dr. John L. Pool, New York, Dr. Joseph F. Ross, Los Angeles and Dr. Sheila Sherlock, London, England.

Genuine competition marked selection of papers for this Boston conference. Some 215 offerings were submitted by physicians in 26 states. A regional screening committee of 26 reduced these to 75 to be presented.

The AMA moves its entire House of Delegates here for the session. This is its deliberative and policy-making body comparable to the role of Congress for the nation.

Its 195 members, picked on the basis of one delegate for every 1000 members of a state medical society who are also members of AMA, will hold their meetings at Hotel Statler. Massachusetts has six representatives in this top echelon group.

OPENING SESSION

At its opening session, Nov. 29, the association will name its general practitioner of the year. The last recipient was Dr. Karl Pace of Greenville, S. C., chosen in Miami. Last month, the Massachusetts Medical Society named 79-year-old Dr. Henry W. Godfrey of Auburndale its candidate for the post at this year's election.

Robert Cutler, former special adviser to President Eisenhower, will address the House of Delegates dinner, Nov. 30. His talk will be piped to the general assembly.

The Boston Symphony Orchestra, for the first time will play for the AMA conference, as part of the orchestra's 75th anniversary. Sponsored by Winthrop-Stearns, Inc. the concert will be held the evening of Dec. 1.

Dr. Frank P. Foster of Boston is general chairman of the clinical session, and Dr. Theodore L. Badger is program chairman.

Other committee heads are Dr. Alexander Marble for television, Dr. Albert S. Murphy for entertainment and Dr. Norman Lenson for motion pictures.

Other New England states representatives for the conference are Dr. Harold M. Marvin, New Haven; Dr. Gerald C. Leary, Portland; Dr. Deering G. Smith, Nashua, N. H.; Dr. Ellsworth L. Amidon, Burlington, Vt.; and Dr. Henri E. Gauthier, Woonsocket, R. I.

Hub Salutes Rome Nov. 28

A musical "Salute to Rome" program will be held Nov. 28, at Faneuil Hall as part of Boston's week-long tribute to the Eternal City and its annual Christmas Festival.

One of the leading Metropolitan Opera stars will be the soloist for the occasion and a chorus of more than 900 trained voices will sing under the leadership of Dr. Charles Munch, conductor of the Boston Symphony Orchestra.

Also taking part in the program will be State Sec. Dulles or his representative, Mayor Hynes and Mayor Salvatore Rebecchine, of Rome.

The entire program will be transmitted by short wave radio, including music from the newly installed Faneuil Hall "Freedom Chimes," played by John Kiley, well known organist.

Boston Symphony Again on Tour

The Boston Symphony Orchestra, making its first trip to New York of the season, will return to give the sixth pair of concerts of Friday afternoon and Saturday evening on Nov. 25-26, and the opening concert of the Cambridge series in Sanders Theatre on Tuesday, Nov. 22, at 8:30.

At the Friday-Saturday concerts the soloist will be Jascha Heifetz, who will be heard in Beethoven's Violin Concerto. Mr. Munch will open the program with Brahms' "Tragic" Overture and will introduce the Sixth Symphony by Walter Piston, composed by commission for the anniversary season of this orchestra.

The program for Cambridge will consist of Mozart's Masonic Funeral Music and the same composer's Symphony in G minor, No. 40, Ravel's Introduction and Allegro for Harp with Orchestra (the soloist to be Bernard Zighera) and Tchaikovsky's Fourth Symphony.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207

NOV 13 1955

Charles Munch (right), conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for CBS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

NOV 13 1955

Honegger Symphony By Boston Orchestra

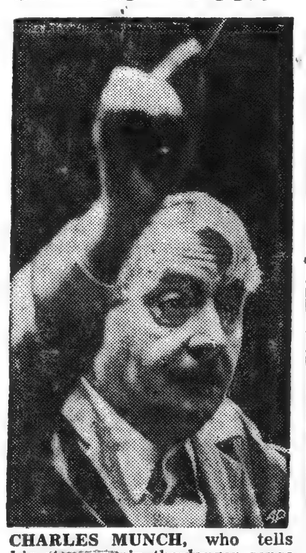
Music of Beethoven and Honegger will be performed by the Boston Symphony Orchestra under direction of Charles Munch tomorrow (NBC Radio, 8.15-9 p. m., EST). The program will open with the overture to Beethoven's only opera, "Fidelio." The major presentation will be the Symphony No. 4 by the contemporary Swiss composer Arthur Honegger.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 42,980

NOV 13 1955

AUTHOR Of The Week



CHARLES MUNCH, who tells his story, or in the larger sense the music story, in "I Am a Conductor," was born in Strasbourg in 1891. At 21 he made his debut as violinist. He studied in Paris, taught and played in a conservatory and orchestra in Strasbourg, continued his career in Leipzig and in 1932 returned to France, his real homeland. He was director of the Conservatoire orchestra, and in 1949 succeeded Koussevitsky as conductor of the Boston Symphony.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 218,071

NOV 13 1955

4000 Due Here Nov. 29th for AMA Session

Boston Plays Host To U. S. Physicians For 4-Day Parley

By WILLIAM F. HOMER, JR.

Boston in a fortnight plays host for the first time in more than three decades to what is medically the "greatest show on earth."

A record 4000 medical men and others from all parts of the country, for four days starting Nov. 29, bring their skills and stethoscopes here for the ninth clinical session of American Medical Association.

NEW METHODS

The family doctor, not the abstract scientist, holds the spotlight in this postgraduate education assembly. New methods, new treatment, new cures that he can learn and apply in dealing with the public make up the conference theme.

Some 75 papers, more than 100 scientific and 150 technical exhibits, together with closed-circuit color television and medical motion pictures of live operations weigh the problems of physicians in every-day practice.

To stage this four-day medical roundup, it will take three exhibition halls in Mechanics building and a section of Hotel Statler.

For the first time here, all six New England states sponsor and administer the program. Its operation is regional—its speakers nationwide.

They include local medical luminaries such as Dr. Paul D. White, consultant in the coronary case and convalescence of President Eisenhower. He will speak on epidemiology of heart disease.

FROM LOCAL SCENE

Among the hundreds of speakers, also from the local scene are Dr. Elliott P. Joslin, 86 year-old diabetes pioneer, Dr. Thomas H. Weller, Nobel Prize winner in polio germ isolation, Dr. Chester S. Keefer, Dr. Francis C. Moore, Dr. William B. Castle, Dr. Shields Warren, Dr. Joe V. Meigs, Dr. William H. Sweet, Dr. Freddy Homburger and many others.

Dr. Elmer Hess of Erie, Pa., president of the medical association, tops the list of national speakers. Representative of others from outside Boston are Dr. Isadore S. Radvin of Philadelphia, who will discuss the acute abdomen, Dr. Edwin L. Crosby of Chicago, Dr. John L. Pool, New York, Dr. Joseph F. Ross, Los Angeles and Dr. Sheila Sherlock, London, England.

Genuine competition marked selection of papers for this Boston conference. Some 215 offerings were submitted by physicians in 26 states. A regional screening committee of 26 reduced these to 75 to be presented.

The AMA moves its entire House of Delegates here for the session. This is its deliberative and policy-making body comparable to the role of Congress for the nation.

Its 195 members, picked on the basis of one delegate for every 1000 members of a state medical society who are also members of AMA, will hold their meetings at Hotel Statler. Massachusetts has six representatives in this top echelon group.

OPENING SESSION

At its opening session, Nov. 29, the association will name its general practitioner of the year. The last recipient was Dr. Karl Pace of Greenville, S. C., chosen in Miami. Last month, the Massachusetts Medical Society named 79-year-old Dr. Henry W. Godfrey of Auburndale its candidate for the post at this year's election.

Robert Cutler, former special adviser to President Eisenhower, will address the House of Delegates dinner, Nov. 30. His talk will be piped to the general assembly.

The Boston Symphony Orchestra, for the first time will play for the AMA conference, as part of the orchestra's 75th anniversary. Sponsored by Winthrop-Stearns, Inc. the concert will be held the evening of Dec. 1.

Dr. Frank P. Foster of Boston is general chairman of the clinical session, and Dr. Theodore L. Badger is program chairman.

Other committee heads are Dr. Alexander Marble for television, Dr. Albert S. Murphy for entertainment and Dr. Norman Lenson for motion pictures.

Other New England states representatives for the conference are Dr. Harold M. Marvin, New Haven; Dr. Gerald C. Leary, Portland; Dr. Deering G. Smith, Nashua, N. H.; Dr. Ellsworth L. Amidon, Burlington, Vt.; and Dr. Henri E. Gauthier, Woonsocket, R. I.

Circ. 280,000

NOV 13 1955

Salute to Rome Will Be Staged

A musical "Salute to Rome" will be staged at Faneuil Hall Nov. 28 in connection with the Boston Christmas Festival, Chairman Harry J. Blake of the festival committee, announced last night.

Secretary of State John Foster Dulles or his representative, Mayor Hynes and Mayor Salvatore Rebecchini of Rome will participate in the program.

More than 900 trained voices will sing under the leadership of Dr. Charles Munch, conductor of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

NOV 13 1955

Boston Symphony Again on Tour

The Boston Symphony Orchestra, making its first trip to New York of the season, will return to give the sixth pair of concerts of Friday afternoon and Saturday evening on Nov. 25-26, and the opening concert of the Cambridge series in Sanders Theatre on Tuesday, Nov. 22, at 8:30.

At the Friday-Saturday concerts the soloist will be Jascha Heifetz, who will be heard in Beethoven's Violin Concerto. Mr. Munch will open the program with Brahms' "Tragic" Overture and will introduce the Sixth Symphony by Walter Piston, composed by commission for the anniversary season of this orchestra.

The program for Cambridge will consist of Mozart's Masonic Funeral Music and the same composer's Symphony in G minor, No. 40, Ravel's Introduction and Allegro for Harp with Orchestra (the soloist to be Bernard Zighera) and Tchaikovsky's Fourth Symphony.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207

NOV 13 1955

Charles Munch (right), conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for CBS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

NOV 13 1955

Honegger Symphony By Boston Orchestra

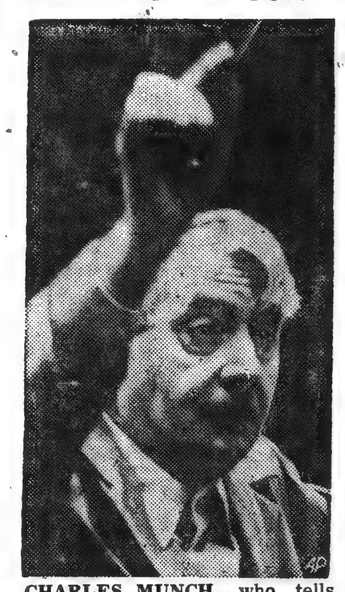
Music of Beethoven and Honegger will be performed by the Boston Symphony Orchestra under direction of Charles Munch tomorrow (NBC Radio, 8.15-9 p. m., EST). The program will open with the overture to Beethoven's only opera, "Fidelio." The major presentation will be the Symphony No. 4 by the contemporary Swiss composer Arthur Honegger.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 42,980

NOV 13 1955

AUTHOR Of The Week



CHARLES MUNCH, who tells his story, or in the larger sense the music story, in "I Am a Conductor," was born in Strasbourg in 1891. At 21 he made his debut as violinist. He studied in Paris, taught and played in a conservatory and orchestra in Strasbourg, continued his career in Leipzig and in 1932 returned to France, his real homeland. He was director of the Conservatoire orchestra, and in 1949 succeeded Koussevitsky as conductor of the Boston Symphony.

Circ. 369,241

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 218,071

NOV 13 1955

4000 Due Here Nov. 29th for AMA Session

Boston Plays Host To U. S. Physicians For 4-Day Parley

By WILLIAM F. HOMER, JR.

Boston in a fortnight plays host for the first time in more than three decades to what is medically the "greatest show on earth."

A record 4000 medical men and others from all parts of the country, for four days starting Nov. 29, bring their skills and stethoscopes here for the ninth clinical session of American Medical Association.

NEW METHODS

The family doctor, not the abstract scientist, holds the spotlight in this postgraduate education assembly. New methods, new treatment, new cures that he can learn and apply in dealing with the public make up the conference theme.

Some 75 papers, more than 100 scientific and 150 technical exhibits, together with closed-circuit color television and medical motion pictures of live operations weigh the problems of physicians in every-day practice.

To stage this four-day medical roundup, it will take three exhibition halls in Mechanics building and a section of Hotel Statler.

For the first time here, all six New England states sponsor and administer the program. Its operation is regional—its speakers nationwide.

They include local medical luminaries such as Dr. Paul D. White, consultant in the coronary case and convalescence of President Eisenhower. He will speak on epidemiology of heart disease.

FROM LOCAL SCENE

Among the hundreds of speakers, also from the local scene are Dr. Elliott P. Joslin, 86 year-old diabetes pioneer, Dr. Thomas H. Weller, Nobel Prize winner in polio germ isolation, Dr. Chester S. Keefer, Dr. Francis C. Moore, Dr. William B. Castle, Dr. Shields Warren, Dr. Joe V. Meigs, Dr. William H. Sweet, Dr. Freddy Homburger and many others.

Dr. Elmer Hess of Erie, Pa., president of the medical association, tops the list of national speakers. Representative of others from outside Boston are Dr. Isadore S. Radvin of Philadelphia, who will discuss the acute abdomen, Dr. Edwin L. Crosby of Chicago, Dr. John L. Pool, New York, Dr. Joseph F. Ross, Los Angeles and Dr. Sheila Sherlock, London, England.

Genuine competition marked selection of papers for this Boston conference. Some 215 offerings were submitted by physicians in 26 states. A regional screening committee of 26 reduced these to 75 to be presented.

The AMA moves its entire House of Delegates here for the session. This is its deliberative and policy-making body comparable to the role of Congress for the nation.

Its 195 members, picked on the basis of one delegate for every 1000 members of a state medical society who are also members of AMA, will hold their meetings at Hotel Statler. Massachusetts has six representatives in this top echelon group.

OPENING SESSION

At its opening session, Nov. 29, the association will name its general practitioner of the year. The last recipient was Dr. Karl Pace of Greenville, S. C., chosen in Miami. Last month, the Massachusetts Medical Society named 79-year-old Dr. Henry W. Godfrey of Auburndale its candidate for the post at this year's election.

Robert Cutler, former special adviser to President Eisenhower, will address the House of Delegates dinner, Nov. 30. His talk will be piped to the general assembly.

The Boston Symphony Orchestra, for the first time will play for the AMA conference, as part of the orchestra's 75th anniversary. Sponsored by Winthrop-Stearns, Inc. the concert will be held the evening of Dec. 1.

Dr. Frank P. Foster of Boston is general chairman of the clinical session, and Dr. Theodore L. Badger is program chairman.

Other committee heads are Dr. Alexander Marble for television, Dr. Albert S. Murphy for entertainment and Dr. Norman Lenson for motion pictures.

Other New England states representatives for the conference are Dr. Harold M. Marvin, New Haven; Dr. Gerald C. Leary, Portland; Dr. Deering G. Smith, Nashua, N. H.; Dr. Ellsworth L. Amidon, Burlington, Vt.; and Dr. Henri E. Gauthier, Woonsocket, R. I.

NOV 13 1955

Munch to Direct Choir of 900 in Hub 'Salute to Rome'

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, will lead a choir of more than 900 voices in a special "Salute to Rome" musical program on Monday evening, Nov. 28, at Faneuil Hall.

The "Salute to Rome" week will be held Nov. 27 to Dec. 3. Mayor Hynes is honorary chairman of the committee planning the tribute.

The choir will represent more than 100 musical organizations which will participate in the Boston Christmas Festival. The entire program will be transmitted by radio to Rome and filmed for TV showings through Italy at a later date

Soloist for the Nov. 28 program will be a Metropolitan Opera star. Mayor Salvatore Rebecchine of Rome, Mayor Hynes and a State Department official will participate.

The audience for the special program is expected to fill Faneuil Hall sq.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

NOV 13 1955

Boston Symphony Again on Tour

The Boston Symphony Orchestra, making its first trip to New York of the season, will return to give the sixth pair of concerts of Friday afternoon and Saturday evening on Nov. 25-26, and the opening concert of the Cambridge series in Sanders Theatre on Tuesday, Nov. 22, at 8:30.

At the Friday-Saturday concerts the soloist will be Jascha Heifetz, who will be heard in Beethoven's Violin Concerto. Mr. Munch will open the program with Brahms' "Tragic" Overture and will introduce the Sixth Symphony by Walter Piston, composed by commission for the anniversary season of this orchestra.

The program for Cambridge will consist of Mozart's Masonic Funeral Music and the same composer's Symphony in G minor, No. 40, Ravel's Introduction and Allegro for Harp with Orchestra (the soloist to be Bernard Zighera) and Tchaikovsky's Fourth Symphony.

Tasso Emilio Simone

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207

NOV 13 1955

Charles Munch (right), conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for CBS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

NOV 13 1955

Honegger Symphony By Boston Orchestra

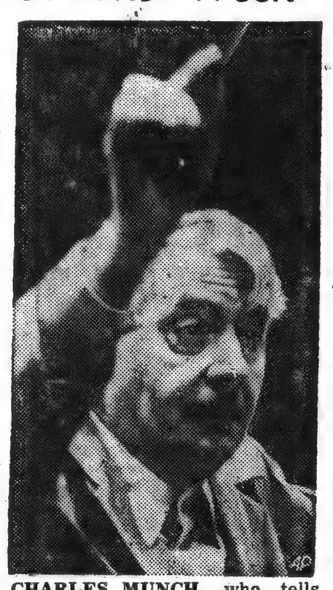
Music of Beethoven and Honegger will be performed by the Boston Symphony Orchestra under direction of Charles Munch tomorrow (NBC Radio, 8.15-9 p. m., EST). The program will open with the overture to Beethoven's only opera, "Fidelio." The major presentation will be the Symphony No. 4 by the contemporary Swiss composer Arthur Honegger.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 42,980

NOV 13 1955

AUTHOR Of The Week



CHARLES MUNCH, who tells his story, or in the larger sense the music story, in "I Am a Conductor," was born in Strasbourg in 1891. At 21 he made his debut as violinist. He studied in Paris, taught and played in a conservatory and orchestra in Strasbourg, continued his career in Leipzig and in 1932 returned to France, his real homeland. He was director of the Conservatoire orchestra, and in 1949 succeeded Koussevitsky as conductor of the Boston Symphony.

TOLEDO, OHIO
TIMES
Circ. D. 48,355
NOV 14 1955

New Conductor Called For To Keep Boston Orchestra At Historic Height

By FREDERICK J. KOUNTZ

It was in 1881 that Henry Lee Higginson gave Boston an orchestra. For some 36 years he continued to serve the orchestra and his native city. At the beginning of World War I he bowed out.

Perhaps it was Mr. Higginson; perhaps it has been the artistic climate of Boston, which is unlike that of any other American city; whatever the reason, it has remained a fact since 1881 that the Boston Orchestra has enjoyed in its own city a condition that no other American orchestra has experienced in like degree.

The Boston Orchestra since its inception has been an integral part of the artistic life of the city. And that has been a condition of special eminence because in Boston the artistic life is not just an appendage, but a tradition and a necessity.

Era Without Dullness

I began to hear the Boston concerts in 1927. And I have been hearing them ever since, sometimes as many as a dozen times in a year, sometimes only once. But every year for almost 30 years I have heard the group in various cities, lately under various conductors.

During the long reign of Koussevitzky—he was director of the orchestra for 25 years—there were in the beginning murmurs from critics and audiences about his interpretations. I never heard it said, however, that he conducted a dull concert.

As he continued to build the orchestra into a miracle of precision and equilibrium, the references to interpretations became negligible. And for a very sound reason. The energetic doctor was a man of ideas. And, so far as music was concerned and especially his orchestra, he never let anyone come between him and his ideas.

Positive In Conducting

It was not that he was less positive about his conducting; indeed he was more so. But he conducted everything with such transparency that the listener never felt he was being beaten over the head with an interpretation. On the contrary he listened to music every bit of which was observable, open to inspection.

Of all conductors I have heard, Koussevitzky more than any other was able to take a piece of music apart and put it together again in such a way that there was always room for the listener's idea as well as the conductor's.

Under Koussevitzky's guidance the Boston Orchestra became perhaps the most sought-after musical commodity in the country. Wherever it played the halls were jammed. And wherever it wanted to play there was an overflow audience waiting for it.

Playing To Full Houses

Koussevitzky retired in 1948. And since the ascendency of Charles Munch to the conductor's post there is no evidence that the Boston Orchestra is sought after to a lesser degree. It is still playing to full houses. Its total activities, which cover the regular season concerts, the pops concerts, the Esplanade concerts and the Berkshire Festival will run to some 220 performances. And in the late summer of 1956 it will tour England and the European continent.

But the murmurs have taken voice again. One hears that the Boston Orchestra is little of what it was in the Koussevitzky term; that its playing has become intermittently ragged; that its concentration upon each performance is only spotty.

Has Become Unreliable

The plain fact is that this hallowed institution has been doing some wrong. From the point of view of the listener it has become a little unreliable. One may get a brilliant reading from it or one that is no more than ordinary and a mite sloppy.

In the matter of personnel, the orchestra is no less capable than it was 10 years ago or 20. But there is no longer any guarantee of virtuosic brilliance, of the miracle of impeccable tone, of precise instrumental balance, of incomparable deliniation. In large measure, the spark which used to ignite every performance has grown quite dim.

For all such developments there has to be a reason. The prime reason here is Mr. Charles Munch. Had I been one of the trustees of the Boston Orchestra when I heard Mr. Munch, then Muench, conduct his French orchestra in the Museum several years ago I would have hired him on the spot.

His work was magnificent. But I would have made a mistake. For Mr. Munch is not the kind of individual who submits easily to the rigors of an American conductorship. And no matter how superbly he can conduct—and he has proved in the past that he is capable of such high-level performance — it is obvious that he has not the heart or the energy to raise himself to Olympian heights concert after concert throughout a season. In addition, he doesn't seem to be very much interested.

Tragedy Of Sorts

He is incessantly lackadaisical about tempi—which is the knell of doom for any conductor of a fine orchestra. On occasion he works himself into frantic states of misdirection. And again he seems as lifeless as an unwrung washcloth. And since the fall of 1949, when Mr. Munch took over, I have heard the Boston Orchestra sound consistently like the extraordinary fine instrument that it is only twice. And each time it was conducted by Pierre Monteux, a man of Gallic clearheadedness.

I write at such length about this condition because I think it is a tragedy of sorts.

The Boston Orchestra however is in no sense a dying enterprise. We might say that it is temporarily indisposed. If it is to be roused from its indisposition its trustees will have to furnish it with a director of musical integrity—which Mr. Munch is when he can work at his own pace—and a personality of vigorous ideas and ceaseless energy.

The Boston Orchestra needs as its conductor a musician who is a dedicated workhorse. Who that will be I have no way of knowing. But I suspect that Mr. Munch, since he has passed the stage of diminishing returns so far as Boston is concerned, will in due time find easier employment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
NOV 15 1955

HONOLULU-BOUND—Conductor Arthur Fiedler and his wife Ellen, at Logan Airport this morning before leaving on flight to San Francisco and Honolulu. Mr. Fiedler has been invited to be guest conductor of the Honolulu Symphony Orchestra, Nov. 29.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
NOV 15 1955

Boston Orchestra In Fine Concert At Smith College

At first glance there was something sombre, but not dull, about the Boston Symphony last evening, appropriate enough for the first number which was played in memory of the well-known critic, Olin Downes, and then came the realization — this was not the familiar Boston Symphony at Tanglewood in summer jackets, they were here at Northampton for their annual concert of the Smith College concert series, and in formal attire!

Surely Mr. Downes must have approved and appreciated Mr. Munch's selection, the Masonic Funeral March, composed by Mozart as a memorial to two of his friends, and the manner in which it was played and conducted, simply and with tender emotion.

The first performance of Darius Milhaud's Sixth Symphony in Northampton, composed for the 75th anniversary of the Boston Symphony Orchestra, was received with interest and a certain amount of warmth. A meticulous writer, but still a searching and experimental one, Milhaud weaves plaintive and sweet melodies with a rich and colorful texture of interesting instrumental combinations into a bright tapestry of international inspirations, gently delineated harmonies, dissonant but not strident, never emotionally overpowering, so juxtaposed at times that it is difficult to follow a thread or theme to its culmination without losing a stand equally as imporant. Mr. Milhaud's conclusions were simply drawn, except for the last movement which ended with an insistent but reluctant flourish.

An unusual and simply pleasing offering, Introduction and Allegro for Harp with strings, flute and clarinet accompaniment, by Ravel, was dexterously played by Bernard Zighera, symphony harpist and pianist, the accompaniment of times reminiscent of Jeux d'Eaux, carrying the theme through all instruments with artistry and charm.

A stunning contrast to the first half of the program, for many the 4th Symphony of Tschaikowsky was the high point of the evening, simply because of the inspired reading Mr. Munch accorded it. The brasses were magnificent, omens of Fate in perfect accord, the orchestral breaks sharp and clean as a surgeon's scalpel, all the emotional intensity and resignation of the composer expressively exposed, by the orchestra; the third movement with the pizzicato strings vying with the woodwinds in imaginative pictures, and the buoyant fourth, Mr. Munch easily set the mood and pace and like an experienced jockey pulled the incomparable orchestra to a flying finish. The mood of the audience was wildly exuberant, and certainly would have broken an applause meter if one ever dared to enter a concert hall. The orchestra and Mr. Munch seemed well-pleased with their reception, which could not have failed to touch them with its warmth.—M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
NOV 15

Boston Symphony Plays Memorial To Olin Downes

The orbit of its second fall tour brought the Boston Symphony Orchestra to its perigee (in relation to Pittsfield) to Northampton last night.

Charles Munch led the orchestra in a program of Mozart, Milhaud, Ravel and Tchaikovsky. The Mozart Masonic Funeral March with which the evening started was played here for its intrinsic merits. It was originally placed on the orchestra's programs this week to be played in memoriam of the late Orin Downes, music critic of the New York Times and former Boston critic.

The Milhaud Symphony No. 6 is a commission of the Koussevitzky Musical Foundation for a work in observance of the Boston Orchestra's 75th anniversary. Ravel's Introduction for solo harp and orchestra was the vehicle for a brilliant performance by Bernard Zighera in which Munch used only a reduced string section and clarinetist Gino Cioffi and flutist Doriot Anthony Dwyer. The Tchaikovsky Fourth Symphony completed the program. —J.C.R.

[18]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
1955

'Salute to Rome' Readied

Boston's forthcoming "Salute to Rome," scheduled for Nov. 27 to Dec. 3, is shaping up as an impressive gesture of international friendship, according to planners of the event.

Committees representing educational institutions, art institutes, libraries, musical organizations, civic groups, and government departments, are among those making preparations, according to Mario Bortmann, who is coordinating plans.

The salute will reach its climax with a banquet for the Mayor of Rome, at which national and international dignitaries, including Italy's Ambassador to the United States, will be present.

The salute opens with a performance of "Tosca" by the San Carlos Opera Company, including Herva Nelli, originally from La Scala, Milan; Giuseppe Campora, Metropolitan Opera tenor; Francesco Valentino, Metropolitan Opera baritone; and Carlo Moresco, from the Genoa Opera House, in leading rolls.

One-Night Performance

The entire opera company is being specially brought to Boston for this one-night performance.

Next day the Mayor of Boston gives a breakfast in honor of the Mayor of Rome at Sheraton Plaza Hotel.

Two private luncheons are scheduled, one by the First National Bank of Boston, and the other by Filene's, where the visiting Mayor will present Roman products. Contacts will be made which, it is hoped, will stimulate the flow of American visitors to Italy. An Italian music festival, at which 900 voices from choirs and glee clubs will be heard, is being sponsored by City of Boston.

Dock Square will be illuminated and the whole North End, where many Americans of Italian descent live, is expected to turn out.

As part of the salute, Boston College has planned a seminar on labor-management relations and is putting on a play entitled "Fiance's Conspiracy."

Rare Manuscripts

Special events are to mark the occasion at Boston University. Tufts and Simmons Colleges and Northeastern University are also making plans. At Widener Library at Harvard an exhibition of rare manuscripts of Italian interests will be held.

Scholarships are to be awarded to Italian youths, one the Clare Booth Luce scholarship; one honoring Gaffredo Petrassi, Italian composer, and others yet to be sponsored.

When announcement of the scholarships was made at the general committee meeting last Friday, John Volpe, Massachusetts Commissioner of Public Works, immediately offered one in engineering at Northeastern University.

In recognition of Rome's outstanding position among European stylists, a fashion show is to be held at the Hotel Somerset. This show already has been sold out. Italian fashions are recognized here as being both vital and vigorous, in men's dress as well as women's. The show will feature one of the leading fashion designers of the world.

Special Exhibitions

Special exhibitions of Roman art will be held at the Museum of Fine Arts and Institute of Contemporary Art, while a special collection of books and drawings will be on view at the Boston Athenaeum.

Roman Catholic Bishop John J. Wright of Worcester will deliver a lecture to mark the occasion at the Harvard Club. Because of its historic associations, there will be a meeting at the Old South Meeting House, which is opposite the birthplace of Benjamin Franklin, who first became known to Italians through Giambatista Beccaria of Turin, who introduced Franklinian electricity into Italy.

Discussions on Italian-American relations will be held in schools, as well as contests for pupils on international friendship. Outstanding youngsters will meet Rome's Mayor.

Première of Concerto

The new "Freedom Chimes" at historic Faneuil Hall will be played by organist John Kiley. Special arrangements have been made by the State Department to have the television phase of the program presented to the Italian Government and the Vatican. Motion pictures will be taken to convey some of the high lights of the salute.

Although emphasis will be on the cultural side, all sections of the people of Boston are to be represented, and Miss Massachusetts, who is of Italian descent, will be presented to the Rome Mayor.

Among features of the salute, which the music world is looking forward to is the première of Gaffredo Petrassi's "Concerto for Orchestra, No. 5," which will be played by the Boston Symphony Orchestra.

It is hoped to fly the composer to Boston so that he may be present.

Speaking of Petrassi, Mr. Bortmann said he talked to the composer in Rome and added, "No man made me feel prouder of a country. When I spoke to him I discovered he is president of the International Composers Group, of which Stravinsky is vice-president. He has produced a work that will satisfy all kinds of musical taste."

Through the salute, Boston hopes to make Rome better acquainted with the "manner in which we live in the free world." Although Boston is the focal point of the tribute, surrounding cities such as Lawrence and Lowell are being invited to participate.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
NOV 15 1955

Boston Symphony

The French Ambassador to the United States, Maurice Couve de Murville, will present the Grand Prix du Discue Francais for classical music to the Boston Symphony Orchestra at 5 p. m. Saturday in Carnegie Hall after its concert that afternoon. The award, made for a recording of Berlioz' "Romeo and Juliet" Symphony, will be received by Charles Munch, its conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
NOV 15 1955

Arthur Fiedler, Wife Off to Hawaii Visit

Arthur Fiedler, conductor of the Boston Pops and the Esplanade concerts, left for Hawaii today to fill an engagement as guest conductor of the Honolulu Symphony.

Fiedler and his wife, Ellen, left Boston Airport this morning.

He has conducted in many nations, including Yucutan in Mexico, but this is his first visit to Hawaii.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
NOV 16 1955

FIEDLER FLIES TO HAWAII

Arthur Fiedler, conductor of the Boston Pops flew out of Logan Airport yesterday for an appearance as guest conductor of the Honolulu Symphony Orchestra, his first trip to Hawaii, accompanied by Mrs. Fiedler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 22,107
NOV 16 1955

Last Night's Concert

Boston Symphony Presents Another Fine Concert

By F. R. J.

Charles Munch and the Boston Symphony Orchestra gave the second concert in the Woolsey Hall series last night before an adoring audience which cheered and applauded a particularly fine program which, with one exception, included works of spectacular beauty; two romantic symphonies and the exquisite Rave. introduction and Allegro for harp and orchestra.

The Boston Symphony, with its long standing reputation as one of the foremost orchestras in the country, under the magic baton of its conductor, displayed the same remarkable evenness in its sections and the same rigid adherence to detail that have marked the orchestra through the years.

The Milhaud Symphony No. 6, composed for the 75th anniversary of the orchestra, and commissioned by the Boston Symphony and the Koussevitsky Music Foundation is dedicated to the memory of Serge Koussevitsky, who was director of the orchestra for so many years. It was composed in California early this year, and is filled with a fresh vivacity which carries through the four movements. A particularly lovely bit for a violin adds to the generally romantic mood of the work which expands to reach dramatic heights in the fourth brilliant movement. Conductor Munch's appreciation of the work was extended to his musicians who responded to the baton's direction with the proper mood, now calm and tender, now tumultuous, and finally "joyeux et robuste." A lovely and graceful work.

Delicate Harp Solo

Having all the sparkle of a beautifully cut stone, was the exquisite presentation of Ravel's Introduction and Allegro for harp and orchestra. Bernard Zighera, distinguished French artist and member of the orchestra since 1926, presented the fanciful harp solo for this work with the greatest delicacy. The cadenza was, breathtakingly beautiful and the orchestral background for the harp was moulded to proper proportion so that the harpist was at all times in the fore. At the conclusion, Mr. Munch graciously withdrew to allow Zighera to acknowledge the applause alone and then both artists and the orchestra members received well merited acclaim.

Tchaikovsky's Fourth Symphony is generally a favorite, filled with infectious melodies and dramatic coloring which makes it wonderful for musicians and audience alike. Its emotional content is such that the conductor, to get the rich flavor of the work, must understand it thoroughly and this is what makes the work of Charles Munch so completely enjoyable. Musical moments to think back upon are those in the first movement which introduces the haunting melody which floods through the symphony and the third movement; the pizzicato ostinato when the violins give forth their sharply defined and spirited scherzo.

This gala evening with the orchestra had a somber beginning when with the deepest devotion to the memory of a famous music critic, Olin Downes who died recently, Munch conducted the Mozart Masonic Funeral Music k. 477, which has seldom been played here by a major organization. With the horns carrying the burden of this slow movement, Munch gave an impressive and deeply sensitive reading of the music which was composed by the great Mozart for a memorial service to two distinguished Freemasons, Duke von Mecklenburg and Count Esterhazy.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 16 1955

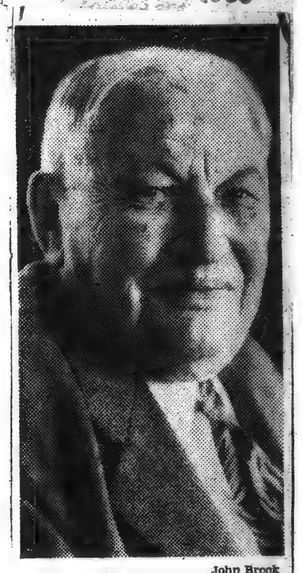
SYMPHONY TO HONOR 11 LOYAL FANS HERE

When the Boston Symphony Orchestra gives the opening concert of its current New York season tonight in Carnegie Hall, it will honor eleven long-time subscribers from the New York area who heard the orchestra play here under Wilhem Gericke at the turn of the century.

The names of the eleven veteran subscribers will be listed in the program book. Several of them, the orchestra hopes, will be present tonight. The concertgoers are:

Miss Mary R. Fitzpatrick, 62 Montague Street, Brooklyn.
Stanley P. Friedman, 11 West Forty-second Street.
Edwin Gibbs, 1 William Street.
W. B. Huebsch, 285 Central Park West.
Miss Dorothy E. Joline, 1435 Lexington Avenue.
Miss Edith R. Sackett, Sackett Homestead, Warren, Conn.
Mrs. Edward W. Sparrow, Duck Pond Road, Locust Valley, L. I.
Mrs. I. M. Strauss, Hotel Salisbury.
Miss Mabel Foote Weeks, 39 Claremont Avenue.
Kenneth C. R. White, Hotel Gilford.
Walter B. Woodbury, 54 West Fortieth Street.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 15 1955



John Brook

REMINISCES: Daniel Kuntz, who gave an account yesterday of the first days of Boston Symphony Orchestra.

BOSTON SYMPHONY OF 1881 RECALLED

Original First Violinist, 95, Lauds Gericke, an Early Conductor of Orchestra

By JOHN H. FENTON
Special to The New York Times.

BOSTON, Nov. 14—A retired musician who is twenty-one years older than the Boston Symphony Orchestra recalled today the beginning of the world-famous ensemble. The orchestra is entering its seventy-fifth year.

Dimming eyesight and other infirmities of age will prevent Daniel Kuntz from accepting an invitation to accompany the orchestra to New York for its first concert of the season, at Carnegie Hall on Wednesday. But he is proud to have been first violinist with the orchestra, when it made its New York debut at Steinway Hall in 1886.

Mr. Kuntz, who will be 96 on April 19, was one of a group of German musicians living in Boston recruited to play with the Boston Symphony at its founding in 1881. The pay was $25 a week.

Before Henry Lee Higginson, a Boston financier, founded the symphony, music here was produced chiefly by German-born musicians who played at balls or in theatres.

The first Boston Symphony conductor was George Henschel, a singer, composer and pianist.

Wilhelm Gericke, the next conductor, who served at two periods, was one of the two "greatest conductors" of the Boston Symphony in Mr. Kuntz' time, he said. The other, he said, was Arthur Nikisch, who came to Boston in 1889, at the end of Mr. Gericke's first term, and remained until 1893.

Mr. Gericke was a drill-master type of conductor who would not have liked modern music, but was addicted to Mendelssohn and Mozart, according to Mr. Kuntz.

Mr. Kuntz, who lives in a single room in the Hemenway Hotel, a baton's toss from Symphony Hall, chuckled as he recalled the first summer after Mr. Gericke's debut.

"I decided I had better go to Europe and brush up," he said. The summer over, he boarded a ship to come home. "I saw a lot of violin boxes marked 'Boston,'" he said, "and I thought that my goose must be cooked with the symphony."

Instead, Mr. Kuntz observed a shuffling to make room for nineteen new men brought aboard by Mr. Gericke from Europe. Among the newcomers, he recalled, was Emanuel Fiedler, father of Arthur Fiedler conductor of the Boston Pops concerts.

Mr. Kuntz served under seven Boston Symphony conductors between 1881 and 1914, when he resigned to begin a career as conductor of his own orchestra. Of them all, Mr. Gericke obviously was his favorite taskmaster.

Mr. Gericke used to say, Mr. Kuntz recalled, "When I am on the stand I have no friends in the orchestra; but when I am not, I love you all."

[182]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Independent
Circ. 93,030
NOV 16 1955

Music

BOSTON SYMPHONY TOPNOTCH AGAIN IN FINE CONCERT

In its first seasonal concert last evening in Woolsey Hall, the Boston Symphony offered a program that could scarcely be exceeded for contrasting compositional styles. The concert commenced in a quiet mood of solemnity and ended in electrifying fashion. In between these musical extremities, there was a chamber work of charming sounds and a colorful modern work with fascinating tonal textures. The composers represented were Mozart, Tchaikovsky, Ravel, and Milhaud so that listeners in this second concert of the Woolsey Series enjoyed a wide variety of works.

No doubt many will find fault with the use of the word "enjoyment" as regards the modern offering in the concert. This was the Symphony No. 6 by the French composer, Darius Milhaud. The work was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra. It was completed in March of this year at Mills College in Oakland, California where the composer is teaching at the present time.

Milhaud was a member of the group of composers who called themselves, "Les Six." Honegger was also a member of these "rebels" who adopted dissonance as a protest against the romantic and impressionistic schools in French music. Milhaud has turned out to be the most accomplished composer of "Les Six" and his music, as we were again reminded last evening, is not characterized by the harmonic excesses of some of the others, notably Honegger. The symphony heard last evening embodies researches in both form and expression. The most lyrical of the four movements, the third, has the greatest appeal in a first hearing though one could also admire the coloristic intensities and the contrapuntal and rhythmic properties of the other three movements.

Certainly, the Milhaud Symphony offered a violent contrast to the concluding work of the evening, Tchaikovsky's Fourth Symphony. This performance really worked the listeners up to a fever pitch. If anyone harbored any doubts as to the Boston Orchestra's virtuoso capabilities, they were disspelled here. The tempos which conductor Munch set in the first and last movements have surely never been exceeded—in fact they would have been suicidal for all but a few celebrated symphonic ensembles. The strings performed nobly in this highly dramatic performance and their pizzicato playing in the Scherzo was a marvel of precision and shading. The applause started before the final chord had ended a frenzied and stirring rendition. This was a wow!

Mozart's Masonic Funeral Music and Ravel's Introduction and Allegro for Harp and Orchestra lent a sad and a gay note respectively to this program. The former, which was played in memory of the late music critic, Olin Downes, was touching in its sad harmoniousness and grace of line. Bernard Zighera, pianist-harpist of the Boston Orchestra, was featured with a smaller group of strings and two woodwinds in the Ravel work. His harp playing was masterful and beautifully integrated with the ensemble textures in this performance which displays the late composer's complete knowledge of the instrument technical and tonal potential.

The Boston Symphony climbed another musical peak yesterday but there were times in the Tchaikovsky when it seemed as though it must lose its footing. But they made it!

G. E. A.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
NOV 17 1955

Rossi Coming to Share In Hub's 'Italy Salute'

Italian Minister of Public Instruction Paolo Rossi, prominently mentioned as the next Italian president, will arrive in Boston for a two-day stay Nov. 26 as part of Boston's "Salute to Italy" celebration.

His arrival will coincide with the visit here of Mayor Salvatore Rebecchini of Rome and Italian composer Goffredo Petrassi who, at the invitation of the Boston Symphony Orchestra, has prepared a special concerto to celebrate the 75th anniversary of the founding of the orchestra.

The minister will be accompanied here by former Ambassador to Italy, William Phillips.

Rossi, 55-year-old partisan leader, will confer on American legal procedures and visit the law schools at Harvard and Boston University.

During the week-long Italian celebration 70 paintings by Italian contemporary artists will be flown here from Rome and exhibited at the Old South Meeting House.

Chairman of the program is Mark Bortman, Boston businessman; Dr. Giovanni Formichella, Italian consul general; Boston banker, Ralph Lowell; Commr. of Public Works John A. Volpe and City Councilor Gabriel Piermonte.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
NOV 17 1955

WORDS and MUSIC

By Harriett Johnson

Bostonians Open 70th Season Here

The Boston Symphony Orchestra, celebrating its 75th anniversary this season, commissioned Darius Milhaud to compose his Sixth Symphony in honor of the event. Written during February and March this year, the four-movement work was performed last night by the Bostonians in Carnegie Hall with Charles Munch conducting.

This was the initial concert of the orchestra's local series and the opening of its 70th season in New York.

Milhaud is, among eminent composers, the most facile living. One friend tells of his sketching an entire sonata while waiting for an impromptu stage to be set up during a rehearsal.

His new symphony sounds as if it were tossed off in just such nonchalant manner. Altogether, it takes only 20 minutes. One would never guess that the same composer wrote his gigantic opera, "Christophe Columb," performed in concert form by the Philharmonic a few seasons ago.

The present Milhaud is dedicated to a simple, fragmentary style, which takes on a pastoral-barcarolle quality in the first movement, the best of the four. The second and fourth movements are vigorous, with a touch of the carnival spirit; the third, the longest (six minutes), is forthrightly sentimental.

Munch and his orchestra performed the work with appropriate lack of pretension and a sensitive feeling for its odd, sudden changes. Just when the listener expected one thing to build to another, something different popped up.

Ravel's "Introduction and Allegro for Harp," with Bernard Zighera as soloist, brought the first half of the concert to a close. Written originally as a septet, the score sounds overweighted with strings in this multiple version. But musically it is charming and brilliantly written to exploit the possibilities for the instrument.

Mozart's "Masonic Funeral Music," played in memory of Olin Downes, opened the program which closed with Tchaikovsky's Fourth Symphony.

The Bostonians play tomorrow night in the Brooklyn Academy of Music and return to Carnegie.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
NOV 17 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

BOSTON SYMPHONY: MOZART AND SCHUMANN

Last weekend's was one of those concerts which held throughout much promise, at places amply realized.

Consonant with the agreeable 200th Mozart anniversary pattern, the first half was devoted to two impressive if rarely played works of that genius, the Masonic Funeral Music, K. 477, in memory of Olin Downes, and the Symphonia Concertante for oboe, clarinet, horn and bassoon, K. 297 b.

The Masonic Music, a short march adagio whose employment of the chorale goes all the way back to Mozart's study of Bach, which contains within its brief confines some of the most moving Mozart that I have heard. There is a quality to the piece that seemed distinctly anticipatory of the Marche Funebre of the Eroica. Though not a religious composition, neither is it secular, and at its conclusion the audience did not know whether to applaud or not.

The Symphonia Concertante received its first performance at these concerts. The form, unhappily, is rather unfamiliar, and merits some further explanation. In the words of Dr. Alfred Einstein, the Symphonia Concertante "is not a symphony in which four wind instruments have prominent solo parts, nor is it quite a concerto for four wind instruments with orchestral accompaniment. It is between the two; it looks backwards to the Salzburg Concertone of 1773, and forward to the Vienna Piano Quintet with winds of 1784. It is planned entirely for brilliance, breadth, and expansiveness; it is quite 'in the long taste,' particularly in the first movement; and in all the movements, especially in the last, it is concerned with exhibiting the abilities of four wind players. This last movement consists of no less than ten connected variations, one for each of the solo instruments separately, and others for various combinations."

We are familiar with the formidable talents of Messrs. Gomberg and Stagliano's respective oboe and horn, but this was our first extended acquaintance with Mr. Cioffi's clarinet and Mr. Walt's bassoon. All four proved themselves players of immense skill and refinement, whose felicity of phrasing, beauty of tone and control of dynamics were amply demonstrated. This is not to say, however, that the performance was altogether memorable. The ensemble as well as the intonation left something to be desired and here and there a clinker intruded into the technical passages. Mr. Munch's accompaniment, inexplicably slow and soggy, did not help matters. In short, the Symphonia never caught fire. But with its profusion of melody, invention, texture and the wizardry of its instrumental combinations, the piece is fairly indestructible. When it was finished, this listener, for one, would happily have sat through it again.

The second half of the program was devoted to Schumann's Symphony No. 2 in C major. Mr. Munch's inspiration seemed to have been refreshed during the intermission, for thereafter the performance with far less combustible material to work on, suddenly caught the blaze that never ignited in the Symphonia Concertante.

A Schumann symphony, I should think, must pose two very considerable problems for a conductor. First, there is the fact that Schumann thought in terms of an inflated piano rather than of the orchestra. His orchestration is mainly routine, thick, full of doubling, abusive of the full wind and generally lacking in clearness and variety. Second, there is Schumann's want of an innate feeling for structure when writing in the larger symphonic form. What he often does with his musical ideas is endlessly to improvise and manipulate them into fragmentary patterns rather than to produce an authentic development, lending a rambling, suite-like quality to the symphony. If this appraisal is valid in general, it is particularly so in the two outer movements of the C major symphony. A routine performance of it, and we have little more than a tedious conglomeration of lifeless passage-work. A good performance, as here, and the fundamental lyricism of the great romanticist pours through. The reading from the very first measure was crisp, refined, authoritative. Especially notable were the Scherzo, which was one magnificent sparkle, and the sustained nobility of the slow movement. In this performance Mr. Munch yet again managed to achieve one of those high points that he suddenly soars to without previous indication.

This week the orchestra is on tour and returns next weekend to present a program consisting of Brahms' Tragic Overture, Piston's Sixth Symphony (commissioned for the 75th anniversary series) and Beethoven's Violin Concerto with none other than Jascha Heifitz as soloist.

* * * *

CAMBRIDGE SOCIETY FOR EARLY MUSIC SERIES

The Cambridge Society devotes its annual fall series of chamber concerts this year to "The Age of Mozart." Erwin Bodky, music director, will conduct the first of the series of three Saunders Theatre, Cambridge performances in a program that includes J. C. Bach's Quintet for flute, oboe, violin and cello; F. Rickter's Trio for violin, cello, and piano; Friedrick Bach's Sextet for oboe, two French horns, violin, cello and piano; and Mozart's duo for violin and viola; and his Adagio and Rondo for flute, oboe, viola, cello and Glassharmonica. Players include Ruth Posselt and members of the Boston Symphony.

For information apply to Mrs. Michael V. Butler, 5 Ashton Place, Cambridge 38.

[183]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 93,030

NOV 16 1955

Music

BOSTON SYMPHONY TOPNOTCH AGAIN IN FINE CONCERT

In its first seasonal concert last evening in Woolsey Hall, the Boston Symphony offered a program that could scarcely be exceeded for contrasting compositional styles. The concert commenced in a quiet mood of solemnity and ended in electrifying fashion. In between these musical extremities, there was a chamber work of charming sounds and a colorful modern work with fascinating tonal textures. The composers represented were Mozart, Tchaikovsky, Ravel, and Milhaud so that listeners in this second concert of the Woolsey Series enjoyed a wide variety of works.

No doubt many will find fault with the use of the word "enjoyment" as regards the modern offering in the concert. This was the Symphony No. 6 by the French composer, Darius Milhaud. The work was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra. It was completed in March of this year at Mills College in Oakland, California where the composer is teaching at the present time.

Milhaud was a member of the group of composers who called themselves, "Les Six." Honegger was also a member of these "rebels" who adopted dissonance as a protest against the romantic and impressionistic schools in French music. Milhaud has turned out to be the most accomplished composer of "Les Six" and his music, as we were again reminded last evening, is not characterized by the harmonic excesses of some of the others, notably Honegger. The symphony heard last evening embodies researches in both form and expression. The most lyrical of the four movements, the third, has the greatest appeal in a first hearing though one could also admire the coloristic intensities and the contrapuntal and rhythmic properties of the other three movements.

Certainly, the Milhaud Symphony offered a violent contrast to the concluding work of the evening, Tchaikovsky's Fourth Symphony. This performance really worked the listeners up to a fever pitch. If anyone harbored any doubts as to the Boston Orchestra's virtuoso capabilities, they were dispelled here. The tempos which conductor Munch set in the first and last movements have surely never been exceeded—in fact they would have been suicidal for all but a few celebrated symphonic ensembles. The strings performed nobly in this highly dramatic performance and their pizzicato playing in the Scherzo was a marvel of precision and shading. The applause started before the final chord had ended a frenzied and stirring rendition. This was a wow!

Mozart's Masonic Funeral Music and Ravel's Introduction and Allegro for Harp and Orchestra lent a sad and a gay note respectively to this program. The former, which was played in memory of the late music critic, Olin Downes, was touching in its sad harmoniousness and grace of line. Bernard Zighera, pianist-harpist of the Boston Orchestra, was featured with a smaller group of strings and two woodwinds in the Ravel work. His harp playing was masterful and beautifully integrated with the ensemble textures in this performance which displays the late composer's complete knowledge of the instrument technical and tonal potential.

The Boston Symphony climbed another musical peak yesterday but there were times in the Tchaikovsky when it seemed as though it must lose its footing. But they made it!

G. E. A.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

NOV 1 1955

Rossi Coming to Share In Hub's 'Italy Salute'

Italian Minister of Public Instruction Paolo Rossi, prominently mentioned as the next Italian president, will arrive in Boston for a two-day stay Nov. 26 as part of Boston's "Salute to Italy" celebration.

His arrival will coincide with the visit here of Mayor Salvatore Rebecchini of Rome and Italian composer Goffredo Petrassi who, at the invitation of the Boston Symphony Orchestra, has prepared a special concerto to celebrate the 75th anniversary of the founding of the orchestra.

The minister will be accompanied here by former Ambassador to Italy, William Phillips.

Rossi, 55-year-old partisan leader, will confer on American legal procedures and visit the law schools at Harvard and Boston University.

During the week-long Italian celebration 70 paintings by Italian contemporary artists will be flown here from Rome and exhibited at the Old South Meeting House.

Chairman of the program is Mark Bortman, Boston businessman; Dr. Giovanni Formichella, Italian consul general; Boston banker, Ralph Lowell; Commr. of Public Works John A. Volpe and City Councilor Gabriel Piermonte.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
NOV 17 1955

WORDS and MUSIC

By Harriett Johnson

Bostonians Open 70th Season Here

The Boston Symphony Orchestra, celebrating its 75th anniversary this season, commissioned Darius Milhaud to compose his Sixth Symphony in honor of the event. Written during February and March this year, the four-movement work was performed last night by the Bostonians in Carnegie Hall with Charles Munch conducting.

This was the initial concert of the orchestra's local series and the opening of its 70th season in New York.

Milhaud is, among eminent composers, the most facile living. One friend tells of his sketching an entire sonata while waiting for an impromptu stage to be set up during a rehearsal.

His new symphony sounds as if it were tossed off in just such nonchalant manner. Altogether, it takes only 20 minutes. One would never guess that the same composer wrote his gigantic opera, "Christophe Columb," performed in concert form by the Philharmonic a few seasons ago.

The present Milhaud is dedicated to a simple, fragmentary style, which takes on a pastoral-barcarolle quality in the first movement, the best of the four. The second and fourth movements are vigorous, with a touch of the carnival spirit; the third, the longest (six minutes), is forthrightly sentimental.

Munch and his orchestra performed the work with appropriate lack of pretension and a sensitive feeling for its odd, sudden changes. Just when the listener expected one thing to build to another, something different popped up.

Ravel's "Introduction and Allegro for Harp," with Bernard Zighera as soloist, brought the first half of the concert to a close. Written originally as a septet, the score sounds overweighted with strings in this multiple version. But musically it is charming and brilliantly written to exploit the possibilities for the instrument.

Mozart's "Masonic Funeral Music," played in memory of Olin Downes, opened the program which closed with Tchaikovsky's Fourth Symphony.

The Bostonians play tomorrow night in the Brooklyn Academy of Music and return to Carnegie Hall Saturday at 2:30. Both programs are identical and include the Brahms Second Symphony and the Ravel "Rapsodie Espagnole."

...CORD $25,000 BOND SALES...
...the Women's Division, Greater...
...tee, realized $25,000 in new...
...eting in the home of Mrs. Isa...
...Stein, purchased an addition...
...off. Hayim Sanderson, former...
...or of the Women's Division...
...ty Collector of Customs for...
...ipal speaker. Left to right:...
...and Hayim Sanderson; (explic...
...e, Sponsors Committee chair...
...e, and Isadore Stein, hostess.

El Women Future Events

...rd meeting of Sister-...mple Beth-El of Dor... was held Nov. 8. Plans ...er way for the card ...be held Dec. 15 at the ...School. Chairman is ...vard Misselman and ...an, Mrs. Max Muss...

...rnard Snyder, presi... ...d forreports on rum... ...h luncheon and do... ...eon. Hostesses for ...n were Mmes. Sara ...nny Dankner, Lee ...trude Morris and ...on. The next meet... ...held Tuesday, Dec. ...brew School.

Rites for ...an Sunday

...Women's Conva... ...will hold a me... ...g to honor the ...s late president ...Celia Kaplan, at ...Memorial Hall, ...Brookline, on ...0, at 2 p.m. ...ill be Harry ...Mrs. William ...ostess.

...pose two very ...ere is the fact ...no rather than ...tine, thick, full ...rally lacking in ...nn's want of an ...the larger sym... ...sical ideas is end... ...fragmentary pat... ...velopment, lending ...y. If this appraisal ...he two outer move... ...e performance of it. ...nglomeration of life... ...here, and the funda... ...t pours through. The ...crisp, refined, authori... ...S...o, which was one mag... ...St...lity of the slow move... ...an yet again managed to ...La...t he suddenly soars to ...wi... ...th...r and returns next week... ...Br... of Brahms' Tragic Over... ...vi...mmissioned for the 75th ...Co... Violin Concerto with none ...22... ...Fi... ...Bo... ...of...

EARLY MUSIC SERIES

...notes its annual fall series of ...sic "The Age of Mozart." Erwin ...at...duct the first of the series of ...ridge performances in a program ...pr...ntet for flute, oboe, violin and ...P...olin, cello, and piano; Friedrick ...at... French horns, violin, cello and ...B...olin and viola; and his Adagio and ...re...cello and Glassharmonica. Players ...A...nbers of the Boston Symphony. ...L...o Mrs. Michael V. Butler, 5 Ashton ...lu... ...1... ...th...

[183]

New England Newsclip Agency, Inc.
Boston • Richmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

Boston Symphony Performs Rewarding Concert at Smith

By WILLARD M. CLARK

Northampton, Nov. 15 — John M. Greene Hall was filled to capacity last night as the Boston Symphony Orchestra made its annual appearance at Smith College playing the second concert on the course. Conductor Charles Munch and the orchestra were in great form and an evening of rewarding performances resulted.

Seldom Heard

There was much of interest on the program which opened with the seldom heard "Masonic Funeral Music" by Mozart and included "Symphony No. 6" by Milhaud, a work commissioned by the orchestra as part of its 75th anniversary. Then, to add to the pleasure, we heard Ravel's "Introduction and Allegro for Harp and Orchestra," with the gifted Bernard Zighera as harpist. The concert ended with the fourth symphony of Tschaikowsky.

Mozart composed his "Masonic Funeral Music" on the death of two fellow Freemasons and it was played at a memorial service for them on Nov. 17, 1785. The movement is an adagio, solemn, but not morbid, filled with a sort of inner exaltation. It is a thoughtful, philosophical work, one which is deeply felt, or as Otto Jahn has written, "it is a musical expression of that manly calm which gives sorrow its due, and no more than its due, in the presence of death." Mr. Munch held the audience applause for several seconds after the music ceased, making it doubly impressive.

As part of the celebration of its 75th anniversary, the Boston Symphony Orchestra has commissioned a group of composers to write works for it. One of these is Darius Milhaud and tonight we heard his sixth symphony. On first hearing, it seemed to us to be quite the best of the Milhaud symphonies. Particularly listenable is the opening movement, a compact, consistent piece of writing that provides a well defined musical line and some charming solo violin effects. It is a movement entirely composed, relying on its melody and tempo for effect. The second movement is marked "tumultex" and so it is. It is in this movement that one finds the beginnings of those musical fragments which Milhaud throws about with such dexterity. They are even more prominent in the final movement which is joyous and more frenetic than "robuste" as it is marked. The slow movement has considerable charm and a nice bit of coloration.

Zighera Excells

One hears too seldom the gorgeous "Introduction and Allegro" of Ravel. Written for harp, flute, clarinet and strings, it is one of the most skilfully written works to come from the pen of that master colorist, Ravel. Bernard Zighera, first harpist with the orchestra, was the soloist, for this work is really a harp concerto, containing a dazzling cadenza which thoroughly explores the resources of the chromatic harp. Mr. Zighera played with magnificent sweep, yet all he did was tinged with a typical Gallic delicacy. Mr. Munch read the work with the greatest sensitivity.

Tschaikowsky's fourth symphony has long been one of the notable achievements of the Boston orchestra. Mr. Munch reads the work with meticulous care for its details, clarity of its inner voices, and stunning tonal contrasts, but there is withall a splendid sweep and wonderfully built up climaxes when needed. It is a reading which never fails to hit the mark and send an audience away in the highest spirits.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 17 1955

Music: Boston Symphony

Milhaud's Sixth Bows at Season Opener

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Bernard Zighera, harpist. At Carnegie Hall.
Masonic Funeral Music (K. 477).....Mozart
Played in memory of Olin Downes
Symphony No. 6 (Composed for the 75th anniversary of the Boston Symphony Orchestra) .....Milhaud
Introduction and Allegro for Harp and Orchestra .....Ravel
Symphony No. 4 .....Tchaikovsky

By HOWARD TAUBMAN

THE Boston Symphony Orchestra began its first New York program of the season at Carnegie Hall last night with a tribute to Olin Downes. In memory of The New York Times music critic, who died last August, Charles Munch directed a heartfelt performance of Mozart's "Masonic Funeral Music."

It was a fitting memorial. Mr. Downes cut his critical eyeteeth in Boston half a century ago. The B. S. O., as he used to speak of this orchestra, had a special place in his heart. He grew with it, and, even in the thirty-one years of his service in New York, there was something warm and possessive in his voice when he mentioned it.

•

There is sorrow in Mozart's music, but it has a consolatory calm, as though it were singing not only of death but also of the spiritual kinship that remains for the living. And this, too, was the proper spirit in which to remember Olin Downes.

The Boston Symphony is observing anniversaries this season—its seventy-fifth in its home city and the seventieth of its New York visits. It has joined with the Koussevitzky Music Foundation in commissioning works by fifteen prominent composers in England, France, Austria, Italy, Brazil and the United States. This is a constructive way to celebrate an anniversary; it is just what Serge Koussevitzky did for the orchestra's fiftieth anniversary season.

•

Mr. Munch introduced to New York last night one of the commissioned works—Darius Milhaud's Sixth symphony, dedicated to the memory of Serge and Natalie Koussevitzky. It was written in February and March of this year, which is a short time for the composition of a symphony unless you are a Mozart. As if to prove that neither his speed nor his prolific gift is a myth, Mr. Milhaud then finished his Seventh symphony and had it performed in Venice two months ago.

The Sixth is an accessible, agreeable work; there is little in it to shock or disturb. It has some fine, long-breathed ideas in the [illegible] movements, worked out with simplicity and [illegible]. One had the feeling that this material, if probed more deeply, might have yielded profounder results. The second and fourth movements move along in sprightly fashion; they are scored with a shrewd ear for effect.

Darius Milhaud

•

Mr. Milhaud does not waste his or your time with dolors. The Sixth Symphony takes about twenty minutes and it returns value for the time it requires of the listener. Mr. Munch and his orchestra played it in fine style.

Ravel's Introduction and Allegro, performed with a reduced orchestra, is evocative, coolly poetic music. Mr. Munch has a flair for this idiom and Bernard Zighera, the orchestra's first harpist, handled the solo instrument with taste and nuance.

Of Tchaikovsky's Fourth symphony there is no need to say much. It is well established in the orchestra's repertory and in the affections of a large public that is quite happy to give itself to unashamed sentiment and emotion.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
NOV 17 1955

Carnegie Hall:

Bostonians' Quality Rivals Any in World

By MILES KASTENDIECK

CELEBRATING ITS 75th anniversary, the Boston Symphony brought along one of its commissioned works to start its 70th season here in Carnegie Hall last night. Milhaud's Sixth Symphony is one of 15 commissions from foremost composers here and abroad.

It ranks as conventional Milhaud. Aside from its skilful orchestration and neat workmanship, this score offers little that he has not already said and done more appealingly. The overall impression is one of pleasantly mild music, somewhat pastorale in quality and best in its livelier moments.

Melodic Writing

While there is plenty of melodic writing, somehow it just misses distinction. Distributed freely among various instruments, it offers agreeable tonal variety. This nevertheless grows monochromatic in the two slow movements. Each of the four movements starts promisingly only to sag shortly thereafter and remain grounded, except at the very end of the whole work.

Though Ravel's "Introduction and Allegro for Harp and Orchestra" that followed is primarily chamber music, it had the vital quality missing in the Milhaud. Bernard Zighera played the harp expertly, getting a variety of tonal hues in his playing quite exceptional.

Charles Munch began the concert with Mozart's "Masonic Funeral Music" played in memory of Olin Downes, late music critic of the New York Times, whose admiration for the Boston Symphony prompted him to write glowingly of its performance. It closed with Tchaikovsky's Fourth Symphony.

In its 75th year the Boston Symphony at its best can challenge any other orchestra in the world. Such was the quality of its performance last night.

—

Sidney Foster, scheduled to give a piano recital in Town Hall tomorrow night has had to cancel his appearance because of illness.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542
NOV 17 1955

Music

Boston Symphony In Milhaud Premiere

By LOUIS BIANCOLLI.

This season is fast becoming one big birthday party.

Sibelius' 90th birthday comes next month; Mozart's 200th is on its way. Last night in Carnegie Hall, the Boston Symphony celebrated its 75th anniversary by opening its vocal series with the premiere of a birthday symphony by Darius Milhaud.

Earlier this year, Mr. Milhaud composed a "Pensee Musicale" for his friend Pierre Monteux, the conductor, who, as the TV savants insist, began life at 80 April 4.

Mr. Milhaud evidently prefers to send his birthday greetings on score sheets.

Right Down the Alley.

The Sixth Symphony heard last night is tailor-made for an orchestra of the sumptuous tone and versatility of the Boston. All the choirs are given full play. The contrasts are arresting. The frequent outbreaks of tumult and mass jubilation are right down this magnificent orchestra's alley.

Whether it is great music is something else again. Much of this ground Mr. Milhaud seems to have covered before, and with perhaps more enduring results. The music has a momentary power, but it leaves little behind it except a memory of good taste and good workmanship. As such, it was a compliment to both the orchestra and the audience.

Charles Munch, who conducted with his customary fire and vitality, opened last night's program on a more solemn commemorative note than the birthday of an orchestra. In memory of Olin Downes, long a staunch and constructive friend of the Society, he conducted Mozart's "Masonic Funeral Music."

Tender, Tranquil.

This was music in a tender, tranquil vein, opening gradually into a broad and sombre chorale that brought out the mingled beauty of the orchestra's woodwinds and lower strings. Mr. Munch had hoped there would be no applause. There was a brief silence, but the moment his arms came down those who could not read broke it.

Two other numbers exploited the unique resources of the visiting Bostonians—Ravel's "Introduction and Allegro," in which Bernard Zighera was the brilliant soloist, and Tschaikowsky's Fourth Symphony, in which the orchestra was the super-brilliant soloist.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

NOV 17 1955

MUSIC

Boston Symphony

By PAUL HENRY LANG

CARNEGIE HALL

First New York concert of the season. Conductor, Charles Munch; soloist, Bernard Zighera, harpist.
Masonic Funeral Music, K. 477.....Mozart
(In Memory of Olin Downes, 1886-1955)
Symphony No. 6 (first New York performance) ..... Milhaud
Introduction and Allegro for arp and Orchestra ..... Ravel
Symphony No. 4 in F minor, Op. 36, Tchaikovsky

HOW fortunate this City of New York—the season is but a few weeks old and we have heard the fourth great orchestra perform in Carnegie Hall! All that is needed under the circumstances is a musical fare worthy of the capabilities of these superb organizations. That, I am afraid, is not always forthcoming. However, Mr. Munch and the Bostonians, who gave their first concert of the season, have a few aces up their sleeves. Last night they gave us an old favorite, but also some less hackneyed works, among them a new symphony by Darius Milhaud.

The Sixth Symphony by this distinguished French composer is the first of fifteen works commissioned for the celebration of the seventy-fifth anniversary of the Boston Symphony. The commissioning of new works is a responsible and enlightened practice which does great credit to this fine orchestra.

Milhaud is one of the best known representatives of contemporary French music, a composer with a dazzling technique, great flair for rhythmic finesse, for sophisticated and effective orchestration, and for piquant harmonic procedures. Seldom does he write anything that is not interesting or entertaining, but the attractive exterior often exhibits wit and skill rather than profundity of aim and conception.

I am afraid that in this new symphony, too, Mr. Milhaud folded his heart away. His skill is there, cold, firm, convenient, a skill which could be pocketed for use like a bunch of keys.

The first movement has a mosaic-like texture full of scintillating sonorities, but the composer is short of breath and there is too much stop and go. The second carries the superscription "Tumultueux" but fails to cause any excitement, while the third; sweet scented, betrays the eternal Massenet that slumbers in every French composer's bosom. In the fourth movement the composer really ran out of gas and things got a bit trivial, but the piece is so short that he could coast to a safe ending.

"Quatre Morceaux pour Orchestre" would be the proper title for this work, it has nothing symphonic about it. Such a title would remove the sting from the adverse criticism the "symphony" evokes.

After Milhaud we heard the grand master of French musical soufflé—Ravel. His "Introduction and Allegro" for harp and small orchestra rises beautifully to a feathery dome and you eat it before it has a chance to collapse. This is really the most satisfying, distilled, and masterly salon music imaginable. Mr. Zighera played the solo part very nicely and blended his instrument's caressing glissandos with the melting 9th chords of the orchestra.

Mr. Munch gave both French works a wonderfully airy performance and the orchestra played with him and for him like a well-rehearsed string quartet.

Darius Milhaud, whose Symphony No. 6 was given its New York premiere last night.

* * *

Tchaikovsky's Fourth Symphony is affectionately known by some of us as the "Angleworm Symphony," because of the dangling and squirming chromatic ornaments played by the woodwinds in the first movement. This is one of the few works for which Tchaikovsky, in a letter to his benefactress, Mme. von Meck, provided a program. But the accentuated melancholy of the work does not square with its musical values; the listener misses the logic of procedure that makes a symphony.

The Slavic themes are nice, the orchestral treatment masterly, but the powerful and fateful opening is not sustained, and the thematic continuity is loose. Even so, there are many engaging segments, notably the scherzo, until the last movement arrives, when all hell breaks loose, the composer thrashing wildly with a flail in each hand.

The performance was thoroughly enjoyable and Mr. Munch did not minimize the brutality that is so conspicuous in some portions of this work. Still, I suspect that this is not exactly his dish; it calls for a conductor who can wallow in Sarmatian bedlam, and Mr. Munch is too artistocratic for that.

The concert opened with Mozart's profoundly moving "Masonic Funeral Music," played in memory of Olin Downes, distinguished music critic of "The New York Times."

BINGHAMTON, N. Y.
PRESS
Circ. D. 60,682 - S. 61,946

NOV 17 1955

Money Paid For Concerts Tops Baseball

More Americans paid to hear symphony orchestra concerts than to see baseball games last year, a former manager of the Boston Symphony Orchestra said last night.

George E. Judd of Cannonsville, manager of the Boston orchestra from 1934 to 1954, addressed the Musical Arts Society at Roberson Memorial Center.

Mr. Judd said that the symphony orchestra has become an ingrained part of American culture.

"Today, this country has 30 professional symphony orchestras and more than 1,000 community symphony orchestras. And after a long period of French and German domination in the symphonic field, the American composer and musician have come into their own," he said.

He said the public's interest in symphonies is revealed by the fact that orchestras now are supported largely by concert funds. Formerly, he pointed out, each orchestra needed a wealthy patron to survive.

WASHINGTON, D. C.
POST & TIMES HERALD

NOV 18 1955

Postlude

Boston Symphony's Opener Superbly Done

By Paul Hume

Charles Munch opened the Boston Symphony's season here last night with the most sensitively balanced and superbly achieved program of his career in this city.

To begin with we had the first hearing within memory of Mozart's unique slow movement entitled Masonic Funeral Music. It is an utterance of profound simplicity, a gentle, incredibly eloquent threnody.

To follow it came one of the finest scores from the mature Darius Milhaud, his Sixth Symphony. Written on commission from the Boston Symphony to assist in its present 75th anniversary year, the work finds a Milhaud of absolute serenity, writing with a joyous directness that reminds us of the mood of his wonderful French suites, yet is vastly more subtle.

The radiance of the quiet opening is only the key to the revelations that follow, culminating in a finale of open delight in the happiness of life. The playing of this music, as actually that of every note in the concert, was a showcase of superb quality that is the Boston Symphony in its finest form.

Still another rare pleasure came next in the Introduction and Allegro for Harp and Orchestra, by Ravel. To be sure, the music was conceived as a chamber work for harp and six instruments. But there are many ways in which its moods seem enhanced in the slight enlargement of added strings. Certainly it is a work we ought to hear in our symphony programs, and this cannot be done unless the added instruments are permitted.

Bernard Zighera was the soloist, playing with consummate mastery of nuance, and a sonority that easily filled the hall. We must add also that the conductor's hand gave a finality of expressiveness in rubati and shading that are not always present when the work is heard with the seven players alone.

Having thus used his orchestra in varying sizes, reduced for the Mozart and Ravel, but full for Milhaud, Munch, to give us the entire gamut of sounds, closed with a marvelously conceived account of the 4th Symphony of Tschaikowsky. Here were restraint and abandon side by side, as in the music. The tone of the orchestra is glorious, and its playing has that utter satisfaction that comes from a unity of concept and execution. We are still troubled by the timbre of the trumpet section, but to each orchestra its own brass.

Charles Munch may congratulate himself upon every aspect of his season's opener in Washington. The audience certainly urged him to do so.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

NOV 18 1955

There's Life in Old Tchaikowsky Yet

The Boston Symphony Orchestra, now in its 75th season, returned to Constitution Hall last night to remind us that it is, without doubt, the finest-sounding orchestra in the country.

This was made quite clear in Charles Munch's reading of the Tchaikowsky 4th Symphony. Mr. Munch stirred the Boston Symphony into such an electrifying performance of the work that the audience stood and shouted its approval for minutes after the symphony ended. It was a breathtaking display of orchestral virtuosity and sumptuous orchestral tone.

Before that the audience heard a ravishing performance of the Ravel Introduction and Allegro for Harp and Orchestra. Bernard Zighera was the soloist. Also offered was a new Milhaud symphony, the No. 6.

It is really a symphony in miniature, with rather immediate appeal because—unlike the Barraud symphony of the night before—Darius Milhaud, famous as he is, is not above using strong melodic thematic material thruout. The 3d movement was particularly effective.

MILTON BERLINER.

[185]

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437

NOV 18 1955

NEWS OF MUSIC

Zighera Adds Luster To Boston Symphony

By DAY THORPE

The Boston Symphony Orchestra, Charles Munch, conductor. Constitution Hall. Soloist: Bernard Zighera, harp. Program: Masonic Funeral Music, K477, Mozart; Symphony No 6, Milhaud; Introduction and Allegro for Harp and Orchestra, Ravel; Symphony No 4 in F minor, Opus 36, Tchaikovsky.

The seldom heard Masonic Funeral Music of Mozart, with which Charles Munch opened the first concert of the Boston Orchestra last night at Constitution Hall, is remarkable in that while it clearly is one of the most profound and moving works of the composer, it has few of the characteristic earmarks of his style. It is an adagio of 68 bars, quietly and passionately sad, darkly colored with the tones of the lower wind instruments, based on an original choral melody. It seems to be grief with neither remonstrance nor acceptance—merely a tale told.

Dr. Munch and the orchestra played it beautifully, without pressing, without exaggeration and with the most intimate feeling.

The sixth symphony of Milhaud was written in February and March of this year in honor of the 75th anniversary of the Boston Orchestra. (A note in the program shows that the composer is not lingering over his symphonies these days—the seventh was performed last September 13). The sixth is a short four-movement work, generally light-hearted in character, finely balanced in form and delicious in sound. As though flattered by the compliment of the dedication, the orchestra returned it by a performance of clarity, lightness and life.

The Boston Orchestra had Bernard Zighera, last night's soloist, in its first performance of Ravel's "Introduction and Allegro for Harp and Orchestra." This was in 1931, and there has never been an incentive to consider another harpist, for Zighera has played all subsequent performances of the piece. I have never heard any one else play the harp as well as Mr. Zighera, and imagination refuses to picture any one who could, so for want of comparsion, Zighera will have to stand as the ideal of harp-playing. In the Ravel work the reduced strings of the orchestra and a single flute and clarinet gave the soloist beautiful support in the grave and serene music.

The full grandeur of the Boston Symphony was heard for the first time last evening in the Tchaikovsky fourth symphony which made up the second half of the program. The orchestra has never sounded better, at least in the last few years of its three-quarters century.

formance of the work

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397;884

BOSTON TO WELCOME ITALY'S ROSSI

The man who may become the next president of Italy will arrive in Boston Nov. 26 for a two-day stay as part of Boston's "Salute to Italy" celebration.

Paolo Rossi, Italian minister of public instruction, will join with Mayor Salvatore Rebecchini of Rome and the Italian composer, Goffredo Petrassi in visiting the Hub. Petrassi has prepared a special concerto to mark the 75th anniversary of the founding of the Boston Symphony Orchestra. Minister Rossi will be accompanied here by William Phillips, former U. S. Ambassador to Italy.

Harvard and Boston University law schools will welcome Rossi, a 55-year-old partisan leader.

A highlight of the week-long celebration will be an exhibit of 70 paintings by Italian contemporary artists at the Old South Meeting House.

Mark Bortman, Hub business man, is chairman of the program assisted by Italian Consul General Dr. Giovanni Formichella.

Boston's Best Advertising Value
—the Record-American and Sunday Advertiser.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 14,718

NOV 19 1955

Providence Almost "Lost" Boston Symphony Orchestra to Worcester in Year 1926

Mme. Avis Bliven Charbonnel Recalls How "Long Shot" Strategy Saved Day When Infantry Hall Was Torn Down and Albee Theatre Secured.

By Avis Bliven Charbonnel

The opening concert of the season in Providence by Boston Symphony Orchestra in Veterans' Auditorium reminded me of the time when a renewal of a contract for the series of concerts for the following years seemed dubious.

It is doubtful that many of the subscribers know the story of how we nearly lost, but saved the concerts in Providence.

In April, 1926, Mr. Brennan, manager of the orchestra, made a shocking announcement that, due to the fact that Infantry Hall, where the concerts were held, was to be demolished; furthermore no suitable hall was available, the concerts for the following season would be discontinued.

The public was stunned by this announcement.

During the intermission of the final concert, I detained Mr. Brennan as he walked past me down the aisle, to ask him if the orchestra would play their concerts at the Albee Theatre.

"Certainly", he replied, "but there is continous vaudeville in the Albee. The theatre is not available.

I think he thought I was joking. (Continued on page 3, col. 6)

AVIS BLIVEN CHARBONNEL

bee; would he explain to him that these concerts were of inestimable benefit to the community.

Dr. Faunce agreed and in a day or so Dr. Faunce received a telegram of assent.

I tried to think of a man in our community with sufficient prestige and wealth who could be willing to raise the necessary funds.

Generous Contributions

I chose the late Col. C. Prescott Knight of the B. B. and R. Knight Mills in the Pawtuxet Valley. He did not care to assume the responsibility, but contributed $1 000 and wished me luck, and told me to go ahead.

Next I appealed to George S. Sheffield who made out a check for $1.000, and later on doubled it, and in addition bought six season tickets.

Henry D. Sharpe, Sr. was approached next, and his check for $500 was in the mail.

William L. Sweet handed me a check for $600 from the Masons.

Now I was confident that it would be easy to raise the remainder of the necessary funds.

On April 17, 1926 I called a meeting of five subscribers Mr. Sheffield, Mr. Sweet, Mr. Sharpe, Albert Fenner and William Gammell Jr. to meet with me, also Mr. Brennan and Mr. Judd, representing the Boston Symphony Orchestra. at the residence of Dr. Faunce, 180 Hope Street.

At that meeting Mr. Brennan, for the orchestra, offered to pay $1,500 toward the rental, furthermore the orchestra would pay the

all re
ormed
norary
rman
y, Mr.
Gam-
ciption
en the
s. The
meet-
7. The

final one May 14.

At the final meeting the treasurer announced pledges amounting to $6,427 which was $1,017.75 in excess of the required sum, most of which was given over to the next season's budget.

The Boston Symphony rebated $833.25 which the committee voted to give the orchestra.

Incidentally, one of the vaudeville performers remarked it was the first time in his career that he had been paid for not performing.

The orchestra has moved twice since the 1926 season; once to the Metropolitan Theatre, and lastly to the Veteran's Memorial Auditorium.

On Nov. 7, 1955 the Boston Symphony played to a sold out house.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

NOV 18 1955

Boston Symphony Wins French Prize

The Boston Symphony Orchestra and its conductor, Charles Munch, will receive an award tomorrow from French Ambassador M. Coueve de Murville.

The presentation will be made in Carnegie Hall in New York.

The orchestra and conductor will receive the Grand Prix du Disque for its RCA recording of "Romeo and Juliet" by Hector Berlioz.

The award was voted by the Academie du Disc Francais.

The orchestra will give a concert tomorrow in Carnegie Hall, and the presentation will follow.

BOSTON SYMPHONY TO GET FRENCH AWARD

NEW YORK, Nov. 19.—(UP)—French Ambassador Maurice Couve De Murville will present the 1954 Grand Prix of the Academy of French Records to the Boston symphony orchestra this afternoon at Carnegie hall.

Conductor Charles Munch will accept the award certificate, signed by Premier Edgar Faure of France, on behalf of the orchestra in a ceremony in Carnegie hall's Rose room following an afternoon concert by the symphony.

The Grand Prix De Disque was awarded the Boston symphony for the excellence and artistry of its long-playing masterwork (RCA-Victor) recording of Berlioz's Symphonic Cantata, "Romeo and Juliet." The Prix is the third given by the academy since its founding in 1951.

The academy is composed of eight members each from the field of music, writing, criticism, and record collecting and has 30 corresponding members including Dr. Albert Schweitzer and King Frederik IX of Denmark. Composers Arthur Honegger and Maurice Yvain are joint presidents of the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

w England Newsclip Agency, Inc.
x 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

NOV 20 1955

ıphony Honored

France Honors Boston Symphony; Munch Accepts Award From Envoy

(Boston Globe–United Press Telephoto)

FRENCH AWARD TO SYMPHONY—Ambassador M. Couve de Murville, left, presents the "Grand Prix du Disque" to Charles Munch, conductor of the Boston Symphony at Carnegie Hall ceremony.

NEW YORK, Nov. 19 (UP)—The 1954 Grand Prix of the Academy of French Records was prese nted to the Boston Symphony Orchestra today in a ceremony in Carnegie Hall's Rose Room.

French Ambassador Maurice Couve de Murville handed the award certificate to Conductor Charles Munch after the orchestra's Saturday afternoon concert here. The certificate was signed by French Premier Edgar Faure.

Munch accepted the honor in behalf of the orchestra.

The Grand Prix de Disque was awarded to the orchestra for the excellence and artistry of its long-playing masterwork recording of Berlioz's symphonic cantata, "Romeo and Juliet."

It is the third such prize given by the Academy since it was founded in 1951.

The Academy is composed of eight members each from the fields of music, writing, criticism and record collecting. It has 30 corresponding members, including Dr. Albert Schweitzer, famed organist and medical missionary, and King Frederik IX of Denmark.

Composers Arthur Honegger and Maurice Lvain are joint presidents of the Academy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 14,718

NOV 19 1955

Providence Almost "Lost" Boston Symphony Orchest to Worcester in Year 192

(Continued from page 1)

I myself thought the idea was a crazy one. But, at the moment, it was all I could think of. It was, after all, a desperate attempt to hold on to the orchestra, sparring as it were, for time. I had been told that Worcester wanted the orchestra and had made a tempting bid for it. But according to Mr. Brennan the orchestra preferred Providence. Besides it was an easy run for them.

Interviews Manager

After Mr. Brennan left, I turned to Dr. Charbonnel, who thought, I am sure I had lost my mind, and asked him if he would interview Manager Harry Kroll of the Albee Theatre and the Kingsley Building where Dr. Charbonnel had his office, and sound him out on the possibility of suspending the vaudeville performances to make room for the symphony concerts.

Much to our surprise the reaction of Mr. Kroll was sympathetic. He was favorably inclined, "but", he said," even if Mr. Albee, owner of the theatre gives his consent, the rental wil be high. for you will have to pay for two vaudeville performances".

"Meaning how much", inquired Dr. Charbonnel. "I would say $1,500 a concert, a total of $7,500 for the season," said Mr. Kroll.

"Would you be willing to write to Mr. Albee for his consent?", Dr. Charbonnel asked. "Certainly", said Mr. Kroll.

Then we waited. No reply. Since time was running out I called on Dr. William H.P. Faunce, president of Brown University to ask him if he would write to Mr. Albee; ;would he explain to him that these concerts were of inestimable benefit to the community.

Dr. Faunce agreed and in a day or so Dr. Faunce received a telegram of assent.

I tried to think of a man in our community with sufficient prestige and wealth who could be willing to raise the necessary funds.

Generous Contributions

I chose the late Col. C. Prescott Knight of the B. B. and R. Knight Mills in the Pawtuxet Valley. He did not care to assume the responsibility, but contributed $1 000 and wished me luck, and told me to go ahead.

Next I appealed to George S. Sheffield who made out a check for $1,000. and later on doubled it, and in addition bought six season tickets.

Henry D. Sharpe, Sr. was approached next, and his check for $500 was in the mail.

William L. Sweet handed me a check for $600 from the Masons.

Now I was confident that it would be easy to raise the remainder of the necessary funds.

On April 17, 1926 I called a meeting of five subscribers Mr. Sheffield, Mr. Sweet, Mr. Sharpe, Albert Fenner and William Gammell Jr. to meet with me, also Mr. Brennan and Mr. Judd, representing the Boston Symphony Orchestra, at the residence of Dr. Faunce, 180 Hope Street.

At that meeting Mr. Brennan, for the orchestra, offered to pay $1,500 toward the rental, furthermore the orchestra would pay the subscribers fifty per cent of all receipts over $1,500.

A committee was then formed with Dr. Faunce as honorary chairman; Mr. Sweet, chairman Mme Charbonnel, secretary, Mr. Sharpe ,treasurer, and Mr. Gammell as publicity chaiman.

It was voted to place subsciption pledges in the programs. Then the news was given to the press. The cooperation was invaluable.

$1,017.75 In Excess

The committee held five meetings. The first on April 17. The final one May 14.

At the final meeting the treasurer announced pledges amounting to $6,427 which was $1,017.75 in excess of the required sum, most of which was given over to the next season's budget.

The Boston Symphony rebated $833.25 which the committee voted to give the orchestra.

Incidentally, one of the vaudeville performers remarked it was the first time in his career that he had been paid for not performing.

The orchestra has moved twice since the 1926 season; once to the Metropolitan Theatre, and lastly to the Veteran's Memorial Auditorium.

On Nov. 7, 1955 the Boston Symphony played to a sold out house.

TALY'S ROSSI

70 paintings by Italian contemporary artists at the Old South Meeting House.

Mark Bortman, Hub business man, is chairman of the program assisted by Italian Consul General Dr. Giovami Formichella.

Boston's Best Advertising Value —the Record-American and Sunday Advertiser.

BOSTON SYMPHONY TO GET FRENCH AWAR

NEW YORK, Nov. 19.—(UP) French Ambassador Mauri Couve De Murville will pres

By PATRICIA WIGGINS
WASHINGTON, Nov. 19 (UP

Even the most lowly employee the super-secret Central Intelligence Agency is true to the co The last resident who moved project wouldn't let newsmen in a local slum-redevelopm terview him or take any pictu until his boss at the top sleuth agency approved. Funny thing that the boss said no! (only stro persuasion from the newspap

True to the Code

★ ★ ★

Mrs. Estes Kefauver hasn't a real all-in yet from her husb about the Tennessee Democr jaunts behind the Iron Curt this Summer. He's been too b making speeches since his ret (Campaigning already?)

Not to be put off any long the pert red-haired Nancy use dinner party to get a partial all Said she "knew Estes would t all about it to the guests."

★ ★ ★

Nancy Gets Fill-I

Even the most lowly employee the super-secret Central Intelligence Agency is true to the co The last resident who moved in a local slum-redevelopment project wouldn't let newsmen terview him or take any pictur until his boss at the top sleuth agency approved. Funny thing that the boss said no! (only stro persuasion from the newspaper

ets

• White
• Rose Pink
• Mist Green
• Yellow
• Blue

8:30 Friday night.

artistry terwork

dents of the organization.

NOV 20 1955

Boston Symphony Honored

(United Press Telephoto)

French Ambassador M. Couve de Murville, left, presents the "Grand Prix du Disque" award to Charles Munch, conductor of the Boston Symphony Orchestra at Carnegie Hall in New York yesterday. The award was presented to Munch and his orchestra for their RCA Victor recording of "Romeo and Juliet" by Hector Berlioz. The award, voted by the "Academie du Disc Francais," was signed by Premier Edgar Faure of France, and the French composer Arthur Honegger, of the Academie.

[186]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

NOV 20 1955

Boston Symphony Receives French Award for Records

By Francis D. Perkins

The Boston Symphony Orchestra and its conductor, Charles Munch, completed their rst New York visit of the season with yesterday afternoon's concert in Carnegie Hall. Before going home, they received the "Grand Prix du Disque," France's highest distinction in field of recorded music; this was presented to Mr. Muneh by the French Ambassador, Maurice Couve de Muhville.

Apart from Mozart's "Masonic Funeral Music," played in memory of Olin Downes, music critic of "The New York Times," the program offered three more or less familiar works: Haydn's Symphony in B flat, No. 102; Ravel's "Rapsodie Espagnole" and Brahm's Symphony No. 2, in D major. With the Haydn work, the orchestra reminded its hearers that this is its seventy-fifth season; this symphony had figured in its first concert in Boston's long vanished Music Hall under George Henschel on Oct. 22, 1881.

Boston critics had found that performance too impetuous; yesterday's interpretation under Mr. Munch called for no such stricture. It had, indeed, plenty of animation, and good playing was accompanied by variety of mood, but the evocation of the music's atmosphere did not quite match that provided by the memorably eloquent performance of the opening Mozart elegy.

The performance of the "Rapsodie Espagnole" in this wel diversified list called attention to the orchestra's high standards and to the conductor's understanding of the music; there was subtlety of color and dynamics and also proclamative brilliance. And yet, for some indefinable reason, it did not seem that the interpretation had realized all the possibilities of the music.

In the Brahms symphony the first movement needed slightly more momentum, while the rest of its performance was musically and expressively satisfying, with the song of the cellos at the opening of the adagio as one of the features which a listener can gratefully remember in looking back on the course of a music season.

The prize bestowed by Academie du Disque Francais was awarded to Mr. Munch and the Boston Symphony for their RCA Victor recording of Berlioz' "Romeo and Juliet." The diploma was signed by the Premier of France, Edgar Faure, and by Arthur Nonegger, president of the Academie. Pierre Crenesse, representative of the French National Radio in the United States, read Mr. Honegger's congratulatory message, and Gaston Dufresne, double-bass, spoke on behalf of the orchestra in the ceremony held in Carnegie Hall's Rose Room.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

NOV 21 1955

France Honors BSO, Munch

NEW YORK — The Boston Symphony Orchestra and its conductor, Charles Munch, received France's highest distinction in the field of recorded music from French Ambassador Couve de Murville, Saturday afternoon in Carnegie Hall.

The prize, the Grand Prix du Disque, bestowed by Academie du Disque Francais was awarded Mr. Munch and the Boston Symphony for their RCA Victor recording of Berlioz' "Romeo and Juliet." The diploma was signed by the Premier of France, Edgar Faure, and by Arthur Nonegger, president of the Academie.

Pierre Crenesse, representative of the French National Radio in the United States, read Mr. Honegger's congratulatory message, and Gaston Dufresne, double-bass, spoke on behalf of the orchestra in the ceremony held in Carnegie Hall's Rose Room.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

NOV 20 1955

Boston Symphony Feted

1954 Grand Prix Presented In Carnegie Hall Rose Room

New York—(UP)—The 1954 Grand Prix of The Academy of French Records was presented to the Boston Symphony Orchestra yesterday in a ceremony in Carnegie Hall's Rose Room.

French Ambassador Maurice Couve De Murville handed the award certificate to conductor Charles Munch after the orchestra's afternoon concert here yesterday. The certificate was signed by French Premier Edgar Faure.

Munch accepted the honor in behalf of the entire orchestra.

The Grand Prixe de Disque was awarded to the orchestra for the excellence and artistry of its long-playing masterwork recording of Berlioz's symphonic cantata, "Romeo and Juliet."

It is the third such prize given by the Academy since it was founded in 1951.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

NOV 20 1955

French Prize for the Boston Symphony

NEW YORK, Nov. 19 (UP)—The 1954 grand prix of the Academy of French Records was presented to the Boston Symphony orchestra today in a ceremony in Carnegie Hall's Rose Room.

French Ambassador Maurice Couve De Murville handed the award certificate to Conductor Charles Munch after the orchestra's Saturday afternoon concert here. The certificate was signed by French Premier Edgar Faure.

Munch accepted the honor in behalf of the entire orchestra.

The grand prix de disque was awarded to the orchestra for the excellence and artistry of its long-playing masterwork recording of Berlioz's symphonic cantata, "Romeo and Juliet."

It is the third such prize given by the academy since it was founded in 1951.

The academy is composed of eight members each from the fields of music, writing, criticism and record collecting. It has 30 corresponding members, including Dr. Albert Schweitzer, famed organist and medical missionary, and King Frederik IX of Denmark.

Composers Arthur Honegger and Maurice Yvain are joint presidents of the academy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,348

NOV 20 1955

French Honor Hub Symphony

NEW YORK, Nov. 19 (UP)—The 1954 Grand Prix of the Academy of French Records was presented to the Boston Symphony Orchestra today in a ceremony in Carnegie Hall's Rose Room.

French Ambassador Maurice Couve de Murville handed the award certificate to conductor Charles Munch after the orchestra's Saturday afternoon concert here. The certificate was signed by French Premier Edgar Faure.

Munch accepted the honor in behalf of the entire orchestra.

The Grand Prix de Disque was awarded to the orchestra for the excellence and artistry of its long-playing masterwork recording of Berlioz's symphonic cantata, "Romeo and Juliet."

It is the third such prize given by the academy since it was founded in 1951.

The academy is composed of eight members each from the fields of music, writing, criticism and record collecting. It has 30 corresponding members, including Dr. Albert Schweitzer, famed organist and medical missionary, and King Frederik IX of Denmark.

Composers Arthur Honegger and Maurice Yvain are joint presidents of the academy.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,620

NOV 20 1955

Boston Symphony Wins French Prize

NEW YORK —(UP)— The Grand Prix of the Academy of French Records was presented to Boston Symphony Orchestra yesterday at Carnegie Hall.

Conductor Charles Munch accepted the award certificate on behalf of the orchestra in a ceremony at Carnegie Hall's rose room.

The certificate has been signed by Premier Edgar Faure of France.

The 1954 Grand Prix was awarded the Boston Symphony for the excellence and artistry of its long-playing masterwork recording of Berlioz's symphonic cantata, "Romeo and Juliet."

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

NOV 20 1955

Boston Symphony Honored By France

NEW YORK, Nov. 19—(UP)—The 1954 Grand Prix of the Academy of French Records was presented to the Boston Symphony Orchestra today in a ceremony in Carnegie Hall's rose room.

French Ambassador Maurice Couve de Murville handed the award certificate conductor Charles Munch after the orchestra's Saturday afternoon concert here. The certificate was signed by French Premier Edgar Faure.

BILLBOARD
CINCINNATI, OHIO

NOV 26 1955

MUSI

BOSTON SYMPH WINS GRAND PRIX HONOR . . .

The Boston Symphony recording of Berlioz's "Romeo and Juliet," conduoted by Charles Munch, has been voted the Grand Prix du Disque by the Academie du Disc Francais. The award, signed by French Premier Faure and composer Arthur Honegger, president of the Academie, was presented to Munch by French Ambassador de Murville.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

NOV 20 1955

Bostonians Are Heard

A GOOD, solid program—one might almost call it a typical Boston Symphony program—was presented by that orchestra yesterday afternoon in Carnegie Hall.

With Charles Munch conducting, the orchestra was heard in Haydn's Symphony in B flat, No. 102, Ravel's "Raphsodie Espagnole" and the Brahms Third Symphony. Also on the program, repeated from the Wednesday evening concert, was Mozart's "Masonic Funeral Music," presented in memory of Olin Downes, music critic of The New York Times who died last August.

•

It will come as no surprise that the most successful interpretation was that of the Ravel showpiece for orchestra.

Mr. Munch, long admired for his affinity with the French impressionists, led a smoothly integrated reading, one that was supple and colorful. His Brahms, too, contained points to admire. It was in turn forceful and lyrical, quite sensuous in tone and conceived on a broad scale. Only a couple of lingerings, where the conductor felt in a sentimental mood, broke the continuity.

The Haydn Symphony was less convincing. It received a thick-sounding performance in which balance and texture were subordinated to an emphasis of the melodic elements. In the music is a bracing rhythm that one would scarcely suspect from the conductor's over-romanticized approach.

•

After the concert, backstage in the Rose Room, Mr. Munch received the French "Grand Prix du Disque," awarded to him and the orchestra for their Victor recording several years ago of Berlioz' "Romeo and Juliet." Maurice Couve de Murville, French Ambassador to the United States, made the presentation.

H. C. S.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-4200

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

NOV 20 1955

Christmas

A chorus of 1000 voices under the direction of Symphony Orchestra conductor Charles Munch will join Mynes Friday in ceremonies lighting of the city's Wreath at the 1955 Christmas Festival opening m. in City Hall plaza. The chorus will include voices from the Wellesley Glee Club, Cecilia Business and Professional Men's Chorus, Boston Shipyard Chorus, Lynne Junior High, Cathedral High School and other groups. Music around will be provided by Kiley at the organ. Program highlights

[187]

Philharmonica Winds Up First American Tour at Symphony Hall

By CYRUS DURGIN

London's great and renowned Philharmonia Orchestra wound up its first American tour at Symphony Hall, last night, with its first concert in Boston.

Herbert von Karajan conducted Mozart's B-flat Divertimento (K. 287) for strings and two horns, the Fifth Symphony of Sibelius, and Bela Bartok's Concerto for Orchestra.

There was a large audience, though not capacity (due in some part, no doubt, to the snowstorm), but the amount of enthusiasm generated was great. After Sibelius, and again after Bartok, the applause was swelled by stamping and cheers, which Mr. Von Karajan acknowledged pleasantly but with no great show of emotion.

The Philharmonia is assuredly one of the great orchestras of the world. Yet it is young, having given its initial concert only in 1944.

Since then it has been conducted by the great of the baton, and it has made many records. Indeed, its reputation preceded the orchestra to the United States by some years, due to the Philharmonia recordings sold over here.

In Sound, "International"

In sound, the Philharmonia is what I would call an "international" orchestra, and in that respect is not unlike the best American orchestras.

The German orchestras are famed for their mellow, blended brass, and sofe string resonance; the French orchestras for their fine woodwinds and a bright sonority thinner than the German. But in the Philharmonia, much as in orchestras we are accustomed to in this country, these elements are combined and somewhat altered.

The Philharmonia strings are both smooth and bright, the woodwinds compact, the brass nicely blended yet with a certain non-German brilliance. The ensamble, or playing-together, of the Philharmonia is keen and very sensitive. With one exception, that is, and such is when the strings go very high; then, unaccountably they tend to get apart and they have a schmalzy slide in their sound.

Mr. von Karajan already was known to us by his appearance here last Winter with the Berlin Philharmonic, of which he is now permanent conductor. He is a brilliant and also an unpredictable musician, who, as last night, can turn from a deft and delicate performance of Mozart to a most perfunctory one of Sibelius' Fifth Symphony, and then in turn can give a reading of the Bartok Concerto for Orchestra deliberate in pace but more in the folk-song mood than I ever have heard before.

Sibelius: Without Flavor

Mr. von Karajan used, quite properly, a small string b[ody] for Mozart, and the sound [was] p[ure] and clear, yet with a cer[tain] ness, perhaps derived from V[ienn]a, that Mozart ought to have. Sibelius' work was the least satisfactory of the evening.

Though well executed by the players, there was nothing, almost, in the way of the nuances and shadings, the little manipulations of tempo, the bringing out of melodic phrases that make a great difference in this Symphony.

Mr. von Karajan played it "straight," and while the great brass build-up of the finale had an impressive sound, the interpretation as a whole lacked both style and flavor.

Bartok's excellent Concerto, music of real stature and substance, can be done two ways: sophisticatedly, which is the way we have heard it here, and simply, emphasizing the folk-tunes quality. Mr. von Karajan chose the simple course and put the whole piece in a new and grateful light.

The concert, which was in the Boston University Celebrity Series, began with the Star Spangled Banner (an arrangement with some horn fancy-work) and God Save the Queen.

Mr. von Karajan, slim and elegant, conducted first to last without score, standing upon a peculiar, four-legged platform that might have been 18 inches high, and looked even higher.

This morning the Philharmonia musicians, who include 10 women, will fly back to London from Logan Airport, weather permitting.

At intermission, last night, Walter Legge, founder and manager, said the Philharmonia likely will return to the United States in the Fall of 1957 or the Spring of 1958. It will again be most welcome.

'Georges' Honor Film All-Timers at Rochester

ROCHESTER, N. Y., Nov. 19 (AP)—Twenty of the nation's top movie stars, directors and cameramen from another day, many of them here in person, tonight received the first George Eastman Awards for outstanding contributions to the motion picture art.

The brilliant array of film favorites, some still active, were selected by a vote of their contemporaries conducted by George Eastman House, the museum named for the photographic pioneer.

The occasion was the first annual George Eastman House Festival of Film arts. The period of movie history covered by the awards was the decade from 1915 to 1925.

Mary Pickford, Lillian Gish and Mae Marsh; Harold Lloyd, Buster Keaton and Dick Barthelmess—all were here to get their "Georges" in person. Unable to attend were Gloria Swanson, Norma Talmadge, Ronald Colman and Charlie Chaplin.

Subsequent awards, which Eastman House expects to make every year, will honor persons active in other periods in the history of motion pictures. The award citations are similar to the Oscar awards given by the Motion Picture Academy for each year's outstanding work in vaious phases of the industry.

Jesse L. Lasky, pioneer movie producer presented the awards.

Also here for their awards were directors Marshal Neilen and Frank Borzage, and cameramen Arthur Edeson and Lee Garnes.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Philharmonia Orchestra Visits Boston

London Group Conducted by von Karajan

By Harold Rogers

The Philharmonia Orchestra of London completed its first American tour Saturday night in Symphony Hall. Its concert, under the direction of Herbert von Karajan, was an occasion for superlatives.

What we heard was even more astonishing in the light of the history of this organization. It was founded, for recording purposes, a mere 10 years ago by Walter Legge, artists and recording manager of Angel Records. Five years ago it was already known as Britain's leading orchestra. It can now justly be considered among the five great orchestras of the world.

The first decade in the life of an orchestra seldom accounts for much; and indeed, Charles Munch once said that a group of musicians must play together at least 10 years before they can be considered a good orchestra. The Philharmonia has achieved its greatness in its first decade. What is more, it has done so without the guidance of a regular conductor.

* * *

The Philharmonia combines the best qualities of the Boston Symphony Orchestra and the Philadelphia Orchestra. It has the brilliance of the Bostonians and the precision and integration of the Philadelphians. It is a virtuoso orchestra in every sense of the word. The unity and accuracy of its string choir is seldom matched, alas, by the Bostonians. The Philharmonia is a disciplined group, and its example can prove salutary to i sister organizations.

Mr. von Karajan opened hi program with a lucid reading c the Mozart Divertimento i B-flat, K. 287. With a gentl baton and a caressing left han he gave us Mozart in his sheer est beauty of sound—restrained graceful, elegant, and scintillating. Dennis Brain's French horn was a joy to the ear and a lift to the heart.

The conductor's way with the Sibelius Fifth Symphony was unsentimental and doubly stirring for that reason. One could not help wishing that the Philharmonia could go to Finland, set up its stands in the grove of trees before Sibelius's home, and play this symphony to him as he sits on the front porch.

For some years the nonagenarian composer has heard his music only by broadcasts or recordings. The two Helsinki orchestras, fine as they are, could not match what we heard in Symphony Hall. It is quite possible that we heard this work played as the composer himself has never heard it—except perhaps, in his creative imagination.

* * *

After the intermission he gave an exciting performance of the Bartók Concerto for Orchestra. This virtuoso piece is designed to bring out the virtuosity of an orchestra, and the Philharmonia shone brightly. Each of the choirs had its day in the sun. The resulting ovation—the applause, the stamping, the intensity of the bravos—was sufficient to call for an encore, the Overture to Verdi's "La Forza del Destino."

This generated an emotional excitement that elevated most of the listeners into a realm of delirious joy—if one can judge by their rapturous enthusiasm. Mr. Legge, who considers the [Philharmo]nia "his baby," was in [ecsta]sy. He may well be [proud of] his precocious child.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
NOV 21 1955

Munch Chorus To Usher Boston Christmas

BOSTON (AP) — Boston Common, long ago marked by scenes of tragedy ending on the gallows, puts its grim past far behind it this holiday season with a Christmas festival in which unprecedented musical programs will be added to the Nativity Scene, a great Christmas tree, and a Santa Claus exhibit.

More than a thousand voices, in a chorus directed by Dr. Charles Munch, director of the Boston Symphony Orchestra, will usher in the festival at 4 p.m., Friday.

100 Programs

Singers will come from such varied institutions as Wellesley College, the Naval Shipyard, and the Cecilia Society. In a specially prepared "Christmas Music Hall" more than a hundred musical programs will be presented—noon and evening.

Thirty-thousand lights, miniature reindeer, Dickens' Christmas Carolers, the Madonna of the Pool—with other features and scenes—will add to Boston's most elaborate Christmas festival — where three centuries ago Quakers and others who violated rules of the colony were hanged.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 526,215
NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

Christmas Festival Opens Friday

A chorus of 1000 voices, under the direction of Boston Symphony Orchestra conductor Charles Munch will join Mayor Mynes Friday in ceremonies at lighting of the city's Advent Wreath at the 1955 Boston Christmas Festival opens at 4:30 p. m. in City Hall plaza.

The chorus will include singers from the Wellesley College Glee Club, Cecilia Society, Business and Professional Men's Chorus, Boston Naval Shipyard Chorus, Chamberlayne Junior High School, Cathedral High School and other groups. Musical background will be provided by John Kiley at the organ.

Program highlight will be a group of sacred songs by the Cecilia Society under direction of Boston musician and composer Theodore Marier.

Special Program

A special program of band and choral music by the Boston Naval Shipyard Employees' band and chorus will precede the concert. Their program will begin at 4 o'clock.

The Christmas Festival tableaux on Boston Common and the Public Garden will be illuminated. Centrepiece again will be the Nativity scene on the Common, with its sky-blue background of 10,000 lights.

More than 30,000 lights will glitter over the religious and children's tableaux, including Santa's Workshop with its eight live reindeer, the Madonna of the Garden Pool, the Dickens Carollers in the Public Garden, and many other representations of events from the first Christmas Eve.

A new feature of the 1955 Christmas Festival will be a specially designed "Christmas Music Hall" in the form of an American Colonial church. Near the Nativity scene on the Common, it will serve as concert stage for over 100 widely varied musical programs to be presented afternoons and evenings throughout the Festival season.

Seventy-seven groups already are scheduled to present concerts, according to Festival Director Paul Hines. They include many of the leading college, native language, high school, church and private singing groups of Greater Boston.

MTA officials estimate more than 5,000,000 people have visited the Boston Christmas Festival during the past five years. Chairman Harry J. Blake predicts more than 1,000,000 visitors this year.

[188]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
NOV 21 1955

Mayor of Rome To Be Honored At Faneuil Hall

The mayor of Rome will be honored in Faneuil Hall Nov. 27 as a feature of Boston's "Salute to Rome," a week-long observance of the 10th anniversary of the Italian Republic.

Gov. Herter and Sens. Saltonstall and Kennedy and their wives are to be guests of honor at the reception to Mayor Salvatore Rebechinni.

The Boston Christmas Festival Committee will honor the mayor with a musical program.

Dr. Charles Munch, conductor of the Boston Symphony, will lead the Armed Forces Choir, the Associated German Societies Glee Club and the Metropolitan Opera Co. singers.

Philharmonica Winds Up First American Tour at Symphony Hall

By CYRUS DURGIN

London's great and renowned Philharmonia Orchestra wound up its first American tour at Symphony Hall, last night, with its first concert in Boston.

Herbert von Karajan conducted Mozart's B-flat Divertimento (K. 287) for strings and two horns, the Fifth Symphony of Sibelius, and Bela Bartok's Concerto for Orchestra.

There was a large audience, though not capacity (due in some part, no doubt, to the snowstorm), but the amount of enthusiasm generated was great. After Sibelius, and again after Bartok, the applause was swelled by stamping and cheers, which Mr. Von Karajan acknowledged pleasantly but with no great show of emotion.

The Philharmonia is assuredly one of the great orchestras of the world. Yet it is young, having given its initial concert only in 1944.

Since then it has been conducted by the great of the baton, and it has made many records. Indeed, its reputation preceded the orchestra to the United States by some years, due to the Philharmonia recordings sold over here.

In Sound, "International"

In sound, the Philharmonia is what I would call an "international" orchestra, and in that respect is not unlike the best American orchestras.

The German orchestras are famed for their mellow, blended brass, and sofe string resonance; the French orchestras for their fine woodwinds and a bright sonority thinner than the German. But in the Philharmonia, much as in orchestras we are accustomed to in this country, these elements are combined and somewhat altered.

The Philharmonia strings are both smooth and bright, the woodwinds compact, the brass nicely blended yet with a certain non-German brilliance. The ensamble, or playing-together, of the Philharmonia is keen and very sensitive. With one exception, that is, and such is when the strings go very high; then, unaccountably they tend to get apart and they have a schmalzy slide in their sound.

Mr. von Karajan already was known to us by his appearance here last Winter with the Berlin Philharmonic, of which he is now permanent conductor. He is a brilliant and also an unpredictable musician, who, as last night, can turn from a deft and delicate performance of Mozart to a most perfunctory one of Sibelius' Fifth Symphony, and then in turn can give a reading of the Bartok Concerto for Orchestra deliberate in pace but more in the folk-song mood than I ever have heard before.

Sibelius: Without Flavor

Mr. von Karajan used, quite properly, a small string b[ox] for Mozart, and the sound w[as] p[ure] and clear, yet with a cer[tain] ness, perhaps derived from V[ien]na, that Mozart ought to have. Sibelius' work was the least satisfactory of the evening.

Though well executed by the players, there was nothing, almost, in the way of the nuances and shadings, the little manipulations of tempo, the bringing out of melodic phrases that make a great difference in this Symphony.

Mr. von Karajan played it "straight," and while the great brass build-up of the finale had an impressive sound, the interpretation as a whole lacked both style and flavor.

Bartok's excellent Concerto, music of real stature and substance, can be done two ways: sophisticatedly, which is the way we have heard it here, and simply, emphasizing the folk-tunes quality. Mr. von Karajan chose the simple course and put the whole piece in a new and grateful light.

The concert, which was in the Boston University Celebrity Series, began with the Star Spangled Banner (an arrangement with some horn fancy-work) and God Save the Queen.

Mr. von Karajan, slim and elegant, conducted first to last without score, standing upon a peculiar, four-legged platform that might have been 18 inches high, and looked even higher.

This morning the Philharmonia musicians, who include 10 women, will fly back to London from Logan Airport, weather permitting.

At intermission, last night, Walter Legge, founder and manager, said the Philharmonia likely will return to the United States in the Fall of 1957 or the Spring of 1958. It will again be most welcome.

'Georges' Honor Film All-Timers at Rochester

ROCHESTER, N. Y., Nov. 19 (AP)—Twenty of the nation's top movie stars, directors and cameramen from another day, many of them here in person, tonight received the first George Eastman Awards for outstanding contributions to the motion picture art.

The brilliant array of film favorites, some still active, were selected by a vote of their contemporaries conducted by George Eastman House, the museum named for the photographic pioneer.

The occasion was the first annual George Eastman House Festival of Film arts. The period of movie history covered by the awards was the decade from 1915 to 1925.

Mary Pickford, Lillian Gish and Mae Marsh; Harold Lloyd, Buster Keaton and Dick Barthelmess—all were here to get their "Georges" in person. Unable to attend were Gloria Swanson, Norma Talmadge, Ronald Colman and Charlie Chaplin.

Subsequent awards, which Eastman House expects to make every year, will honor persons active in other periods in the history of motion pictures. The award citations are similar to the Oscar awards given by the Motion Picture Academy for each year's outstanding work in vaious phases of the industry.

Jesse L. Lasky, pioneer movie producer presented the awards.

Also here for their awards were directors Marshal Neilen and Frank Borzage, and cameramen Arthur Edeson and Lee Garnes.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Philharmonia Orchestra Visits Boston

London Group Conducted by von Karajan

By Harold Rogers

The Philharmonia Orchestra of London completed its first American tour Saturday night in Symphony Hall. Its concert, under the direction of Herbert von Karajan, was an occasion for superlatives.

What we heard was even more astonishing in the light of the history of this organization. It was founded, for recording purposes, a mere 10 years ago by Walter Legge, artists and recording manager of Angel Records. Five years ago it was already known as Britain's leading orchestra. It can now justly be considered among the five great orchestras of the world.

The first decade in the life of an orchestra seldom accounts for much; and indeed, Charles Munch once said that a group of musicians must play together at least 10 years before they can be considered a good orchestra. The Philharmonia has achieved its greatness in its first decade. What is more, it has done so without the guidance of a regular conductor.

* * *

The Philharmonia combines the best qualities of the Boston Symphony Orchestra and the Philadelphia Orchestra. It has the brilliance of the Bostonians and the precision and integration of the Philadelphians. It is a virtuoso orchestra in every sense of the word. The unity and accuracy of its string choir is seldom matched, alas, by the Bostonians. The Philharmonia is a disciplined group, and its example can prove salutary to i sister organizations.

Mr. von Karajan opened hi program with a lucid reading o the Mozart Divertimento i B-flat, K. 287. With a gentl baton and a caressing left han he gave us Mozart in his sheer est beauty of sound—restrained graceful, elegant, and scintillating. Dennis Brain's French horn was a joy to the ear and a lift to the heart.

The conductor's way with the Sibelius Fifth Symphony was unsentimental and doubly stirring for that reason. One could not help wishing that the Philharmonia could go to Finland, set up its stands in the grove of trees before Sibelius's home, and play this symphony to him as he sits on the front porch.

For some years the nonagenarian composer has heard his music only by broadcasts or recordings. The two Helsinki orchestras, fine as they are, could not match what we heard in Symphony Hall. It is quite possible that we heard this work played as the composer himself has never heard it—except perhaps, in his creative imagination.

* * *

After the intermission he gave an exciting performance of the Bartók Concerto for Orchestra. This virtuoso piece is designed to bring out the virtuosity of an orchestra, and the Philharmonia shone brightly. Each of the choirs had its day in the sun. The resulting ovation—the applause, the stamping, the intensity of the bravos—was sufficient to call for an encore, the Overture to Verdi's "La Forza del Destino."

This generated an emotional excitement that elevated most of the listeners into a realm of delirious joy—if one can judge by their rapturous enthusiasm. Mr. Legge, who considers the Philharmonia "his baby," was in the audience. He may well be proud of his precocious child.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
NOV 21 1955

Munch Chorus To Usher Boston Christmas

BOSTON (AP) — Boston Common, long ago marked by scenes of tragedy ending on the gallows, puts its grim past far behind it this holiday season with a Christmas festival in which unprecedented musical programs will be added to the Nativity Scene, a great Christmas tree, and a Santa Claus exhibit.

More than a thousand voices, in a chorus directed by Dr. Charles Munch, director of the Boston Symphony Orchestra, will usher in the Festival at 4 p.m., Friday.

100 Programs

Singers will come from such varied institutions as Wellesley College, the Naval Shipyard, and the Cecilia Society. In a specially prepared "Christmas Music Hall" more than a hundred musical programs will be presented—noon and evening.

Thirty-thousand lights, miniature reindeer, Dickens' Christmas Carolers, the Madonna of the Pool—with other features and scenes—will add to Boston's most elaborate Christmas festival — where three centuries ago Quakers and others who violated rules of the colony were hanged.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 526,215
NOV 2 1955

MEMORIAL TO DOWNES

Boston Symphony Will Pay Tribute Here to Critic

Olin Downes, who was the music critic of The New York Times for thirty-two years, will receive a tribute from the Boston Symphony at its first two New York concerts of the season. It will play Mozart's Masonic Funeral Music at Carnegie Hall on Nov. 16 and 19 as a memorial to Mr. Downes. Charles Munch will conduct the performances.

Last week Mr. Downes was honored by the New York Philharmonic-Symphony, which played Siegfried's Funeral March in his memory.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942

Christmas Festival Opens Frida

A chorus of 1000 voices, under the direction of Boston Symphony Orchestra conductor Charles Munch will join Mayor Mynes Friday in ceremonies at lighting of the city's Advent Wreath at the 1955 Boston Christmas Festival opens at 4:30 p. m. in City Hall plaza.

The chorus will include singers from the Wellesley College Glee Club, Cecilia Society, Business and Professional Men's Chorus, Boston Naval Shipyard Chorus, Chamberlayne Junior High School, Cathedral High School and other groups. Musical background will be provided by John Kiley at the organ.

Program highlight will be a group of sacred songs by the Cecilia Society under direction of Boston musician and composer Theodore Marier.

Special Program

A special program of band and choral music by the Boston Naval Shipyard Employees' band and chorus will precede the concert. Their program will begin at 4 o'clock.

The Christmas Festival tableaux on Boston Common and the Public Garden will be illuminated. Centrepiece again will be the Nativity scene on the Common, with its sky-blue background of 10,000 lights.

More than 30,000 lights will glitter over the religious and children's tableaux, including Santa's Wor[kshop], live reindeer, the Garden [of] Carollers in t[he] and many oth[er] of events from the first Christmas Eve.

A new feature of the 1955 Christmas Festival will be a specially designed "Christmas Music Hall" in the form of an American Colonial church. Near the Nativity scene on the Common, it will serve as concert stage for over 100 widely varied musical programs to be presented afternoons and evenings throughout the Festival season.

Seventy-seven groups already are scheduled to present concerts, according to Festival Director Paul Hines. They include many of the leading college, native language, high school, church and private singing groups of Greater Boston.

MTA officials estimate more than 5,000,000 people have visited the Boston Christmas Festival during the past five years. Chairman Harry J. Blake predicts more than 1,000,000 visitors this year.

"This meant [a] flat to the [a]lmost do[wn] barn do[or] wing." P[ic]

[188]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593
NOV 21 1955

Mayor of Rome To Be Honored At Faneuil Hall

The mayor of Rome will be honored in Faneuil Hall Nov. 27 as a feature of Boston's "Salute to Rome," a week-long observance of the 10th anniversary of the Italian Republic.

Gov. Herter and Sens. Saltonstall and Kennedy and their wives are to be guests of honor at the reception to Mayor Salvatore Rebechinni.

The Boston Christmas Festival Committee will honor the mayor with a musical program.

Dr. Charles Munch, conductor of the Boston Symphony, will lead the Armed Forces Choir, the Associated German Societies Glee Club and the Metropolitan Opera Co. singers.

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
NOV 20 1955

Art and Antiques

Edited by Mildred Housen

Boston Salutes the Culture of Modern Rome

Above, "Cafe in Parma" by Antero Piletti and "Newspaper" (at left) by Mario Russo, highlights in "Salute to Rome" exhibition of Italian contemporary painting at the Old South Meeting House sponsored by the Museum of Fine Arts, Institute of Contemporary Art, the Athenaeum, and Brandeis.

"Culture is America's greatest secret weapon," says Mark Bortman, general chairman of "Salute to Rome," a week-long series of events (from Nov. 27 to Dec. 4) aimed at cementing the bond between Rome, cultural centre of the old world, and Boston, cultural centre of the new world.

Boston was chosen from all the cities in the United States by the State Department to pay this tribute to Rome on the eve of the 10th anniversary of the Italian republic, because nowhere in the United States is there a greater concentration of culture than in our home town. A long list of "bests" is Boston's qualification for this signal honor; we claim the best museums, the best symphony orchestra, the best universities, the best hospitals, and on and on ad infinitum.

Personal Basis

It's the people of Boston, however, that fill these institutions to whom this warm gesture of friendship and good-will is tendered as the offering comes from the people of Rome. It is planned on a person-to-person, Joe to Giovanni, basis and avoids the cold impersonality of abstract propaganda.

To counteract the $3,500,000,000 program by which Russia tries to prove to the world that we American "capitalists" are nothing but a vaporous, loud, gadget-loving bunch of barbarians, our State Department tapped a resource the Russians can't touch—the free people of the world in communication. This week devoted to art, music, and education will prove the lie to the misinformation Russia disseminates, and build up islands of believability in us throughout the world. All events are planned in conjunction with the United States Information Agency, and will be broadcast throughout the world by its radio arm, Voice of America.

Elaborate Program

What Russia won't tell the world—but the "Salute to Rome" will—is that there are more paid admissions to Symphonic concerts in the United States than to baseball parks—and this fact has been documented by the State Department. Romans, as well as Bostonians, will sit up and take notice when Goffredo Petrassi, president of the International Society for Contemporary Music, performs in Symphony Hall the world premiere of his Fifth Concerto specially composed for the 75th anniversary of the Boston Symphony Orchestra.

The whole program opens with a series of bangs. Not to be missed are the Italian Music Festival (with 800 voices) at Faneuil Hall, Nov. 28; the Boston College "Labor Relations Seminar" Nov. 29; a fashion show from Eleonora Garnett of Rome staged by Cyreld of Boston Dec. 1; Bishop John Wright speaking on the "Destiny of Rome" to the Circolo Litterario Italiano at the Harvard Club; the San Carlo Opera Company performance of "La Tosca" at the Boston Opera House, Dec. 4.

Various visiting dignitaries will enhance the spectacle with their presence. Among them are the Mayor of Rome and Mrs. Salvatore Rebecchini, Professor Paola Rossi, minister of public instruction, and Julio Pastore, president of the largest free labor union in Italy.

Rome's Art

Top billing on this fabulous schedule goes to art. Not only are the various museums in Greater Boston planning special exhibitions, but over 60 outstanding examples of contemporary Italian painting have been flown over for the occasion and will be on view—day and night—for the duration of the "Salute to Rome."

Thus an exhibition of unusual merit beckons the art-loving public, assembled by Gaspero del Corso, director of the Galleria dell' Obelisco, Rome's leading art gallery. In the words of del Corso, "Italian art today wields its greatest influence since the halcyon days of the Renaissance."

The exhibition will enable the many New Englanders of Italian ancestry, the legion of Americans who have visited Italy, as well as those just generally interested in "sunny Italy," to see a concrete manifestation of the great Renaissance occurring in the ancient city of Rome.

It is only natural that the effects of Italy's drastic political changes during the last few decades should crop up in their art after centuries of governing by Caesars and kings, and more recently a dictator and a series of presidents in a republic. The Italian painters mirror the chaos and rebellion under which most of them grew up.

Variety of response to the fragmented experience of our age is the keynote. Included are the tentative approach as well as the over-bold, the cryptic simplification as well as the meticulously detailed representation. Subject matter ranges from carefree picnics to scenes of conflagration and horror.

On the whole the participants are more responsive to indigenous strains, particularly the humanist tradition of Renaissance Italy, than to foreign stimulus as provided by Picasso, Matisse and Braque. In fact, their spontaneous freshness and dash, realized with gleaming color, have insured a public acceptance often denied the more intellectual School of Paris. However, in relation to our American contemporaries, the Italians seem more disciplined.

Among the factors contributing to the particular flavor of this present crop of Italians are the innovations of the Futurists who in the first decade of the 20th century glorified simultaneous action and speed; of the "School of Metaphysics" which in the second decade created an introspective world peopled with enigmatic dreams. Then followed the long years of isolation under the Fascists when the Novecento came upon the scene and strove to recapture the greatness of the past with a renewal of more traditional subjects and techniques.

Tradition Firm

These preliminary 20th century movements are still reflected in Caruso's allegorical study of solitary figures; in Music's poetic evocation of the Dalmatian folklore, interpreted with muffled tones; in the sensitive scenes of nuns and priests at work and play in Caffe; in the poignantly tender themes of Mosca.

Searching even further back into art history, we note the strong influence of the Quattrocento and Cinquecento masters of Florence, Venice, Rome and northern Italy on the contemporary school. Tradition, flaunted elsewhere, stands firm in Italy. The dynamic forms of Michelangelo still cast their giant shadows; Raphael's beatific visions are echoed with a 20th century format.

Added proof lies in the quiet reticence of Morandi's staid jugs and bottles whose plastic potential is exhaustively explored within their limited iconographic range; in the elegant primitivism of Gentillini; in the Etruscan and Pompeian classicism of Campligi's pleasant-looking ladies. Even the names of the young artists recall the past—Pagliacci, Pirandello, Caruso.

And if you don't care for the doll-like posturing of Campigli's females on "The Spanish Steps," then you can turn to Vespignani's solidly realized "Harbor," so reminiscent of Courbet. Then there are Piletti and Russo, whose works may be previewed at the Lee Gallery, 94 Juniper, rd., Belmont, before they settle "for the duration" in the Old South Meeting House.

Piletti has come a long way since his birth in Parma in 1923. This artist, who never sold a painting until discovered by Signor del Corso, is now the darling of the Hollywood set. Henry Fonda owns his work, as does also our ambassador to Italy, Clare Booth Luce. Incidentally, when del Corso asked Piletti to send him a few examples of his paintings, 10 cases of them arrived! Needless to say, they were gobbled up in a few months.

Piletti's great success is attributed to his strict adherence to the figurative tradition of Italy. Here at last, sighs the public, is an artist who is not an extremist. His sun-drenched colors reflect a joy in living that make his work a joy to live with

Campigli's classical "Women" may be viewed at the Lee Gallery to Nov. 27, at Old South Meeting House, Nov. 28-Dec. 4.

Above
vious d
Italian
and the over-all modern field—the exhibition makes us conscious of an international approach to the havoc of our age. Whether successful or not, we feel these artists are grappling with truth and searching for its basic form in a distraught period of political history and art history.

[189]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 21 1955

Boston's Salute to Rome to Mark Italy's Birthday

Boston will take on an Italian atmosphere starting next Sunday for the week-long "Salute to Rome," in honor of the 10th anniversary of the Italian Republic.

Mark Bortman, chairman of the committee, reported to Mayor Hynes yesterday that plans were well underway for the salute.

An outstanding event will be a musical "Salute to Rome" at Faneuil Hall next Monday night under the sponsorship of the Boston Christmas Festival Committee.

Boston Symphony Orchestra Conductor Charles Munch will direct the affair. Among those participating will be an Armed Forces choir and the glee club of the Associated German Societies of Massachusetts.

Speakers will include either Secretary of State John Foster Dulles or Ambassador Henry Cabot Lodge; Senators Saltonstall and Kennedy, Gov. Herter, Mayor Hynes and Mayor Salvatore Rebechinni of Rome.

High spots in the Faneuil Hall ceremonies will be radioed to Italy and motion pictures of the proceedings will be flown to Rome to be shown on television.

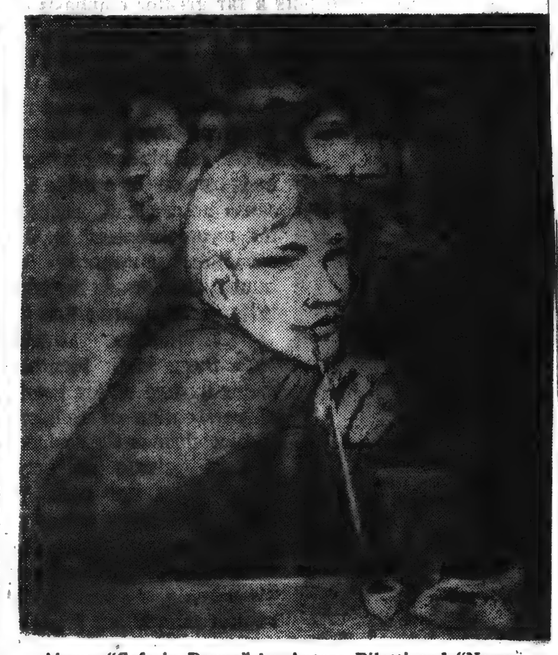
Prior to the program the Ancient and Honorable Artillery Company of Massachusetts will tender a reception to Mayor Rebechinni in his quarters in Faneuil Hall.

Sunday Post
BOSTON, Mass.
Ind. Democrat
Circ. 226,942
NOV 20 1955

Art and Antiques

Edited by Mildred Housen

Boston Salutes the Culture of Modern Rome



Above, "Cafe in Parma" by Antero Piletti and "Newspaper" (at left) by Mario Russo, highlights in "Salute to Rome" exhibition of Italian contemporary painting at the Old South Meeting House sponsored by the Museum of Fine Arts, Institute of Contemporary Art, the Athenaeum, and Brandeis.

"Culture is America's greatest secret weapon," says Mark Bortman, general chairman of "Salute to Rome," a week-long series of events (from Nov. 27 to Dec. 4) aimed at cementing the bond between Rome, cultural centre of the old world, and Boston, cultural centre of the new world.

Boston was chosen from all the cities in the United States by the State Department to pay this tribute to Rome on the eve of the 10th anniversary of the Italian republic, because nowhere in the United States is there a greater concentration of culture than in our home town. A long list of "bests" is Boston's qualification for this signal honor; we claim the best museums, the best symphony orchestra, the best universities, the best hospitals, and on and on ad infinitum.

Personal Basis

It's the people of Boston, however, that fill these institutions to whom this warm gesture of friendship and good-will is tendered as the offering comes from the people of Rome. It is planned on a person-to-person, Joe to Giovanni, basis and avoids the cold impersonality of abstract propaganda.

To counteract the $3,500,000,000 program by which Russia tries to prove to the world that we American "capitalists" are nothing but a vaporous, loud, gadget-loving bunch of barbarians, our State Department tapped a resource the Russians can't touch—the free people of the world in communication. This week devoted to art, music, and education will prove the lie to the misinformation Russia disseminates, and build up islands of believability in us throughout the world. All events are planned in conjunction with the United States Information Agency, and will be broadcast throughout the world by its radio arm, Voice of America.

Elaborate Program

What Russia won't tell the world — but the "Salute to Rome" will—is that there are more paid admissions to Symphonic concerts in the United States than to baseball parks—and this fact has been documented by the State Department. Romans, as well as Bostonians, will sit up and take notice when Goffredo Petrassi, president of the International Society for Contemporary Music, performs in Symphony Hall the world premiere of his Fifth Concerto specially composed for the 75th anniversary of the Boston Symphony Orchestra.

The whole program opens with a series of bangs. Not to be missed are the Italian Music Festival (with 800 voices) at Faneuil Hall, Nov. 28; the Boston College "Labor Relations Seminar" Nov. 29; a fashion show from Eleonora Garnett of Rome staged by Cyrcld of Boston Dec. 1; Bishop John Wright speaking on the "Destiny of Rome" to the Circolo Litterario Italiano at the Harvard Club; the San Carlo Opera Company performance of "La Tosca" at the Boston Opera House, Dec. 4.

Various visiting dignitaries will enhance the spectacle with their presence. Among them are the Mayor of Rome and Mrs. Salvatore Rebecchini, Professor Paola Rossi, minister of public instruction, and Julio Pastore, president of the largest free labor union in Italy.

Rome's Art

Top billing on this fabulous schedule goes to art. Not only are the various museums in Greater Boston planning special exhibitions, but over 60 outstanding examples of contemporary Italian painting have been flown over for the occasion and will be on view—day and night—for the duration of the "Salute to Rome."

Thus an exhibition of unusual merit beckons the art-loving public, assembled by Gaspero del Corso, director of the Galleria dell' Obelisco, Rome's leading art gallery. In the words of del Corso, "Italian art today wields its greatest influence since the halcyon days of the Renaissance."

The exhibition will enable the many New Englanders of Italian ancestry, the legion of Americans who have visited Italy, as well as those just generally interested in "sunny Italy," to see a concrete manifestation of the great Renaissance occurring in the ancient city of Rome.

It is only natural that the effects of Italy's drastic political changes during the last few decades should crop up in their art after centuries of governing by Caesars and kings, and more recently a dictator and a series of presidents in a republic. The Italian painters mirror the chaos and rebellion under which most of them grew up.

Variety of response to the fragmented experience of our age is the keynote. Included are the tentative approach as well as the over-bold, the cryptic simplification as well as the meticulously detailed representation. Subject matter ranges from carefree picnics to scenes of conflagration and horror.

On the whole the participants are more responsive to indigenous strains, particularly the humanist tradition of Renaissance Italy, than to foreign stimulus as provided by Picasso, Matisse and Braque. In fact, their spontaneous freshness and dash, realized with gleaming color, have insured a public acceptance often denied the more intellectual School of Paris. However, in relation to our American contemporaries, the Italians seem more disciplined.

Among the factors contributing to the particular flavor of this present crop of Italians, are the innovations of the Futurists who in the first decade of the 20th century glorified simultaneous action and speed; of the "School of Metaphysics" which in the second decade created an introspective world peopled with enigmatic dreams. Then followed the long years of isolation under the Fascists when the Novecento came upon the scene and strove to recapture the greatness of the past with a renewal of more traditional subjects and techniques.

Tradition Firm

These preliminary 20th century movements are still reflected in Caruso's allegorical study of solitary figures; in Music's poetic evocation of the Dalmatian folklore, interpreted with muffled tones; in the sensitive scenes of nuns and priests at work and play in Caffe; in the poignantly tender themes of Mosca.

Searching even further back into art history, we note the strong influence of the Quattrocento and Cinquecento masters of Florence, Venice, Rome and northern Italy on the contemporary school. Tradition, flaunted elsewhere, stands firm in Italy. The dynamic forms of Michelangelo still cast their giant shadows; Raphael's beatific visions are echoed with a 20th century format.

Added proof lies in the quiet reticence of Morandi's staid jugs and bottles whose plastic potential is exhaustively explored within their limited iconographic range; in the elegant primitivism of Gentillini; in the Etruscan and Pompeian classicism of Campligi's pleasant-looking ladies. Even the names of the young artists recall the past—Pagliacci, Pirandello, Caruso.

And if you don't care for the doll-like posturing of Campigli's females on "The Spanish Steps," then you can turn to Vespignani's solidly realized "Harbor," so reminiscent of Courbet. Then there are Piletti and Russo, whose works may be previewed at the Lee Gallery, 94 Juniper, rd., Belmont, before they settle "for the duration" in the Old South Meeting House.

Piletti has come a long way since his birth in Parma in 1923. This artist, who never sold a painting until discovered by Signor del Corso, is now the darling of the Hollywood set. Henry Fonda owns his work, as does also our ambassador to Italy, Clare Booth Luce. Incidentally, when del Corso asked Piletti to send him a few examples of his paintings, 10 cases of them arrived! Needless to say, they were gobbled up in a few months.

Piletti's great success is attributed to his strict adherence to the figurative tradition of Italy. Here at last, sighs the public, is an artist who is not an extremist. His sun-drenched colors reflect a joy in living that make his work a joy to live with. The same generic type is seen throughout in his boys, girls, even cats, as his models are his sister, brother and himself. The mask, also to be noted, is a favorite symbol, almost a witch-craft device, to transform the world since life looks different when one wears a mask.

Russo is no less poetic, but in a more somber key. Although he lives and works in a small room in the via Margutto, Rome, he dreams of his native Napoli and reincarnates on a stage of stark, limitless landscapes the theatrically posed figures full of pathos.

A Somber Key

Nor is the Italian scene neglected. The great churches of Rome, the canals of Venice, the Tuscan campagna all are captured with great vigor and charm. For example, note Gentillini's "Cattedrale di Palermo" and "Cattedrale con Leone," or the "Fisherman of Ischia" by Aldo Pagliacci.

For the most part the works are completely intelligible—not at all shocking. The exception is Burri, whose personal obsession with fabric, burlap, strings and red paint, congealed like blood, strike a chill of horror into the spectator despite the superficial non-objectivity.

Above all—despite the obvious disparity between the Italian contemporary artists and the over-all modern field—the exhibition makes us conscious of an international approach to the havoc of our age. Whether successful or not, we feel these artists are grappling with truth and searching for its basic form in a distraught period of political history and art history.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 22 1955

Boston's Salute to Rome to Mark Italy's Birthda

Boston will take on an Italian atmosphere starting next Sunday for the week-long "Salute to Rome," in honor of the 10th anniversary of the Italian Republic.

Mark Bortman, chairman of the committee, reported to Mayor Hynes yesterday that plans were well underway for the salute.

An outstanding event will be a musical "Salute to Rome" at Faneuil Hall next Monday night under the sponsorship of the Boston Christmas Festival Committee.

Boston Symphony Orchestra Conductor Charles Munch will direct the affair. Among those participating will be an Armed Forces choir and the glee club of the Associated German Societies of Massachusetts.

Speakers will include either Secretary of State John Foster Dulles or Ambassador Henry Cabot Lodge; Senators Saltonstall and Kennedy, Gov. Herter, Mayor Hynes and Mayor Salvatore Rebechinni of Rome.

High spots in the Faneuil Hall ceremonies will be radioed and motion pictures of the ceedings will be flown to to be shown on television.

Prior to the program the and Honorable Artillery Co of Massachusetts will tende ception to Mayor Rebechi his quarters in Faneuil Ha

Bert E. Marsh

CROSS

The authors cite the intensive ecruitment of the Red Cross mong male employee groups nd the widespread first-hand nowledge men have of the heapeutic value of blood and s derivatives gained from ervice in the armed forces.

Men also have less fear of the rocedure for taking blood — venipuncture"—as the process called. A low hemoglobin evel of women may be one of he most decisive of all factors n the smaller contributions by omen.

A study of 239,191 persons 73,783 of whom were women) as made of volunteers, 18 to 9. Less than 1 per cent (0.8) f the men, but 12.6 per cent f the women, were disqualified ue to low hemoglobin level. It as pointed out that since omen volunteers were above he general average in health, he national picture must show hat we have 6,000,000 to 10,000,000 in the 18-59 age group ith low hemoglobin.

lery to Nov. 27, at Old South

opy.. 1955. N Y. Herald Tribune, Inc.)

[189]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
NOV

Second Thoughts of Music

Two Famous Orchestras Heard at Valley Colleges

Boston Symphony Under Munch Gives Concert at Smith and London Philharmonia Directed by Von Karajan at Univ. of Mass.

By WILLARD M. CLARK

Two great orchestras enlivened the musical scene last week. The first was the Boston Symphony Orchestra playing at Smith College. The second was the famed Philharmonia Orchestra of London, England, playing at the University of Massachusetts.

The Boston players and Charles Munch were in top form and an evening of rewarding performances resulted. The program opened with the seldom heard Masonic Funeral Music by Mozart. This is music of deep feeling, calm and exaltation. It is music written from the heart by one who believed sincerely in Free Masonry and who was paying his tribute to two friends, recently deceased. The orchestra has seldom sounded more beautiful than it did in its perusal of this score.

Milhaud Symphony

The Boston Symphony is observing its 75th anniversary and as part of this observance, a number of new works have been commissioned. Our experience with commissioned works has led us to the conclusion that commissions and inspiration do not always go hand in hand. However, Darius Milhaud's sixth symphony, written for this occasion, has a deal of charm and the freshness and imagination that characterizes much of this composer's works.

The opening movement is the most listenable. It is solid writing with a nice musical line. The movement has substance. From there on, one gets the myriad fragments of melodies which Milhaud tosses about so skillfully. Interesting rhythmical variations abound and there are interesting color contrasts. Mr. Munch read the work with a real devotion and probably came close to the composer's conception.

Quite the loveliest work on the program was Ravel's "Introduction and Allegro" written for harp and orchestra and featuring winds, flute and clarinet. Bernard Zighera, harpist of the orchestra, was the soloist in this work which is really a concerto for harp and orchestra. He played with a dazzling virtuosity and in complete rapport with the orchestra. The magic of Ravel's colorations and his superb craftsmanship were ever evident in a performance which we doubt could be equalled.

The final work was the fourth symphony by Tchaikowsky. The Munch Tchaikowsky is less turbulent than that of Koussevitzky. While it lacks the demoniac drive of the Russian conductor, it gains in clarity and detail through the more relaxed reading of Munch.

Philharmonia of London

Although it is making its first visit to this country the Philharmonia Orchestra of London and its distinguished conductor Herbert von Karajan are not strangers. There many recordings have had sensational sales. In side of a decade this orchestra has placed itself at the top.

The program given at the University of Massachusetts was conservative but offered a full view of the orchestra's capabilities. Mr. von Karajan is one of the great conductors now before the public. Sensitive, unassuming and with a magnificent baton technique, he leads his forces easily through the most intricate passages.

The program opened with a beautiful performance of the Harty arrangement of Handel's "Water Music." The playing of the horn quartet, headed by Denis Brain, was spectacular. Perhaps because of the uncertain acousics of the Curry Hicks building, or perhaps from choice, Mr. von Karajan appeared to make music within a relatively small framework. Everything was wonderfully clear and finely detailed, rich in sound and warm in feeling.

This regard for detail was entirely advantageous when it came to the performahce of the Brahms "Variations on a Theme by Hayden." Seldom have we listened to an interpretation more imaginative, rhythmically strong and musically correct. One listened to a great orchestra playing great music in the great tradition.

The concluding number was the fourth symphony by Tchaikowsky. As noted, we had heard the Boston players in this work two days before. Mr. von Karajan's approach was even more relaxed than that of Mr. Munch. Throughout the opening movement, we heard details which have often escaped us in part hearings. This was an intensely warm and human performance, entirely credible from beginning to end.

Immediate Concerts

Nadina Bryan, granddaughter of the late Arthur H. Turner, will be heard in a recital of sacred songs tonight in the First Church of Christ, Congregational. She will be assisted by Dr. Charles Schilling, minister of music, and Milton Aronson, violinist and violist.

Mrs. Bryan is contralto soloist at First Church. She is a fine musician, playing the cello, violin and double bass. Her vocal studies are with Ruth B. Ekberg. In addition to a voice of unusual beauty, Mrs. Bryan has the feeling for the sacred text as witnessed by her magnificent singing of "Woe Unto Him" in Longmeadow last season. She should become a distinguished oratorio singer.

He program is one of unusual interest. It will open with the "Agnus Dei" from the B-minor mass with violin obligato by Bach. Two excerpts from the Bach "Magnificat" will follow. Three songs by Hugo Wolf and "The Virgin's Cradle Song" with viola obligato will preceed four songs for voice and violin by Gustav Holst. The final group will be devoted to folk songs. This is a truly distinguished program of sacred songs and arias and we believe a large audience will be on hand.

Tomorrow night, in the Auditorium, the Springfield Community Concerts Association will present the soprano Elizabeth Schwarzkopf in recital. The famed and beautiful soprano has had a sensational success in this country, duplicating her European successes. Her program will contain songs by Mozart, Sibelius, Wolf and Schubert.

Smith Symphony In Opener Dec. 2, Putnam Is Soloist

Northampton, Nov. 19—The first concert of this season of the Smith College Symphony Orchestra, will be given Friday, Dec. 2, at 8 p. m. in John M. Greene Hall. Marion DeRonde, conductor of the symphony, has prepared a brilliant program of classical and modern music. The soloist will be Raymond Putman, pianist, of the Smith College Department of Music, who will play with the orchestra the first Beethoven concerto in C major, Op. 15.

The 80-piece Smith Symphony, which this season includes a record number of 62 college students, will be heard also in the Stokowski arrangement of the Bach choral prelude "Wir glauben all' "; in the early Haydn Symphony No. 13 in D major, and in the modern Russian suite, "Lieutenant Kije," by Prokofieff.

The concert is open to the public without admission charge.

New England Newsclip Agency, Inc.
x 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234
NOV 20 1955

Boston Symphony Concerts Set

Special to The Standard-Times

BOSTON, Nov. 19—The Boston Symphony Orchestra under the direction of Charles Munch will open the series of concerts in Sanders Theater, Cambridge, next Tuesday, give the sixth pair of concerts in Symphony Hall next Friday afternoon and Saturday evening, and the third concert of the Tuesday evening series on Nov. 29.

Mr. Munch will open the Friday-Saturday concerts with Brahms' "Tragic Overture" and will then conduct the first performance of Walter Piston's "Sixth Symphony," which has been commissioned by the orchestra and the Koussevitzky Music Foundation as an anniversary work. The distinguished soloist for this occasion will be Heifetz, who will appear with the orchestra in Beethoven's "Violin Concerto."

The program for Cambridge will consist of Mozart's "Masonic Funeral Music," the same composer's "Symphony in G Minor," Ravel's "Introduction and Allegro for Harp and Orchestra," with Bernard Zighera as soloist, and Tchaikovsky's "Fourth Symphony."

On Nov. 29, Mr. Munch will present Brahms' "Tragic Overture," Mozart's "Sinfonia Concertante" and Schumann's "Second Symphony in C Major."

News (e)
SALEM, Mass.
Independent
Circ. 23,044
1955

Hub Common Yule Festival Opens Friday

1000-Voice Chorus Under Munch to Sing At 4 P. M. Ushering in An Elaborate Christmas Celebration

BOSTON, Nov. 22 (AP)—Boston Common, long ago marked by scenes of tragedy ending on the gallows, puts its grim past far behind it this holiday season with a Christmas festival in which unprecedented musical programs will be added to the Nativity scene, a great Christmas tree, and a Santa Claus exhibit.

More than a thousand voices, in a chorus directed by Dr. Charles Munch, director of the Boston Symphony orchestra, will usher in the festival at 4 P.M. Friday.

Singers will come from such varied institutions as Wellesley college, the Naval Shipyard, and the Cecilia society. In a specially-prepared "Christmas Music Hall" more than a hundred musical programs will be presented noon and evening.

Thirty-thousand lights, miniature reindeer, Dickens' Christmas Carolers, the Madonna of the Pool—with other features and scenes—will add to Boston's most elaborate Christmas festival—where three centuries ago Quakers and others who violated rules of the colony were hanged.

ew England Newsclip Agency, Inc.
ox 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
OV 22 1955

Boston Set to Launch Christmas Festival

Staff Writer of The Christian Science Monitor

By Robert C. Bergenheim

The Christmas season officially opens in Boston the day after Thanksgiving as the first lights will be turned on at City Hall, Boston Common, and Public Garden.

From then until Jan. 3 more than a million persons are expected to visit the holiday decorated Common and Garden when Boston puts on its annual $100,000 show.

Mayor Hynes will turn on the first lights at City Hall at 4:30 p.m., and Dr. Charles Munch, conductor of the Boston Symphony Orchestra, will lead 1,000 voices in singing Christmas Carols. The Boston Naval Shipyard Band and choral groups also will help salute the opening of the Christmas Festival, according to Paul Hines, its director.

Lighting Featured

At 7 p.m. Mayor Hynes and members of the Christmas Festival Committee will turn on the lights at the Common and Garden. The central feature this year, Mr. Hines said, will be a crèche and a small New England-type church.

The Nativity Scene will include a flock of 50 sheep, attendant shepherds, and accompanying boys and dogs.

A large Christmas Tree will be in the center of the Frog Pond, surrounded by small trees along the edge of the pond. Playland will be under a tent of lights which will contain eight white reindeer and features of toyland.

More than 10,000 small blue lights will adorn one of the giant elms on the Common. In past years, this display has been one of the major attractions.

Monument Decorated

The Soldiers and Sailors Monument will be decorated, and there will be a scene on the island of the Public Garden pool reproducing the painting called "The Madonna of the Pool."

Ten groups of Dickens' Christmas Carol figures will be placed on the Common along with the New England-type church to be erected this year for the first time. From here, daily concerts will be held from noon to 2 p.m. and from 7 p.m. to 9 p.m. Sundays the concerts will be from 2 p.m. to 4 p.m.

More than 100 choirs, glee clubs, and college groups will take part. More than 4,000 singers already have been booked for the festival, Mr. Hines said.

"This will be the most elaborate Christmas Festival yet," Mr. Hines commented. "The city contributes about $9,000, and the balance of $15,000 to $17,000 comes from business houses and friends of the administration. To start from scratch, it would cost more than $100,000 to put on, but we save the decorations from year to year," Mr. Hines said.

Religious Emphasis

The Christmas Festival Committee concentrates on the Boston Common and Public Garden. Decoration of the downtown streets is handled by the Retail Trade Board and is entirely independent of the Christmas Festival.

"We do not want to commercialize the Christmas Festival in any way. We want to keep it as close as possible to spiritual values. The Festival draws people from all over the country and must help the commercial interests. We are happy that it does, but only as a by-product," Mr. Hines continued.

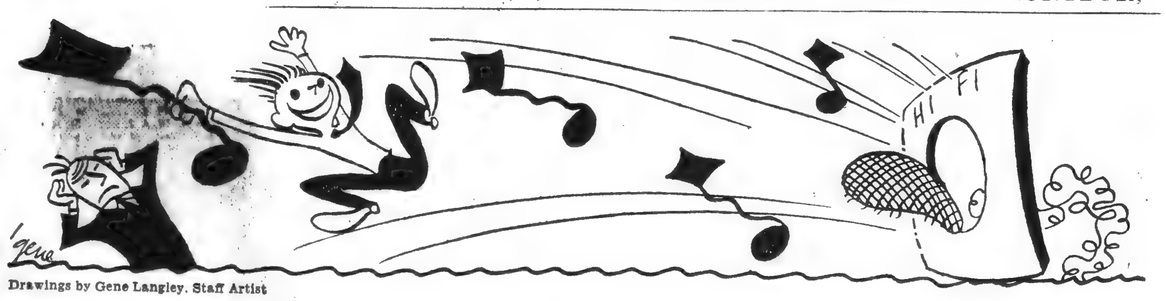
Municipal officials from Washington; Milwaukee; St. Louis; San Francisco, and many New England cities and towns have journeyed to Boston to gain information to assist them in duplicating the Festival in their own communities, he added.

Chairman of the Christmas Festival Committee is Harry Blake, former president of the Greater Boston Chamber of Commerce. Lloyd Brace, president of the First National Bank of Boston, is chairman of the Finance Committee, assisted by Ephron Catlin, vice-president of the First National Bank of Boston. Chandler Bigelow, vice-president of the Old Colony Trust Company, is serving as Treasurer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
NOV 2 1955

Charles Munch, left, Boston Symphony Orchestra conductor, presents his recording of "Romeo and Juliet" to French Envoy M. Couve De Murville at Carnegie Hall, N. Y. De Murville gave Munch Grand Prix Du Disque for best recording of year, in opinion of Academie Du Disc Francais.
(INP) Frank Hattrup

[190]



Drawings by Gene Langley, Staff Artist

Hi-Fi Popularity Booms Across U.S.

By James K. Sparkman
Staff Correspondent of The Christian Science Monitor

"Hi-fi," by now an amorphous term referring loosely both to broad-band reproduction of music and assorted noises and to modular FM-phonograph-radio-loud-speaker units, has all but completed a metamorphosis. It has, in the eyes of its earliest exponents, fallen into the hands of the "enemy."

Even so, to make a fair statement, one must add that it has, at the same time, fallen into the happy hands of literally millions. In the process it has caused a furor in some ways surpassing that of the arrival of TV. It has burgeoned the over-the-counter sale of electronics parts second only to TV. And it has extended a promise of revolutionizing the musical taste of still more millions, both in America and throughout the world.

Do the two paragraphs seem in conflict? Then, to put it another way: Hi-fi, once the personal darling of the home soldering-iron tinkerer, has, with minor but notable exceptions, moved out of the basement and into the show windows of the mass-market electronics manufacturers.

Began in World War II

Anybody, today, can be a hi-fi fan, with or without a degree in physics, electronics, or electrical engineering. But it takes an astonishing perseverance, even so.

Reading this, there is a good possibility that some old-timers who remember the advent of the automobile (or to a lesser degree, the airplane) will nod in recollection. There is a similarity: An industry which began in the kitchen, the basement, the back porch, or stable, moves into the factory and becomes the property of "the experts." Only a diehard fringe continues to build (or service) their own.

And this year's hi-fi shows indicate that the parallel can be extended. To the degree that mass production moves into the "hobby" field, the public at large becomes interested, then enthusiastic.

Like today's form of jazz, the present surge in hi-fi interest probably has its roots in World War II and the ensuing GI Bill education. Thousands then learned something of the rudiments of electronics, enough to realize that some of the developments of the '30's could be added to phonographs to make a better-sounding set.

These improved circuits, far from unknown to makers of theater sound systems and to home radio-phonograph manufacturers, were not generally incorporated because of the cost. Further, the American tradition was to spend money on the cabinet rather than for the set, weighed against inclusion of the best circuit designs.

Low Cost Stressed

Whatever the economics, the new crop of electronics experts realized that by building it at home, they could produce a phonograph amplifier superior to all but those in the finest commercial sets—and (in 1946-50) for a cost of less than $50.

At this point England and Australia stepped in to contribute two bits of information. While an Australian engineer worked out an inexpensive but high-quality amplifier — the now-famed "Williamson" circuit —a Briton noted that the ideal loud-speaker location is likely to be either one corner of a room or the midpoint of the narrow end of a long room.

In a quick-selling pamphlet, he added that with higher-powered amplifiers, the builder is likely to run into trouble if the phonograph pick-up and turntable, the amplifier and the loud-speaker are all in the same box; the loud-speaker jiggles the

other sensitive parts, and a rumbling "feedback" can build up.

With this type information disseminated, the sale of amplifier components doubled, tripled, quadrupled, and more, at the big-city radio parts supply houses, even while television was still a novelty. Pushing the market, of course, was the advent of "good music" radio and FM stations, better phonographs and records, and later, tape recorders.

Still, hi-fi was at the mercy of the man with the soldering iron. If you couldn't build a 410-volt power supply and wire up a 6SN7 or find a friend who could, you must do without.

At about this point, some parts manufacturers arrived with kits. Solder this resistor here, the directions said, and arrows pointed to a diagram; couple in that capacitor there, and your set is completed. Haltingly, hi-fi was on the march.

Crowds at Show Grow

For a generation long accustomed to table models that distorted at two watts, and to consoles with nothing but bass notes, all this was exciting. A "test" in those days could very well consist of hauling phono, amplifier, and bulky speaker cabinet to an isolated summer home, turning the volume sky-high, and checking to determine how many blocks away Brahms' Fourth was audible. On campus, 17 watts was useful in drowning out too-vocal candidates for student council. (By now, unfortunately, candidates have their own loudspeakers.)

Logically, if most of the nation's population cannot wire-up a phono amplifier, the solution is "wire it up for them." Once that decision was made, "hi-fi" officially was upon us.

The record of "Sight and Sound Exhibitions" in Chicago tells the story. In 1952, the S&S show, designed for the serviceman home-set builder, drew 6,000 listeners, most of them eager to spot some new trick of circuitry that could be reproduced at home. (Circuits are patented, but to general knowledge, no one has as yet been prosecuted for unlicensed use of a patented circuit at home.)

A year later, the Sight and Sound attendance had jumped to 22,000. Another season, with the term "high fidelity" coined and exploited, the show pulled 28,000. This year, with newspapers and FM advertising heralding the show, attendance leaped to 52,000 for a Friday-Saturday-Sunday show filling two floors of a Loop hotel.

Yet with this surge of public interest, manufacturers face growing problems.

True, the customers are standing three-deep, checkbook or greenbacks in hand. They are not asking, "Do I want it?" They ask, "Exactly what is it and what kind should I have for my home?" Surprisingly, though the old, established brand names now are in the field, they entered the market late enough that there is substantial public willingness to accept new names, to buy from manufacturers operating out of modest plants in New York, Los Angeles, and several score cities in between.

Ad Claims Inflated

But, by the very nature of sound reproduction, much confusion exists—and is growing. The single question. What is high fidelity? threatens to throw the whole new industry into panic.

Claims for amplifiers, speakers, and other "components" are sometimes as inflated as the advertising for auto horsepower. Unfortunately, the ear—in a

noisy show room—is an all-too-inadequate judge of "fidelity," of harmonic and intermodulation distortion and the other unavoidable demons of vacuum-tube amplification.

Proof of this was easy at the "hi-fi" show. One show backer relates that he asked friends to list for him their favorite components — amplifiers, speaker cabinets, record turntables, and the like. The choice in each category was the most expensive unit.

Yet one of the "choice" units was one which, to "the circuit boys," introduced such distortion as to warrant the question whether one or more of the tubes might be damaged or burned out.

Down another alley of thinking, "choice" hinges on the much-abused question: "How hi the fi?"

Noise—Noise

In this crowded school are those who want "extended range." If 30-to-12,000 cycles a second (a measure of the number of octaves an amplifier or speaker will reproduce) is good, they argue, 20-to-20,000 is better. It is with reference to these high-note-loving fans that one expert has recently written: "Rats won't stay in a house with hi-fi."

Dogs, too, find records of earthquakes, thunderstorms, and industrial noises hard to bear. (One suburban hi-fi fan near here reports that on summer nights when he plays his "thunderstorm," the neighbors can be heard closing windows. This story is, however, unverified.)

To others, power is the key factor, with a capital "P." It was for them that one exhibitor, an amplifier-cabinet maker, displayed flat-top speaker boxes with coins, on edge, placed on the top surface. In the many-watt din, no one could shout loud enough to ask about the coins. Were they on edge to show that vibration would not knock them over? Or because the sound-level was so great no coin could lie flat? It remained a mystery shrouded in decibels.

Some hi-fi fans hope that the day will soon come when the public will be able to sort the various claims for electro gear, or at least that the manufacturers will submit an u varnished statement of the po sibilities of the equipment th display. Both the hopes a probably vain. Claims will a ways be subjective.

And the public? Will the pub lic ever be able to evaluate th difference between amplifier of equal power but differen power tubes? Between "push-pull triodes" and "triode-connetted tetrodes with feedback," for example? Not even in the inner circles of electronics is there clear agreement on the audible merits of the question.

Just Push Buttons

Out of all this has grown the "prejudice eliminator" type of hi-fi store, a merchandizing method likely to become as beloved as the supermarket. In it the engineering merits of, say, 6L6's versus 807's or KT66's or EL34's or 6146's are resolved in a simple fashion: The purchaser pushes one button for each type of FM tuner, amplifier, record player, or loud-speaker which he wishes to hear, then switches back and forth between competing products until he reaches a decision.

Happily for the manufacturers, his decision will not be that of the next man's. As has well been said, "One man's music is another's noise."

And the home tinkerer, the man who has long since built up his system complete with 34-foot exponential horn, exactly to his taste? Where was he?

We are not sure. There is some question, but many think he was not at the hi-fi show. Maybe he is turning to ham radio, maybe to short-wave listen-

ing, for both are in renaissance. Maybe even to home-television servicing.

This much is certain. Let the trade announce a new circuit guaranteed to reduce distortion, increase signal-to-noise ratio, or improve the "live" quality of loud-speaker reproduction, and he'll be back to the parts store, leaning over the counter:

"Hey Mac! Let me have a couple of point ones and a quarter meg at one watt. And have you got that new Ajax 'wobble-robber'?"

Hi-fi never really ends.

[191]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 22 1955

Boston Pla

Boston will do as the
do all next week as t
stages a Salute to Rom
Museums and stores,
sities and government
school children and mu
Bostonians and visiting
—they'll all take part
week-long program hai
capital of Italy.
The salute has been
by the Boston Cham
Commerce by request

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV 22 1955

Hub to

By Emilie Tavel
Staff Writer of
The Christian Science Monito

In a gesture of good w
nds, Romans, and cou
n of Italy, Boston will s
tern next week for A
salutes to cities of
ds.
The Nov. 28 to Dec. 4 ce
will involve the citize
titutions of this capita
bute to a foreign count
alled in magnitude b
mmunity in the United
Considered of great
tance by the United
partment of State, th
ition is expected to tou
some degree the int
paganda in Italy
viets against the A
vernment.
State Department
pe other cities in thi
will promote simil
ams to cement friend
city-to-city basis wit
n allies.
Soviet Efforts Not
Mark Bortman, Bosto
ssman and chairman
hamber of Commerce
e planning the event,
turned from a visit to
nnection with the sa

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
NOV 22 1955

LAN TRIBUTE TO ROME—Discussing final plans for week-long Salute to Rome to begin Sunday and sponsored by the City of Boston are, left to right: Mark Bortmann, chairman of program; State Commissioner of Public Works John A. Volpe, holding plaque, and William Phillips, former U. S. Ambassador to Italy.

Tribute to Rome Planned to Stem Red Propaganda

An unprecedented, week-long ribute to Rome, to be attended y Roman Mayor Salvatore Rebecchini and other high Italan officials, bgins Sunday in Boston as part of a program to ounteract communist propaganda aimed against the United States.

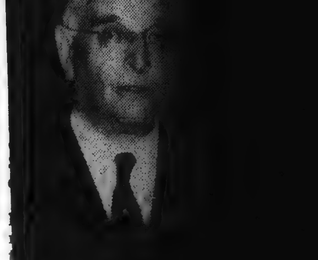
Boston was selected from all he cities of the nation by the State Department to hold the tribute because of its concentration of outstanding universities, museums, hospitals, and its historic background.

On Monday Mayor Hynes gives a breakfast in honor of Mayor Rebecchini at the Sheraton Plaza.

The Mayor of Rome and his party will then visit the Jordan Marsh Co., where he will be presented a Jordan Marsh medal by store executives. A private luncheon, tendered by Filene's, will be held early in the afternoon.

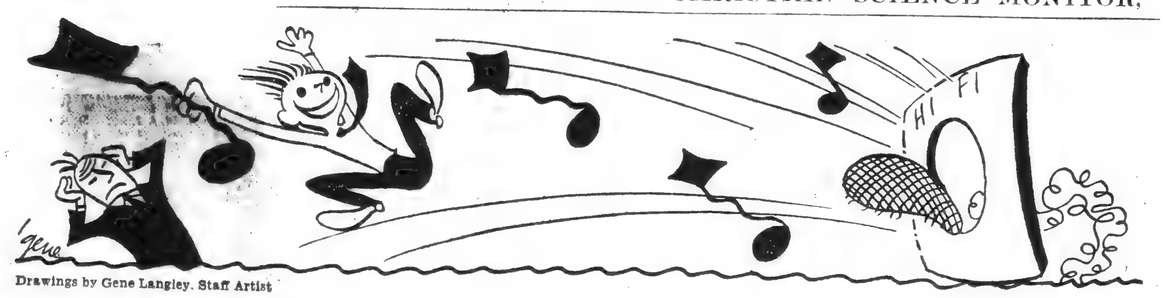
Other program highlights include a banquet Tuesday night at the Sheraton Plaza, trips to Greater Boston colleges and universities, a reception by Governor Herter, and a world premiere concert by the Boston Symphony Orchestra.

The program chairman is Mark Bortmann. Other committee members include William Phillips, former U. S. ambassador to Italy; Ralph Lowell, Orson Adams, State Commissioner of Public Works John A. Volpe, Governor Herter, Mayor Hynes, Daniel Bloomfield, Mrs. Muriel Barnes and Mrs. Rose Levis.



Lyman W. Fisher, Sta

Mark Bortma
Chamber of Co
this city's salute
final details wit



Drawings by Gene Langley, Staff Artist

Hi-Fi Popularity Booms Across U.S.

Millions of Fans

By James K. Sparkman
Staff Correspondent of The Christian Science Monitor

"Hi-fi," by now an amorphous term referring loosely both to broad-band reproduction of music and assorted noises and to modular FM-phonograph-radio-loud-speaker units, has all but completed a metamorphosis. It has, in the eyes of its earliest exponents, fallen into the hands of the "enemy."

Even so, to make a fair statement, one must add that it has, at the same time, fallen into the happy hands of literally millions. In the process it has caused a furor in some ways surpassing that of the arrival of TV. It has burgeoned the over-the-counter sale of electronics parts second only to TV. And it has extended a promise of revolutionizing the musical taste of still more millions, both in America and throughout the world.

Do the two paragraphs seem in conflict? Then, to put it another way: Hi-fi, once the personal darling of the home soldering-iron tinkerer, has, with minor but notable exceptions, moved out of the basement and into the show windows of the mass-market electronics manufacturers.

Began in World War II

Anybody, today, can be a hi-fi fan, with or without a degree in physics, electronics, or electrical engineering. But it takes an astonishing perseverance, even so.

Reading this, there is a good possibility that some old-timers who remember the advent of the automobile (or to a lesser degree, the airplane) will nod in recollection. There is a similarity: An industry which began in the kitchen, the basement, the back porch, or stable, moves into the factory and becomes the property of "the experts." Only a diehard fringe continues to build (or service) their own.

And this year's hi-fi shows indicate that the parallel can be extended. To the degree that mass production moves into the "hobby" field, the public at large becomes interested, then enthusiastic.

Like today's form of jazz, the present surge in hi-fi interest probably has its roots in World War II and the ensuing GI Bill education. Thousands then learned something of the rudiments of electronics, enough to realize that some of the developments of the '30's could be added to phonographs to make a better-sounding set.

These improved circuits, far from unknown to makers of theater sound systems and to home radio-phonograph manufacturers, were not generally incorporated because of the cost. Further, the American tradition is to spend money on the cabinet rather than for the set, weighed against inclusion of the best circuit designs.

Low Cost Stressed

Whatever the economics, the new crop of electronics experts realized that by building it at home, they could produce a phonograph amplifier superior to all but those in the finest commercial sets—and (in 1946-50) for a cost of less than $50.

At this point England and Australia stepped in to contribute two bits of information. While an Australian engineer worked out an inexpensive but high-quality amplifier — the now-famed "Williamson" circuit —a Briton noted that the ideal loud-speaker location is likely to be either one corner of a room or the midpoint of the narrow end of a long room.

In a quick-selling pamphlet, he added that with higher-powered amplifiers, the builder is likely to run into trouble if the phonograph pick-up and turntable, the amplifier and the loud-speaker are all in the same box; the loud-speaker jiggles the

other sensitive parts, and a rumbling "feedback" can build up.

With this type information disseminated, the sale of amplifier components doubled, tripled, quadrupled, and more, at the big-city radio parts supply houses, even while television was still a novelty. Pushing the market, of course, was the advent of "good music" radio and FM stations, better phonographs and records, and later, tape recorders.

Still, hi-fi was at the mercy of the man with the soldering iron. If you couldn't build a 410-volt power supply and wire up a 6SN7 or find a friend who could, you must do without.

At about this point, some parts manufacturers arrived with kits. Solder this resistor here, the directions said, and arrows pointed to a diagram; couple in that capacitor there, and your set is completed. Haltingly, hi-fi was on the march.

Crowds at Show Grow

For a generation long accustomed to table models that distorted at two watts, and to consoles with nothing but bass notes; all this was exciting. A "test" in those days could very well consist of hauling phono, amplifier, and bulky speaker cabinet to an isolated summer home, turning the volume sky-high, and checking to determine how many blocks away Brahms' Fourth was audible. On campus, 17 watts was useful in drowning out too-vocal candidates for student council. (By now, unfortunately, candidates have their own loudspeakers.)

Logically, if most of the nation's population cannot wire-up a phono amplifier, the solution is "wire it up for them." Once that decision was made, "hi-fi" officially was upon us.

The record of "Sight and Sound Exhibitions" in Chicago tells the story. In 1952, the S&S show, designed for the serviceman home-set builder, drew 6,000 listeners, most of them eager to spot some new trick of circuitry that could be reproduced at home. (Circuits are patented, but to general knowledge, no one has as yet been prosecuted for unlicensed use of a patented circuit at home.)

A year later, the Sight and Sound attendance had jumped to 22,000. Another season, with the term "high fidelity" coined and exploited, the show pulled 28,000. This year, with newspapers and FM advertising heralding the show, attendance leaped to 52,000 for a Friday-Saturday-Sunday show filling two floors of a Loop hotel.

Yet with this surge of public interest, manufacturers face growing problems.

True, the customers are standing three-deep, checkbook or greenbacks in hand. They are not asking, "Do I want it?" They ask, "Exactly what is it and what kind should I have for my home?" Surprisingly, though the old, established brand names now are in the field, they entered the market late enough that there is substantial public willingness to accept new names, to buy from manufacturers operating out of modest plants in New York, Los Angeles, and several score cities in between.

Ad Claims Inflated

But, by the very nature of sound reproduction, much confusion exists—and is growing. The single question. What is high fidelity? threatens to throw the whole new industry into panic.

Claims for amplifiers, speakers, and other "components" are sometimes as inflated as the advertising for auto horsepower. Unfortunately, the ear—in a

noisy show room—is an all-too-inadequate judge of "fidelity," of harmonic and intermodulation distortion and the other unavoidable demons of vacuum-tube amplification.

Proof of this was easy at the "hi-fi" show. One show backer relates that he asked friends to list for him their favorite components — amplifiers, speaker cabinets, record turntables, and the like. The choice in each category was the most expensive unit.

Yet one of the "choice" units was one which, to "the circuit boys," introduced such distortion as to warrant the question whether one or more of the tubes might be damaged or burned out.

Down another alley of thinking, "choice" hinges on the much-abused question: "How hi the fi?"

Noise—Noise

In this crowded school are those who want "extended range." If 30-to-12,000 cycles a second (a measure of the number of octaves an amplifier or speaker will reproduce) is good, they argue, 20-to-20,000 is better. It is with reference to these high-note-loving fans that one expert has recently written: "Rats won't stay in a house with hi-fi."

Dogs, too, find records of earthquakes, thunderstorms, and industrial noises hard to bear. (One suburban hi-fi fan near here reports that on summer nights when he plays his "thunderstorm," the neighbors can be heard closing windows. This story is, however, unverified.)

To others, power is the key factor, with a capital "P." It was for them that one exhibitor, an amplifier-cabinet maker, displayed flat-top speaker boxes with coins, on edge, placed on the top surface. In the many-watt din, no one could shout loud enough to ask about the coins. Were they on edge to show that vibration would not knock them over? Or because the sound-level was so great no coin could lie flat? It remained a mystery shrouded in decibels.

Some hi-fi fans hope that the day will soon come when the public will be able to sort the various claims for electronic gear, or at least that the manufacturers will submit an unvarnished statement of the possibilities of the equipment they display. Both the hopes are probably vain. Claims will always be subjective.

And the public? Will the public ever be able to evaluate the difference between amplifiers of equal power but different power tubes? Between "push-pull triodes" and "triode-connected tetrodes with feedback," for example? Not even in the inner circles of electronics is there clear agreement on the audible merits of the question.

Just Push Buttons

Out of all this has grown the "prejudice eliminator" type of hi-fi store, a merchandizing method likely to become as beloved as the supermarket. In it, the engineering merits of, say, 6L6's versus 807's or KT66's or EL34's or 6146's are resolved in a simple fashion: The purchaser pushes one button for each type of FM tuner, amplifier, record player, or loud-speaker which he wishes to hear, then switches back and forth between competing products until he reaches a decision.

Happily for the manufacturers, his decision will not be that of the next man's. As has well been said, "One man's music is another's noise."

And the home tinkerer, the man who has long since built up his system complete with 34-foot exponential horn, exactly to his taste? Where was he?

We are not sure. There is some question, but many think he was not at the hi-fi show. Maybe he is turning to ham radio, maybe to short-wave listen-

ing, for both are in renaissance. Maybe even to home-television servicing.

This much is certain: Let the trade announce a new circuit guaranteed to reduce distortion, increase signal-to-noise ratio, or improve the "live" quality of loud-speaker reproduction, and he'll be back at the parts store, leaning over the counter:

"Hey Mac! Let me have a couple of pomfones and a quarter meg at one watt. And have you got that new Ajax 'wobble-robber'?"

Hi-fi never really ends.

[191]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,040
NOV 22 1955

Boston Plan

Boston will do as the Rom
do all next week as this c
stages a Salute to Rome.

Museums and stores, univ
sities and government offici
school children and musici
Bostonians and visiting Rom
—they'll all take part in
week-long program hailing
capital of Italy.

The salute has been arran
by the Boston Chamber
Commerce by request of

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV 22 1955

Hub to

By Emilie Tavel
Staff Writer of
The Christian Science Monitor

a gesture of good will t
ds, Romans, and country
of Italy, Boston will set th
rn next week for Amer
salutes to cities of oth
s.
e Nov. 28 to Dec. 4 celeb
will involve the citizens
itutions of this capital in
ute to a foreign country
alled in magnitude by
munity in the United Sta
onsidered of great
tance by the United Sta
artment of State, the co
tion is expected to counter
some degree the intensi
paganda in Italy by
iets against the Ameri
vernment.
State Department offic
e other cities in this co
will promote similar
ms to cement friendship
city-to-city basis with W
allies.

Soviet Efforts Noted

Mark Bortman, Boston
sman and chairman of
amber of Commerce com
planning the event, has
urned from a visit to Ita
nnection with the salute.

and Newsclip Agency, Inc.
Boston 6 • RIchmond 2-4200
Post (m)
OSTON, Mass.
pendent Democrat
Circ. 285,839
NOV 22 1955

LAN TRIBUTE TO ROME—Discussing final plans for week-long Salute to Rome to begin Sunday and sponsored by the City of Boston are, left to right: Mark Bortmann, chairman of program; State Commissioner of Public Works John A. Volpe, holding plaque, and William Phillips, former U. S. Ambassador to Italy.

Lyman W. Fisher, Staff P

Mark Bortman
Chamber of Co
this city's salute to
final details with

Tribute to Rome Planned to Stem Red Propaganda

An unprecedented, week-long ribute to Rome, to be attended y Roman Mayor Salvatore lebecchini and other high Ital-an officials, bgins Sunday in Boston as part of a program to ounteract communist propa-ganda aimed against the United States.

Boston was selected from all he cities of the nation by the State Department to hold the tribute because of its concentra-tion of outstanding universities, museums, hospitals, and its his-toric background.

On Monday Mayor Hynes gives a breakfast in honor of Mayor Rebecchini at the Sheraton Plaza.

The Mayor of Rome and his party will then visit the Jordan Marsh Co., where he will be presented a Jordan Marsh medal by store executives. A private luncheon, tendered by Filene's, will be held early in the afternoon.

Other program highlights include a banquet Tuesday night at the Sheraton Plaza, trips to Greater Boston colleges and universities, a reception by Governor Herter, and a world premiere concert by the Boston Symphony Orchestra.

The program chairman is Mark Bortmann. Other committee members include William Phillips, former U. S. ambassador to Italy; Ralph Lowell, Orson Adams, State Commissioner of Public Works John A. Volpe, Governor Herter, Mayor Hynes, Daniell Bloomfield, Mrs. Muriel Barnes and Mrs. Rose Levis.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

Boston Plans Gala Week to Help Rome Celebrate

Boston will do as the Romans do all next week as this city gives a salute to Rome.

Museums and stores, universities and government officials, school children and musicians, Bostonians and visiting Romans —they'll all take part in the week-long program hailing the capital of Italy.

The salute has been arranged by the Boston Chamber of Commerce by request of the State Department. Boston's salute will set the pattern for salutes by other American cities to other European centers.

Highlight of the week will be the arrival of the Mayor of Rome, Salvatore Rebecchini, and his wife, who will stay in Boston for the week to take part in many events.

There will be a number of other visitors from Rome in Boston next week, among them composer Goffredo Petrassi, whose Fifth Concerto will be given its premiere by the Boston Symphony Orchestra; Prof. Rossi, Italy's Minister of Public Instruction; Prince Marcantonio Pacelli, president of Italian Air Lines; and Julio Pastore, president of the largest free labor union in Italy.

Purpose of the salute is (1) to mark the 10th anniversary of the Italian Republic and (2) to counteract a $1,000,000 publicity program, aimed by Russia against the United States.

Medals of Honor

Here's the day-by-day program of the salute for Greater Bostonians planning to take part in it:

Monday: Breakfast given by Mayor John B. Hynes for Mayor Rebecchini and his party. Presentation of Jordan Marsh Company medals to the Mayor, to composer Petrassi, and Prof. Rossi at Jordan's at a meeting with a number of Boston businessmen. Luncheon for the Mayor and his party at William Filene's Sons Company.

Reception, in the early evening, by the Ancient and Honorable Artillery Company, at which the Mayor will receive a medal and will be made a life member of the Bostonian Society.

At 8 p. m., an Italian Music Festival at Faneuil Hall, at which the Armed Forces Chorus will sing under the direction of Dr. Charles Munch. If the weather permits, there will be a receiving line afterwards on the steps of Faneuil Hall.

B. U., B. C. Functions

Tuesday: Luncheon at Boston University, at which the Mayor and his party will be greeted by Pres. Case. At 4 p. m., a seminar on labor relations at Boston College, at which the moderator will be United States Atty. Anthony Julian.

Banquet at the Sheraton Plaza, chairman of which is Commissioner of Public Works John A. Volpe. Presentation, following dinner, of "La Congiura della Fidanzate" (The Fiancee's Conspiracy) at Boston College.

Wednesday: Luncheon given for the Mayor's party by Gov. Herter, followed by a tour of historical spots around Boston.

After a cocktail party at the home of Dr. Giovanni Formichella, consul general for Italy, there will be a reception by the Grand Lodge of Massachusetts, Order of Sons of Italy in America.

Italian Style Show

Thursday: Commissioner Volpe will speak at a student luncheon at Boston College. A reception at the Hotel Somerset will precede a fashion show of the gowns of Eleanors Garnett of Rome. The show will be staged by Cyreld of Boston and Bess Myerson, former Miss America, will comment.

Friday: The Mayor's party will be greeted by Pres. Killian at M.I.T. and will tour the university under the guidance of Dean Pietro Belluschi of the School of Architecture.

After a luncheon for the Mayor at the First National Bank of Boston, the world premiere of Petrassi's Fifth Concerto will be performed—and will be broadcast in Europe—under the direction of Charles Munch. That evening Bishop John Wright of Worcester will speak on "The Destiny of Rome" at the Harvard Club at a reception by the Circolo Letterario Italiano.

Saturday: Repeat performance of the Fifth Concerto.

Sunday: Performance of "La Tosca," an opera set in Rome, by the San Carlo Opera Company at the Opera House.

Special Rome Displays

Those are the scheduled events of the week. But there will be countless others—Boston's museums and Fogg Art Museum in Cambridge will put on special displays of Italian art; Widener Library, Boston Public Library, and Athenaeum, Bostonian Society, Old South Meeting House, and Massachusetts Historical Society, will all honor Italy with programs and displays.

Under the auspices of the International Friendship League, schools from far beyond Greater Boston are starting friendships with Italy next week. So far, 135,000 Greater Boston students have been given the names of an equal number of Italian children to whom they will write letters.

Camera clubs are exchanging pictures with Italy; cooking classes are trying out Italian dishes a shipment of American children's drawings will be displayed in Boston before being sent to Italy.

The Harvard University and Smith College Glee Clubs will put on a special program for the salute, Friday evening at 8, at Sanders Theatre.

Boston's stores are taking part in the salute with selections of Italian-made goods and windows showing Italian exhibits.

Scholarships have been created for an Italian musician at Tanglewood next Summer by the Boston Symphony Orchestra; at Northeastern for an engineering student by Commander Volpe; at Simmons for a student of library science in honor of Ambassador Clare Boothe Luce; and at M. I. T., Boston University and Boston College.

There will be an exhibit of Italian contemporary painting at Symphony Hall and the Mayor of Rome will be a special guest at the Basilio-DeMarco fight Wednesday night at Boston Garden.

Heading the large committee of Bostonians working on the salute are former Ambassador to Italy William Phillips and Mark Bortmann, Boston businessman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

Hub to Doff Hat to Rome

By Emilie Tavel
Staff Correspondent of The Christian Science Monitor

In a gesture of good will to friends, Romans, and countrymen of Italy, Boston will set the pattern next week for American salutes to cities of other lands.

The Nov. 28 to Dec. 4 celebration will involve the citizens and institutions of this capital in a tribute to a foreign country unequalled in magnitude by any community in the United States.

Considered of great importance by the United States Department of State, the celebration is expected to counteract to some degree the intensified propaganda in Italy by the Soviets against the American Government.

State Department officials hope other cities in this country will promote similar programs to cement friendship on a city-to-city basis with Western allies.

Soviet Efforts Noted

Mark Bortman, Boston businessman and chairman of the Chamber of Commerce committee planning the event, has just returned from a visit to Italy in connection with the salute.

Everywhere, he said, he saw vividly colored posters announcing the arrival in January of the Chinese theater, sponsored by the Soviets.

Boston's celebration honoring the Italian people, which will be filmed and broadcast by the State Department in towns and villages all over Italy, will supercede this Soviet move by several weeks.

Mr. Bortman stressed that the celebration has provoked an outpouring of cooperation from Boston's cultural and educational institutions and has cost government agencies "not one cent."

Mayor to Arrive

The celebration will help the Italian Republic commemorate its 10th anniversary. Governor Herter has called the occasion "one of the most constructive gestures of international good undertaken in Boston."

Salvatore Rebecchini, Mayor of the City of Rome, and his son, Filippo, will arrive this weekend for the event.

The Italian composer Goffredo Petrassi is flying to Boston for the world première of his Fifth Concerto, to be played Dec. 3 by the Boston Symphony on the occasion of its 75th anniversary year.

Other visiting Italians include Paolo Rossi, Italy's Minister of Public Instruction; Senator Teresio Guglielmone; Giulio Pastore, labor leader, and Prince Marcantonio Pacelli, president of the Italian Air Lines.

Children Take Part

Boston's school children, as well as public officials and prominent citizens, are involved in this celebration. About 135,000 children have written to pen pals in Italy to launch what is hoped to be long-time friendships across the Atlantic.

Cooking classes are specializing in Italian dishes, and a display of children's artwork will be presented in Filene's show windows prior to being shipped to Italy.

A piece of Roman sculpture is due to be unveiled at the Boston Museum of Art during the week, Mr. Bortman announced.

Bostonians already are having an advance look at Italian clothes in street windows as part of the contribution by department stores to the event.

Lyman W. Fisher, Staff Photographer

A City-to-City Salute

Mark Bortman (left), chairman of the Boston Chamber of Commerce committee organizing this city's salute to Rome next week, discusses final details with two other members of the committee, Public Works Commissioner John A. Volpe (center) and William C. Phillips, former American Ambassador to Italy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 28

Yule Festival to Be Opened Friday at 4:30

The lighting of the first candle in the city's Advent Wreath Friday at 4:30 p. m. will open Boston's Christmas Festival.

Dr. Charles Munch, Boston Symphony Orchestra conductor, will lead a choir of several hundred voices, representing high school and college glee clubs of Greater Boston.

The program at City Hall Plaza will also include music by the band and chorus of the Boston Naval Shipyard Employees' Association at 4 p. m.

Mayor Hynes will light the Nativity scene on Boston Common, as well as other religious and children's displays. A feature at the Common again this year will be the live reindeer which last year attracted thousands of children to the Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
NOV 29 1955

Welcome!

Barbara Vieira, Miss Hawaii in the latest Miss America pageant, sounds an "A" on the ukulele for Arthur Fiedler, Boston Pops Orchestra conductor on his arrival in Honolulu by United Airlines. Fiedler is there for a guest appearance with the Honolulu Symphony Nov. 29.

[19a]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

NOV 23 1955

Hub Opens Yule Fete On Friday

The Boston Christmas Festival will be opened at 4:30 Friday afternoon at City Hall Plaza with the lighting of the first candle of the city's Advent Wreath followed by a massed chorus led by Dr. Charles Munch of the Boston Symphony.

Several hundred voices, representing many of the leading high school and college glee clubs of Greater Boston, are scheduled to participate in the ceremonies. In all, a chorus of more than 1000 voices will take part. John Kiley will accompany at the organ.

Wellesley and Chamberlayne Colleges are among the college glee clubs that will be represented in the chorus, which will also include a chorus from Nazareth in Jamaica Plain, St. Gregory's and Cathedral High Schools, the Immaculate Conception Church Girls' Choir and the Business and Professional Men's Chorus. A special feature of the unique concert will be a program by the Cecilians, one of Boston's oldest singing groups, under the direction of Theodore Marier.

Preceding the main program with the massed chorus under Dr. Munch will be a musical salute to the Boston Christmas Festival by the band and chorus of the Boston Naval Shipyard Employees' Association. It will be presented at 4 o'clock from a decorated float located on School st., opposite City Hall.

Following the Advent wreath ceremonies at City Hall Plaza, the Nativity scene and the other religious and children's displays on Boston Common and the Public Garden will be illuminated by Mayor Hynes. More than 30,000 lights will glitter over the sacred and festive displays on Boston Common. A sky-blue background of 10,000 blue lights will be strung above the Nativity scene on the Common, representing the sky over the Nativity scene on the first Christmas. The eight white, live reindeer, which have attracted so many hundreds of thousands of children during past Christmas Festivals, will be in their place in Santa's Workshop Friday evening, according to Festival Director Paul Hines.

The Business and Professional Men's Chorus, which will sing at the Advent wreath ceremonies Friday afternoon, is composed of 100 of the city's leading merchants, lawyers, doctors and clergymen.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

NOV

Lights Signal Yule Festival

Thirty thousand lights will illuminate Boston Common and the Public Garden this evening to mark the opening of the city's 1955 Christmas Festival.

Mayor Hynes will touch off the annual celebration at 4:30 in City Hall plaza. He will light the Advent Wreath.

The mayor will be joined by a chorus of 1000 voices directed by the Boston Symphony Orchestra conductor, Charles Munch. It will include singers from Wellesley College, Cecilia Society and Boston Naval Shipyard Chorus.

A highlight will be a group of sacred songs by the Cecilia Society, directed by Theodore Marier.

The Nativity scene on Boston Common will be illuminated by 10,000 blue lights.

A new feature in this year's festival is a "Christmas Music Hall" in the form of a Colonial church, near the Nativity scene.

It will be used for more than 100 musical programs to be given afternoons and evenings throughout the season.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 24 1955

Chorus Joins Mayor for Yule Festival Opening Tomorrow

Boston's 1955 Christmas Festival will be inaugurated at 4:30 tomorrow afternoon with a chorus of 500 voices presenting a musical program under the direction of Dr. Charles Munch, Boston Symphony conductor.

The Advent Wreath ceremonies will be held at City Hall Plaza after which Mayor Hynes will throw a switch lighting up 30,000 lights illuminating the Nativity scene and Christmas tree on Boston Common.

Harry J. Blake, chairman of the Festival Committee, estimates that more than 1,000,000 people from many sections of New England will again visit the festival this year. Daily musical programs by church, high school, college and nationality groups will participate.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

NOV 25 1955

Hub Opens Annual Yule Festivities

Boston's sixth annual Christmas Festival, expected to draw more than one million visitors, officially opens today.

As the shades of night begin to fall, the opening exercises were to be held at the City Hall plaza with a concert by the Boston Naval Shipyard Band and Chorus. Mayor Hynes will unveil the Advent wreath.

Then a 1000-voice chorus of college and high school singers will join in Christmas carols under the direction of Charles Munch, conductor of the Boston Symphony Orchestra.

Promptly at 7 tonight, Mayor Hynes will press a button that will turn on 30,000 lights at the Scene of the Nativity and other Christmas attractions on Boston Common.

A new feature has been added to the 1955 display in the form of a beautiful replica of a New England Colonial church which will become the "Christmas Music Hall" from now until Dec. 23.

During the coming weeks more than 100 separate concerts will be presented at the Music Hall, located at the Nativity Scene. Choral groups will come from colleges, high schools, civic groups and many other sources.

The concerts will be staged every afternoon and evening and more than 4000 singers, male and female, will have taken part before Christmas.

As in past years, streets adjacent to the Common and the business district will be closed on Sunday afternoons to permit family groups to roam about freely, without fear of traffic hazards.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

25 1955

Christmas Season to Open as Lights Mark Festival

Boston opens the joyful Christmas season tonight.

Thousands of lights will transform the Common and downtown area into a fairy wonderland.

Outside City Hall Charles Munch, conductor of the Boston Symphony Orchestra, will lead a huge chorus of college and high school singers in carols and Christmas music.

The Naval Shipyard Band, "The Cecilians" chorus, under Theodore Marier; organist John Kiley and opera star Melba McCreery also will take part in the sixth annual Festival opening.

★ ★ ★

The Nativity Scene, which has attracted thousands in past years, will be lighted as will the many other sacred and festive displays scattered through the Common.

Festival Events Today

At City Hall Plaza

4 P. M.—Concert by Naval Shipyard Band and Chorus.

4:30 P. M.—1000-Voice College and School Choir directed by Dr. Charles Munch. "The Cecilians," under Theodore Marier; organist John Kiley. Concert and Opera Star Melba McCreery. Lighting of Advent Wreath.

At Boston Common

7 P. M.—Lighting of Nativity Scene and other Festival spectacles. Organ Concert at Nativity Scene.

FESTIVAL OPENS

Page Two

signed replica of a New England colonial church which will serve as the "Christmas Music Hall" center for more than 100 concerts at the Nativity Scene on the Common.

Over 4000 singers will take part in these daily musical programs, presented every afternoon and evening until Christmas.

Santa Claus' eight live white reindeer will be in their usual spot in Santa's Workshop—until they leave for the North Pole and their big trip on the night of Dec. 24-25.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

Hub Festival Opens Today At 4:30 P. M.

Boston's Christmas Festival will open today with the lighting of the first candle of the city's Advent Wreath at 4:30 p. m., in City Hall plaza, heralding a Yuletide event that has drawn thousands of sightseers to the colorful displays in the downtown area.

Dr. Charles Munch, Boston Symphony Orchestra conductor, will lead a massed chorus of hundreds of voices representing school and college glee clubs of Greater Boston.

A musical salute to the Christmas Festival will be given by the band and chorus of the Boston Naval Shipyard Employees' Association a half-hour prior to the candle-lighting ceremonies. It will be presented from a decorated float on School st., in front of City Hall.

Mayor Hynes will follow up the Advent Wreath program with lighting of the Nativity scene and other religious and children's displays on the Common and Public Garden.

The sacred and festive tableaux and Christmas exhibitions will be illuminated with 30,000 lights. A sky-blue background of 10,000 blue bulbs will be strung above the Nativity scene on the Common to represent the sky over the first Nativity scene.

Eight white, live reindeer, which have delighted countless thousands of children in years past, will be delivered to Santa's Workshop tonight, according to Paul Hines, Festival director.

The Wellesley College and Chamberlayne Junior College glee clubs will be among the singing groups at City Hall. A chorus from Nazareth in Jamaica Plain, St. Gregory's and Cathedral High Schools, and the Business and Professional Men's Chorus also will participate.

The Business and Professional Men's Chorus is comprised of 100 leading merchants, lawyers, doctors, business executives and clergymen.

Another special feature of the concert will be a program by the Cecilians, one of the oldest singing groups in Boston, under the direction of Theodore Marier.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 4,000

NOV 25 1955

LIGHTS GO ON

BOSTON (INS) — The lights go on tonight — all 30,000 of them — to mark the opening of the 1955 Christmas Festival on Boston Common and the Public Garden. Boston Symphony conductor Charles Munch will lead a chorus of several hundred college and high school singers to open the festival, and then Mayor John B. Hynes will throw a switch to illuminate the Nativity scene and other sacred and festive displays.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

NOV 25 1955

30,000 LIGHTS TO GIVE COMMON CHEERY GLOW

Thirty thousand lights will be illuminated on Boston Common and the public Garden tomorrow evening to mark the opening of the 1955 Christmas Festival.

Mayor Hynes and Festival Chairman Harry J. Blake announced yesterday the most colorful festival New England has ever seen will formally open at City Hall Plaza at 4:30 p. m. when Boston Symphony Conductor Charles Munch will lead a chorus of several hundred college and high school singers.

Following these ceremonies Mayor Hynes will throw a switch illuminating the Nativity Scene with its 10,000 blue lights and the many other sacred and festive displays on the Common and Public Garden.

Blake said more than a million people are expected to visit the festival, to see the Nativity Scene, Santa's worshop with its eight live reindeer, the Dickens carolers, the huge municipal Christmas tree, and the Madonna of the Garden Pool.

ER 25, 1955

[193]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

NOV 26 1955

Symphony Joins Salute

Boston Symphony Orchestra will be heard from during Boston's week-long Salute to Rome, which will include a series of events planned by our cultural institutions.

Next week's Friday afternoon and Saturday evening concerts are to have as honored guests from Rome, Salvatore Rebecchini, mayor of that city, and Goffredo Petrassi, one of Italy's foremost composers. Petrassi's Fifth Concerto for Orchestra will have its first performance, having been composed for the 75th anniversary of Boston's orchestra.

Charles Munch also will conduct Respighi's First Suite composed upon Ancient Dances for the Lute, Mendelssohn's "Italian" Symphony and Berlioz' "Roman Carnival" Overture.

The third concert of the Tuesday evening series will take place Nov. 29. Mr. Munch will conduct Brahms' "Tragic" Overture, Mozart's Sinfonia Concertante for four wind instruments with orchestra (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), and Schumann's Symphony in C major, No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

NOV 26 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the sixth concert of the 75th season in Symphony Hall yesterday afternoon. The soloist was Jascha Heifetz, violinist. The program:

Tragic Overture, Op. 81	Brahms
Symphony No. 6	Piston
Concerto in D, Op. 61	Beethoven

By RUDOLPH ELIE

Walter Piston has honored the 75th anniversary season of the Boston Symphony with a very fine and distinguished symphony.

It is his Sixth, a work revealing an inner glow as warm and benevolent as a summer day, and that it caught on so well yesterday afternoon in its first performance is indicative not of its quickness of apprehension (a quality composers fear) but the completely musical character of the symphony itself as well as the unmistakable geniality of its inspiration.

Mr. Piston himself in his remarks in the program says that it seemed to him, while writing the work, that the melodies were being written by the instruments themselves—a very significant and interesting observation and one that the symphony itself very clearly bears out. There is, indeed no smell of the lamp here, but a spontaneous, self-generating inner creative force that not only always moves forward but that also displays a unity of style from movement to movement. This is to say the work suggests the totality of its creation rather than the assembly of four symphonic movements one hardly related to the other.

Freely, Easily

The first movement, of a vigorous and stimulating character with interesting materials worked freely and easily, sets the mood from the outset, a mood of confident sonority. Though it rises to moments of great power it is never forced, never aggressive, never tormented.

This is followed by an orchestral scherzo that may one day emerge as the finest of the period. A work of great imagination, it whirrs along in the strings at a clip exceeding that of Berlioz' great Queen Mab scherzo while the five percussionists offer a wonderfully entertaining commentary with everything from a small tambourine to cymbals just barely brushed. Its conclusion brought a ripple of amusement and would have earned an encore if anyone had dared to start such an unheard of movement in Boston.

The ensuing adagio had all the breadth and nobility of an adagio by a romantic composer, beginning and ending with a beautiful cello solo beautifully played by Samuel Mayes. And all ended in a brisk, happy finale, fugato and all, that resulted in a reception for Mr. Piston, who was on hand for the occasion; seldom visited upon living composers. It was, in fine, a splendid and invigorating symphony, composed by a man at the peak of his career, fully equipped to express himself musically in the most distinguished terms, and enamored of the organization for which he composed the work.

Too Early to Say

Whether it was done merely for this occasion or not is too early to say, but in this concert Mr. Munch had radically rearranged the seating plan of the orchestra, an arrangement much resembling the Koussevitzky pattern. He moved the basses to their old position behind the violins, the horns and trombones back behind the cellos. It may be imagination only, but it seemed to me it sounded better. In any case the orchestra did sound particularly splendid not only in the Piston but in the Brahms and Beethoven as well. Now if Mr. Munch will only return the old risers so the orchestra will look as well as it sounds, we may gain back some of the old visual glamor.

I was astonished to discover, after all these years, that Jascha Heifetz is fallible; I never thought I'd live to hear him in an error of intonation. Actually he was way off form in the whole opening movement of the Beethoven, yet no one ever did the slow movement with more real beauty and or more real conviction. It was marvelous to hear, especially with Mr. Munch's glowing orchestral accompaniment, and the work ended on a note of perfection though not the perfection we have been accustomed to all these years. Anyway, it's good to know Mr. Heifetz is human.

Next week's program includes another anniversary premiere in Petrassi's Quinto Concerto per Orchestra as well as works by Respighi, Mendelssohn and Berlioz.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,83.

Music Review

By TUCKER KEISER

An ovation, not just a polite gesture of applause, for a new symphony is indeed a rarity in our concert halls, but that is what the audience gave Walter Piston's Sixth Symphony yesterday afternoon when Charles Munch led the Boston Symphony Orchestra in the premiere of this new composition written for the 75th anniversary of the organization.

It is an excellent symphony and one that I hope Mr. Munch repeats before the season is over. From beginning to end, it holds interest and each movement is a rewarding musical experience, though I personally liked the last three movements more than I did the opening one.

The form is lucid, the idiom is contemporary enough to add pungency to its abundant melodic invention, and the orchestration is masterful. Unlike some of the composer's other works, the smell of midnight oil is nowhere about it. Joyousness is the keynote of the first and final movements, while the Scherzo bubbles over with wit and sophistication, and even the Adagio with its warmly tender theme for cello solo suggests that the seeming melancholy is only a passing romantic fancy.

As if the Piston were not enough good fortune in one afternoon, we also had a sterling performance of Beethoven's Violin Concerto with Jascha Heifetz as the soloist. Mr. Heifetz may have given more technically flawless performances the had some trouble yesterday with E-string intonations in the first movement) but I doubt whether he has ever given one with more sweep, sensitivity and strength. Mr. Munch's and the orchestra's accompaniment were exquisitely tasteful and temperate.

The concert opened with Brahms' "Tragic" Overture, a rather obvious filler which served its purpose.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

NOV 26 1955

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Premiere of Piston Sixth Symphony

Charles Munch conducted the Boston Symphony Orchestra in the sixth program of the Friday afternoon-Saturday evening series at Symphony Hall yesterday. The program began with Brahms' "Tragic" Overture, and included the Symphony No. 6 by Walter Piston (first performance; composed for the 75th Anniversary of the Boston Symphony Orchestra), and the Beethoven Violin Concerto with Jascha Heifetz as soloist.

By CYRUS DURGIN

The question here is whether to begin with Jascha Heifetz' magnificent performance of the Beethoven Violin Concerto, or the premiere of the new Sixth Symphony by Walter Piston. Each brought glory to the Boston Symphony concert yesterday, and in each there was a wealth of brilliant playing and conducting.

Let us consider the new music first, which the distinguished professor at Harvard wrote upon commission by the Boston Symphony and the Koussevitzky Music Foundation, for the Orchestra's 75th Anniversary, and which he dedicated to the memory of Serge and Natalie Koussevitzky. First of all, this is a score of arresting musical substance, in a style neither aggressively new nor which retreats toward the past. There are melodies, if not lush tunes, and there are soothing consonances as well as dissonance.

The over-all first impression of this brand-new piece is of rhythmic vitality, very clean and polished writing, and a structure which sounds so simple that it might turn out to be much more subtly complicated than one might suppose. The first movement is intended to be flowing and expressive; the second light and vivacious (and it has a lot of feathery scherzo detail in the instruments); the third is a broad adagio, and the fourth an energetic allegro with a six-voiced fugal section. Each movement lives up to its designation.

Mr. Piston probably never will completely escape the label "academic" (no professor ever can!), but in his case academic means resourceful in the scope of learning and technic, not dryly and timidly conventional. Piston's music is always well-mannered for he is not a temperament to sob, thunder or laugh out loud in public. It is always distinctive, too, unmistakably Piston, and at its best when the pace is brisk and the rhythm lively. His slow movements are inclined to be like white sails in a light wind, useful and pleasant but lacking tension. Such is true of the adagio in the Sixth Symphony, although it has a superb melody which cellist Samuel Mayes played most beautifully.

Heifetz Supreme

Much more can be said about this work when much more is known of it. For the present be it recorded that the Symphony gave this listener a good time, and that he would like to hear it again. The composer was present and bowed in response to applause that was notably cordial and sustained.

Mr. Heifetz, who has gone in for the fashion increasing among musicians of having themselves billed by surname alone, was at his best yesterday, even though I could count two tiny blemishes. Perhaps they disturbed the player, but surely no one else, for his radiant, silken-smooth and richly-styled performance of the Beethoven Violin Concerto was a marvel of musical virtuosity.

So alike in quality, so equal in stature was the work of Mr. Munch and the orchestra, that this was one of those rare occasions when once could conclude that all the beauty of a masterpiece had been fully revealed. Evidently the entire audience thought so, for the applause which followed the last chord broke out noisily and spontaneously, grew and continued, with cheers and stamping added to the crackle of slapping palms.

Brahms' "Tragic" Overture provided an appropriate beginning for the concert, but only in the sense of its excellent performance and its high seriousness, for really it is not at all tragic.

The program will be repeated at 8:30 tonight. The music next week will join Boston's "Salute to Rome," for it all will be either of Italian origin or about Italy: Respighi's First Suite of Antique Dances and Airs for Lute; the first performance of Goffredo Petrassi's Fifth Concerto for Orchestra (commissioned for the Boston Symphony's 75th Anniversary); Mendelssohn's "Italian" Symphony, and the "Roman Carnival" Overture of Berlioz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

NOV 27 1955

'Salute to Rome' By Symphony Here

Boston's "Salute to Rome" to which next week will be devoted will culminate with an appropriate program for the concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening. The "Salute to Rome" will consist of a series of events planned by our cultural institutions. Honored guests from Rome, including Salvatore Rebecchini, the Mayor of that city and Goffredo Petrassi, one of Italy's foremost composers, will present at these concerts. Petrassi's Fifth Concerto for Orchestra will have its first performances having been composed for the 75th anniversary of Boston's orchestra by commission of the orchestra and the Koussevitsky Music Foundation. Mr. Munch also will conduct Respighi's First Suite composed upon Ancient Dances for the Lute, Mendelssohn's "Italian" Symphony, and Berlioz' "Roman Carnival" Overture. An exhibition of contemporary Italian paintings brought from Rome by air will have its only Boston showing in the Symphony Hall gallery.

The third concert of the Tuesday evening series will take place on November 29. Mr. Munch will conduct Brahms' "Tragic" Overture, Mozart's Sinfonia Concertante for four wind instruments with orchestra (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), and Schumann's Symphony in C major, No. 2.

Mayor Of Rome Leaves Today For Boston Festival

ROME, Nov. 23 —The Mayor of Rome, Salvatore Rebecchini, leaves tomorrow for the United States to attend Boston's "Salute to Rome" celebration.

The 64-year-old mayor in a news conference said he will take with him a scroll containing an order of the day responding to the "Salute to Rome" by the city of Boston.

This order was voted unanimously by the city council of Rome, in which there are 12 Communist councillors.

Rebecchini said Boston is "especially dear to Romans because they have a comparable heritage in that they like culture, have universities and libraries.

The mayor also said he will stop one day in New York to call on New York Mayor Robert Wagner who recently visited Rome. He will attend the Boston celebrations for three days.

Rebecchini will be accompanied by Plenipotentiary Minister Renato Silenzi, chief of protocol of the city of Rome, his 21-year-old son Filippo Rebecchini, English-speaking student of economics, and by Goffredo Petrassi, well-known modern composer. Petrassi was commissioned to write a musical composition on the occasion of the 75th anniversary of the Boston Symphony. The work, his new Fifth Concerto for Orchestra, will be played as a world premiere by the Boston Symphony during the "Salute to Rome" celebrations.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV 26 1955

Walter Piston, whose Sixth Symphony is having its première by the Boston Symphony Orchestra at its weekend concerts in Symphony Hall.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

NOV 27 1955

Italian Composer Lauds Symphony, Walter Piston

An elated Goffredo Petrassi, Italian composer here for Salute to Rome Week, expressed warm admiration for the Boston Symphony and American composer Walter Piston at last night's Symphony Hall concert.

The Roman visitor, whose Fifth Concerto for Orchestra will be given its world premiere Friday afternoon, commented after hearing Piston's Sixth Symphony:

"What an extraordinary orchestra! Mr. Piston's composition is of the very first order. It made a great impression on me. It is typically American in its rhythms and its energies, yet its lyricism might trace back to Mr. Piston's Italian ancestry. The performance by Mr. Munch (Charles Munch, conductor) was perfect."

The work by Piston, native of Maine and grandson of an Italian sea captain, was given its premiere by the Boston Symphony on Friday. Piston and Petrassi are among 15 composers whose works are being given their first performance during this, the 75th anniversary season of the orchestra.

[194]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
NOV 26 1955

'ston's Sixth Symphony in Première

Heifetz Soloist in Beethoven Concerto

By Harold Rogers

This is truly an anniversary season—the 200th for Mozart, the 90th for Sibelius, the 75th for the Boston Symphony Orchestra, the 60th for Hindemith, and if Walter Piston is just over the 60th mark, we might nonetheless include him among those celebrated.

He is worth a fanfare, considering that his Sixth Symphony, completed two weeks ago, gained a warm reception yesterday afternoon at its first performance. This is understandable, because Mr. Piston's idiom is not forbidding, though thoroughly contemporary, and his music is warmhearted.

The Boston Symphony, in celebration of its diamond jubilee, has commissioned 15 works, and the new Piston Sixth is one of these. Speaking of its composition, Mr. Piston makes this interesting comment:

"While writing my Sixth Symphony, I came to realize that this was a special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along."

* * *

This propriety of melody to instrument was especially apparent in the third movement, the Adagio sereno, when we heard lyrical melodies spun out by the cello, the oboe, or the English horn. This entire movement sounded a note of tender grieving, employing the solo instruments in what one might imagine as a neo-Grecian manner. The music gains substance until it reaches a stirring intensity; then it falls off into the interweaving of melodies that it began with.

In the opening movement, the Fluendo espressivo, we were again impressed by Mr. Piston's scholarship and craftsmanship, his sturdy style well bound by foundational counterpoint. The second movement, Leggerissimo vivace, is in a delightful scherzo mood, the fiddles zipping away with jolly lightness while the woodwinds sing along in an almost careless way. A ripple of laughter ran through the audience as this section came to an adroit and subtle close.

The final movement, Allegro energico, seemed to be something of a marriage between a dithyramb and a hoedown. A swirling dancing rhythm supported sustained melodies, and somewhere in the middle of it came a fugato developed with much resounding brass.

After Charles Munch had completed an excellent performance, which he apparently enjoyed, he called Mr. Piston to the front of the stage for a handshake while the listeners gave their approval in applause.

* * *

This concert was further enhanced by the cool precision and authoritative artistry of Jascha Heifetz, whose violin found sensitive support from Mr. Munch's accompaniment in the Beethoven Concerto in D major. This soloist, as usual, carried off his part with aplomb and an incredible exactitude that sometimes could use more warmth of emotion.

But there is much to be said for his tonal beauty and the purity of his intonation, though he does not always play to the heart. There are times, however, when the listener also feels poetry—in the Larghetto, for instance, which is perhaps the most exquisite slow movement in the violin repertoire. And his traversal of the long cadenza was fantastic. Incidentally, Heifetz played this concerto when he first appeared with the Boston Symphony in 1919.

* * *

Mr. Munch opened this concert with a vivid reading of the Brahms "Tragic" Overture. Next week he will conduct the première of Goffredo Petrassi's Fifth Concerto for Orchestra (commissioned by the Boston Symphony), Respighi's First Suite composed upon Ancient Dances for the Lute, Mendelssohn's "Italian" Symphony, and Berlioz' "Roman Carnival" Overture.

This program will constitute the Boston Symphony's "Salute to Rome," and among the honored guests will be Salvatore Rebecchini, mayor of Rome, and Signor Petrassi. The only Boston showing of a display of contemporary Italian paintings, brought from Rome by air, will be held in the Symphony Hall gallery.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401
NOV 26 1955

JOIN IN CHRISTMAS CAROLS—Dr. Charles Munch of the Boston Symphony Orchestra leads throng of Bostonians in carols on the Common as the sixth annual Christmas Festival got under way in Boston. During the next month, approximately 100 choral and musical groups will give two concerts a day on the Common, all built around the Christmas theme of joy over the Nativity. (See Story on Page 8.)

(Record-American Photo by John Murphy)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
NOV 27 1955

ITALIAN COMPOSER HERE—Goffredo Petrassi (left), whose fifth Concerto will be given its world premiere by Boston Symphony on Friday, meets Charles Munch, the conductor, and American composer Walter Piston, grandson of an Italian sea captain, before last night's Symphony Hall concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691
NOV 27 1955

ITALIAN COMPOSER Goffredo Petrassi of Rome, whose latest work will be played next Saturday night in Symphony Hall, is welcomed by Symphony Orchestra leader Charles Munch (center). Chatting with them is Walter Piston of Belmont (right) at the Huntington ave. hall where his music was heard last night.

Sunday Advertiser Photo by Lester MacLellan

[195]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

NOV

SIXTH CHRISTMAS FESTIVAL OPENS HERE

DR. CHARLES MUNCH, Boston Symphony director, led chorus of 1000 voices in carol as first Advent Candle was turned on, opening Boston's 6th annual Christmas Festival.

(Globe Photos by Charles Carey and Edmund Kelley)

FIRST ADVENT CANDLE in Christmas wreath at City Hall is lighted by Mayor Hynes. Ephron Catlin, vice president of the First National Bank and member of the Christmas Festival Committee, looks on.

"SILENT NIGHT . . ." — Members of 48-piece Boston Naval Shipyard Employees band and choral group join in Christmas Festival ceremonies at City Hall.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
NOV 26 1955

FESTIVAL OPENS—Dr. Charles Munch of the Boston Symphony Orchestra, in centre with baton, leads choral groups in song in front of City Hall, marking the Boston Christmas Festival opening.

Carols, Pageantry Open Hub Christmas Festival

A brilliant display of lights, pageantry and the echoes of carolers heralded the opening of Boston's sixth annual Christmas festival yesterday as the first big wave of Yuletide shoppers poured into the downtown area.

Throughout the holiday season, the hundreds of festive scenes and religious tableaux in storefronts, window displays throughout the Common and Public Garden will draw countless sightseers from all over the country.

Lights First Candle

A crowd of 3000 joined with massed choral groups in front of City Hall where Mayor Hynes opened the Christmas festival by lighting the first candle in the traditional Advent Wreath.

The School st. section resounded with the choruses of "Joy to the World" and "O Come All Ye Faithful," led by Dr. Charles Munch, conductor of the Boston Symphony Orchestra.

On the Common, the Mayor and city officials unveiled the impressive Christmas creche as 10,000 blue lights shone from one of the giant elms opposite the State House. A huge Christmas tree in the centre of Frog Pond was set aglow in a blaze of lights.

is chairman of the finance committee, assisted by Ephron Catlin, vice president of the First National Bank of Boston.

Chandler Bigelow, vice president of the Old Colony Trust Company, is serving as treasurer.

Nearly 500 red, yellow and green Christmas lights were turned on atop the John Hancock Mutual Life Insurance Company's 26-story building last night. The lights extend 580 feet around the 25th floor parapet.

A large white cross, 225 feet high and extending the width of the building will make its annual appearance on the Copley sq. side of the building Dec. 1, officials announced.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
NOV 26 1955

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
NOV 26 1955

1000 Carolers Greet Opening of Yule Festival

The pageantry and joy of the Old World Yuletide season came to life again last night in the New World as a thousand voices joined in carol, ushering in the sixth Boston Christmas Festival.

Colored lights—30,000 of them—gleamed through the leafless branches on Boston Common at 7 last night as shoppers and homeward-bound commuters paused in the chilly air to watch Mayor Hynes unveil the Nativity Scene below the State House.

The soft strains of "Silent Night" resounded as they followed along to watch him light the giant Christmas tree.

[illegible], Boston, the McCreery Singers and the Newman Clubs of Boston.

A 30-minute concert saluting the season was given by the 48-piece Boston Naval Shipyard Employees band and choral group prior to the ceremony. Ralph Massaro, Fred Riggs and Walter Cook were among the soloists.

Mayor Hynes, in delivering his Christmas wishes t the public, termed the Festival the "best and biggest yet."

'Spiritual-Minded City'

The Mayor said he felt that the Festival is "something that is wanted by the spiritual-minded people of a spiritual-minded city."

Donald J. Hurley, president of the Greater Boston Chamber of Commerce, and Chandler Bigelow, vice president of the Old Colony Trust Company and treasurer of the Festival Committee, were among the scores of business and professional leaders attending.

Ephron Catlin, vice president of the First National Bank of Boston and finance chairman of the Festival Committee, spoke briefly.

Harry Blake, former president of the Greater oston Chamber of Commerce, is again chairman of the Festival Committee.

John Hancock Mutual Life Insurance Company joined in the spirit of the season with a 500-light display atop its 26-story building.

The lights, which extend around the 25th floor parapet, are visible from many surrounding communities. A white cross, 225 feet high and the full width of the building, will be added to the display Dec. 1.

Usher in Season—Dr. Charles Munch, Boston Symphony Orchestra conductor, leads voices in Christmas carols in front of Boston City Hall last night to open the sixth annual Christmas Festival which extends for 43 days. Thousands viewed the Creche scene on Boston Common.

[197]

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
NOV 26 1955

FESTIVAL OPENS—Dr. Charles Munch of the Boston Symphony Orchestra, in centre with baton, leads choral groups in song in front of City Hall, marking the Boston Christmas Festival opening.

Carols, Pageantry Open Hub Christmas Festival

A brilliant display of lights, pageantry and the echoes of carolers heralded the opening of Boston's sixth annual Christmas festival yesterday as the first big wave of Yuletide shoppers poured into the downtown area.

Throughout the holiday season, the hundreds of festive scenes and religious tableaux in storefronts, window displays throughout the Common and Public Garden will draw countless sightseers from all over the country.

Lights First Candle

A crowd of 3000 joined with massed choral groups in front of City Hall where Mayor Hynes opened the Christmas festival by lighting the first candle in the traditional Advent Wreath

The School st. section resounded with the choruses of "Joy to the World" and "O Come All Ye Faithful," led by Dr. Charles Munch, conductor of the Boston Symphony Orchestra.

On the Common, the Mayor and city officials unveiled the impressive Christmas creche as 10,000 blue lights shone from one of the giant elms opposite the State House. A huge Christmas tree in the centre of Frog Pond was set aglow in a blaze of lights.

is chairman of the finance committee. assisted by Ephron Catlin, vice president of the First National Bank of Boston.

Chandler Bigelow, vice president of the Old Colony Trust Company, is serving as treasurer.

Nearly 500 red, yellow and green Christmas lights were turned on atop the John Hancock Mutual Life Insurance Company's 26-story building last night. The lights extend 580 feet around the 25th floor parapet.

A large white cross, 225 feet high and extending the width of the building will make its annual appearance on the Copley sq. side of the building Dec. 1, officials announced.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884
NOV 26 1955

Continued from the First Page

Officially the Festival, the first yet—and the only one of its kind in the country—was opened at 5 p. m. when the Mayor lighted the First Candle of the Advent Wreath in a ceremony in City Hall Plaza on School st.

Dr. Munch Conducts

More than 3000 persons gathered to watch the ceremony and hummed or joined in song as Dr. Charles Munch, conductor of the Boston Symphony Orchestra, led a chorus of 1000 in traditional carols.

Included in the massed choral group were singers from Harvard, Wellesley, Chamberlayne Junior College, the Holy Childhood Choristers from Nazareth, the Cecelia Society, the Business and Professional Men's Chorus, Cathedral High School, Immaculate Conception Church, Boston, the McCreery Singers and the Newman Clubs of Boston.

A 30-minute concert saluting the season was given by the 48-piece Boston Naval Shipyard Employees band and choral group prior to the ceremony. Ralph Massaro, Fred Riggs and Walter Cook were among the soloists.

Mayor Hynes, in delivering his Christmas wishes t the public, termed the Festival the "best and biggest yet."

'Spiritual-Minded City'

The Mayor said he felt that the Festival is "something that is wanted by the spiritual-minded people of a spiritual-minded city."

Donald J. Hurley, president of the Greater Boston Chamber of Commerce, and Chandler Bigelow, vice president of the Old Colony Trust Company and treasurer of the Festival Committee, were among the scores of business and professional leaders attending.

Ephron Catlin, vice president of the First National Bank of Boston and finance chairman of the Festival Committee, spoke briefly.

Harry Blake, former president of the Greater oston Chamber of Commerce, is again chairman of the Festival Committee.

John Hancock Mutual Life Insurance Company joined in the spirit of the season with a 500-light display atop its 26-story building.

The lights, which extend around the 25th floor parapet, are visible from many surrounding communities. A white cross, 225 feet high and the full width of the building, will be added to the display Dec. 1.

CROSS QUITS
Continued from the First Page

Cross, Republican Lieutenant-Governor of Illinois from 1940 to 1948, was questioned by the Senate Investigation subcommittee last week about the part he allegedly played in having a transportation contract in Chicago transferred from one company to another, in which a friend was a key figure.

The commission, a bipartisan Republican who was appointed to the ICC six years ago by former President Truman, de-

Usher in Season—Dr. Charles Munch, Boston Symphony Orchestra conductor, leads voices in Christmas carols in front of Boston City Hall last night to open the sixth annual Christmas Festival which extends for 43 days. Thousands viewed the Creche scene on Boston Common.

[197]

...caises...

A Washington
A Providence

Henri Dauman

Charles Munch *a reçu samedi dernier à New-York, des mains de M. Couve de Murville, Ambassadeur de France, le Grand Prix du Disque français 1954. Ce prix lui avait été décerné par l'Académie du Disque français pour un enregistrement du "Roméo et Juliette" de Berlioz par l'orchestre symphonique de Boston, qu'il dirige. Créée en 1951, l'Académie du Disque français comprend, entre autres membres illustres, le roi Frédéric IX de Danemark, le Dr Schweitzer. Le diplôme que, sur la photographie ci-dessus, le représentant de la France présente au fameux chef d'orchestre était signé par M. Edgar Faure, ainsi que par le grand compositeur Arthur Honegger.* *Voir le compte rendu p. 9.*

27 Novembre 1955

M. Couve de Murville remet le prix du Disque à Charles Münch

L'AMBASSADEUR de France aux Etats-Unis a remis samedi après-midi à M. Charles Münch, chef de l'Orchestre symphonique de Boston, le Grand Prix du Disque français 1954.

Le prix avait été décerné par l'Académie du Disque français à l'orchestre que dirige M. Münch le 2 décembre dernier à l'occasion de l'enregistrement par celui-ci sur disque RCA-Victor du "Roméo et Juliette" de Berlioz.

L'Académie du Disque français, fondée en 1951, est actuellement présidée par le grand musicien français Arthur Honegger. Elle décerne annuellement un prix au meilleur enregistrement de l'année.

Le document qui a été remis à M. Münch dans la salle de concerts "Carnegie Hall" de New-York et qui est destiné à l'orchestre tout entier, porte la signature non seulement de M. Honegger, mais aussi du président du Conseil, M. Edgar Faure.

A cette occasion, M. Couve de Murville a prononcé une courte allocution, dans laquelle il a déclaré notamment:

"Ce n'est pas la première fois que notre Académie reconnaît les mérites exceptionnels de votre orchestre, puisque, déjà, en 1952, elle avait couronné votre enregistrement de la Symphonie n° 4 en mi mineur, opus 98, de Brahms.

"C'est un plaisir tout spécial pour moi que de vous remettre aujourd'hui ce grand prix, car le Boston Symphony Orchestra représente dans le domaine musical l'un des liens les plus solides entre nos deux pays. Un grand nombre d'entre vous ont étudié au Conservatoire de Paris et vous avez été dirigés par des chefs tels que Henri Rabaud, Pierre Monteux et Koussevitsky, à qui la musique française doit tant.

"Aujourd'hui, Charles Münch maintient les traditions qui sont les vôtres".

w England Newsclip Agency, Inc.
x 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
ndependent Republican
Circ. 248,071

355

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

NOV 27 1955

FIEDLERS IN HAWAII—Arthur Fiedler, Boston Pops Orchestra conductor, and Mrs. Fiedler, arrive via United Air Lines in Honolulu for his guest appearance next Tuesday with Honolulu Symphony Orchestra.

From Arthur Honegger to Charles Munch

Charles Munch, the Music Director of the Boston Symphony Orchestra who was presented with the "Grand Prix du Disque" in Carnegie Hall last Saturday for the recording of Berlioz' "Romeo and Juliet," has received a personal letter from Arthur Honegger, the French composer who is a co-president of the Academie du Disque Francais.

"In you, Charles, whom I love as a brother," the composer wrote, "I possess the surest and most faithful champion of my works." He addressed the musicians of the orchestra as follows: "A number of you are French. I count among you friends, comrades or former fellow students of the Conservatoire in Paris."

It was at the invitation of Serge Koussevitzky that Honegger came to America to conduct this orchestra as guest in 1928 and it was at his invitation that the composer wrote his First Symphony for the 50th anniversary of the Boston Orchestra. His Fifth Symphony, which Honegger here refers to as "closing the cycle" of his symphonies, was composed for the Koussevitzky Music Foundation and had its first performances under the direction of Charles Munch in America and Europe.

Christian Science Monitor (
BOSTON, Mass.
Non-partisan
Circ. 165,872

NOV 28 1955

Symphony Award

The "Grand Prix du Disque" recently awarded to the Boston Symphony Orchestra and its conductor, Charles Munch, was presented by the French Ambassador M. Couve de Murville for its RCA Victor recording of Berlioz' "Romeo and Juliet." The award, voted by the Academie du Disc Française, was signed by the Premier of France, Edgar Faure, and the French composer, Arthur Honegger, president of the Academie.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

NOV 29 1955

Arthur Honegger Dies; Modernist Composer

PARIS, Nov. 28 (AP).—Arthur Honegger, sixty-three, one of the world's leading composers, died here last night of a heart ailment.

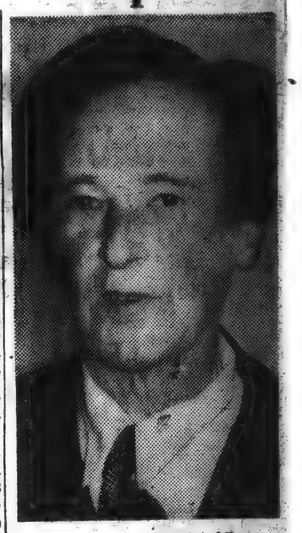
Modernist School Leader

Mr. Honegger, who was born at Le Havre and lived most of his life in Paris, was by nationality Swiss, and musically was said to have descended from Richard Strauss by way of Bach and Handel. He was one of the leaders of the modernist school of France and had come to this country twice to conduct or teach temporarily. This year he was elected an honorary member of the American Academy and National Institute of Arts and Letters.

He once said that his model was Bach and that he believed music should be constructed as solidly, accurately and ingeniously as an automobile. He also said in 1932 music was not a paying profession and that his royalties on "King David," an oratorio he had written a year before, had amounted to fifteen francs. In his book, "I Am a Composer," he wrote that "the first quality of a composer is that he must be dead."

In New Youth Group

In 1916, he formed, with fellow students, a musical group called the New Youth which sponsored concerts. Another member was the pianist, Andree Vaurabourg, whom he married within a year. He dedicated his "Concertino for Piano and Small Orchestra" to her in 1925, a composition the Swiss conductor, Ernest Ansermet, called the "Mozart of today."



Associated Press
Arthur Honegger

As a leader in another music group, the Six, founded in 1920, he won acclaim here as well as in Europe. One of his best known pieces, "Pacific 231" had its debut here in 1924 and the late Lawrence Gilman, then music critic of the New York Herald Tribune, spoke of "the eloquence with which it communicates through music of immense vitality and power, an imaginative concept and an emotional state."

"L'Aiglon" Hit in Paris

In 1929, when he appeared in this country to conduct several concerts of his own music, he went for a ride in the cab of a New Haven engine, wearing a beret and white overalls. Ordinarily, he was given to dark green corduroy suits, or sports clothes, and was an inveterate pipe smoker. His opera, "L'Aiglon," was the first since "Der Rosenkavalier" to receive twenty-one performances the first year it was staged by the Paris Opera. Mr. Honegger said this was due to the popularity of the leading lady, Fanny Helden.

He came here again in 1947 to teach composition at the Berkshire Music Center at Tanglewood, Mass. A year later his "Joan of Arc at the Stake" was performed by the New York Philharmonic-Symphony under the baton of Charles Munch. This same composition set to words by Paul Claudel was staged throughout Europe with Ingrid Bergman in the leading role.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,447

NOV 29 1955

Orchestra Pays Tribute To Late Composer

BOSTON, (AP) — The Boston Symphony Orchestra interrupted its rehearsal yesterday to pay tribute to Arthur Honegger, French composer who died Sunday in Paris.

The conductor disclosed he recently had a letter from Honegger in which he wrote that he felt close to the Boston Symphony, whose long-time conductor, the late Serge Koussevitzky, first gave him an American audience by playing his works here.

Conductor Munch, a long time friend of Honegger, conducted Honeggar's 4th Symphony here Nov. 4-5.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

NOV 29 1955

Boston Symphony Tribute

BOSTON, Nov. 28 (AP).—The Boston Symphony Orchestra paid tribute today to the memory of Mr. Honegger. Conductor Charles Munch, a personal friend of Mr. Honegger, was visibly shaken at the news and delayed rehearsals today for fifteen minutes so each musician could offer a prayer. He referred to Mr. Honegger as "my best friend."

[198]

'Salute to Rome' i

Modern Italian Paintings On View at Symphony Hall

By Dorothy Adlow

Contributing to the activities held in Boston this week to celebrate the "Salute to Rome," Gaspero del Corso has brought paintings by 18 contemporary Italian artists whom he represents regularly at his famous art gallery, Obelisco of Rome.

Americans have become the chief patrons of contemporary Italian painting. There are three galleries in New York City that devote their major efforts to promotion of the Italian School. The Pittsburgh International awarded its third prize of $800 to an Italian abstract painter, Renato Birolli.

There are comparatively few abstract pictures in the exhibition that will be shown for the rest of this week at Symphony Hall. It is an informative, entertaining, an enjoyable show, and, as art exhibitions go these days, there is little to perplex.

* * *

Italy has contributed substantially to the new orientations of art. The futurist movement originated in Italy. There are some works at Symphony Hall by a painter who signed the first futurist manifesto, Gino Severini. Surrealism gained momentum from the example of Giorgio de Chirico, who was one of the painters of the Italian Scuola Metafisica. There is nothing shown by de Chirico. There are some very interesting pictures by an artist strongly influenced by de Chirico's surrealist phase, S. Fiume. He is the author of monumental compositions filled with colossal forms.

Many artists look back to antiquity—Massimo Campigli, for example, who paints figures in an archaistic style. Foppiani's panels resemble ancient frescoes, worn and dappled by time.

There are some abstractions by Afro, a great favorite with American collectors. By Fausto Pirandello are abstract still-lifes noteworthy for sparkling color. Capogrossi's abstractions appear like dancing hieroglyphics. And Burri's "painting" in burlap, crudely sewn, has carried the frontier to new extremes.

* * *

Most revealing is the interest in the human situation, in people and society. There has been so much emphasis by our art leaders on the prevalence of abstraction in Europe that we in the United States are insufficiently informed about the humanistic trend.

There is a good deal in this display to show how the Italians are returning to the subject of man in a theatrical, sympathetic, idealistic, or moralistic way. There are the rather drab figures by Russo, painted in dull grays; there are the pictures of boys playing flutes, wearing costumes, smiling mischievously, painted by Piletti in sunny tonalities. There are the satires by Caffé, succinctly turned out in well planned compositions. He is one of the most interesting artists in Signor del Corso's Boston presentation.

Accommodations for exhibition at Symphony Hall are not perfect. Nevertheless this special display is well worth seeing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Industry
BOSTON, Mass.
Monthly
Circ. 3,648

NOV 1956

The climax of twelve solid hours of conferences and plant visits was a brilliant musical concer[illegible]icians from the Boston Symphony Orchestra under the direction of Arthur Fiedler—a happy conclusion to one of A.I.M.'s best An[illegible]ngs.

'Salute to Rome' i

Nov 30 Monitor

Modern Italian Paintings On View at Symphony Hall

By Dorothy Adlow

Contributing to the activities held in Boston this week to celebrate the "Salute to Rome," Gaspero del Corso has brought paintings by 18 contemporary Italian artists whom he represents regularly at his famous art gallery, Obelisco of Rome.

Americans have become the chief patrons of contemporary Italian painting. There are three galleries in New York City that devote their major efforts to promotion of the Italian School. The Pittsburgh International awarded its third prize of $800 to an Italian abstract painter, Renato Birolli.

There are comparatively few abstract pictures in the exhibition that will be shown for the rest of this week at Symphony Hall. It is an informative, entertaining, an enjoyable show, and, as art exhibitions go these days, there is little to perplex.

* * *

Italy has contributed substantially to the new orientations of art. The futurist movement originated in Italy. There are some works at Symphony Hall by a painter who signed the first futurist manifesto, Gino Severini. Surrealism gained momentum from the example of Giorgio de Chirico, who was one of the painters of the Italian Scuola Metafisica. There is nothing shown by de Chirico. There are some very interesting pictures by an artist strongly influenced by de Chirico's surrealist phase, S. Fiume. He is the author of monumental compositions filled with colossal forms.

Many artists look back to antiquity—Massimo Campigli, for example, who paints figures in an archaistic style. Toppiani's panels resemble ancient frescoes, worn and dappled by time.

There are some abstractions by Afro, a great favorite with American collectors. By Fausto Pirandello are abstract still-lifes noteworthy for sparkling color. Capogrossi's abstractions appear like dancing hieroglyphics. And Burri's "painting" in burlap, crudely sewn, has carried the frontier to new extremes.

* * *

Most revealing is the interest in the human situation, in people and society. There has been so much emphasis by our art leaders on the prevalence of abstraction in Europe that we in the United States are insufficiently informed about the humanistic trend.

There is a good deal in this display to show how the Italians are returning to the subject of man in a theatrical, sympathetic, idealistic, or moralistic way. There are the rather drab figures by Russo, painted in dull grays; there are the pictures of boys playing flutes, wearing costumes, smiling mischievously, painted by Piletti in sunny tonalities. There are the satires by Caffé, succinctly turned out in well planned compositions. He is one of the most interesting artists in Signor del Corso's Boston presentation.

Accommodations for exhibition at Symphony Hall are not perfect. Nevertheless this special display is well worth seeing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Industry
BOSTON, Mass.
Monthly
Circ. 3548
NOV 1955

The climax of twelve solid hours of conferences and plant visits was a brilliant musical c... ...icians from the Boston Symphony Orchestra under the direction of Arthur Fiedler—a happy conclusion to one of A.I.M.'s best An... ...gs.

[199]

BLANK PAGE

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1955

Munch Conducts Brahms's Second Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 19, 2:30:

"Masonic Funeral Music", K. 477.....Mozart
Symphony No. 102.....Haydn
"Rapsodie Espagnole".....Ravel
Symphony No. 2.....Brahms

The Boston Symphony was in fine form in its second New York concert of the season. Brahms's Second Symphony highlighted a program that was outstanding technically for its brilliancy and clarity and interpretatively for its warmth and spontaneity.

Mr. Munch built the Brahms on broad lines and never let the work bog down by brooding unnecessarily on many of its individual beauties. The first movement was sunny and pastoral in atmosphere; the second outstanding for the sonorous string tone; the third, though filled with humor, was a fraction too fast; and in the finale the orchestra sounded mellow and highly polished.

In the Ravel work, one of the orchestra's showpieces, emphasis was placed on the musical substance rather than on exotic tonal effects. (In the London Philharmonia's performance of the same work on Nov. 13, the sound was much more sensuous and colorful.) "Feria" was highly exciting, and the "Prélude à la nuit" was filled with nocturnal beauty.

The Haydn symphony was given a lively performance that was somewhat marred by the stridency of the strings. Though the work was performed cleanly, the sound was much too thick for the work's texture. Mozart's "Masonic Funeral Music", played in memory of Olin Downes, completed the program. —F. M., Jr.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1955

Munch Conducts Milhaud Sixth Symphony

Boston Symphony, Charles Munch, conductor. Bernard Zighera, harpist. Carnegie Hall, Nov. 16:

"Masonic Funeral Music", K. 477.....Mozart
Symphony No. 6.....Milhaud
(First New York performance)
Introduction and Allegro.....Ravel
Symphony No. 4.....Tchaikov-sky

To celebrate the 75th anniversary of the Boston Symphony this year, 15 new works have been commissioned jointly by the orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress. One of these, the Milhaud Symphony No. 6, was heard in this concert.

Milhaud's new symphony was composed in February and March, 1955 (since then he has written a Seventh Symphony, which was performed at the Venice Festival last September), and is dedicated to the memory of Serge and Natalie Koussevitzky. It is a facile work, filled with attractive melodies, and happy in character. Expert craftsmanship and skilled orchestration are always in evidence, and it is quite an orchestral tour de force. Unfortunately, it is little more than that. Though containing moments of individual beauty, particularly in the meditative first movement and the sweetly-scented third movement, the work does not add up to a cohesive whole. It was performed brilliantly by the orchestra.

Ravel has always been a specialty of Mr. Munch, and again he did not disappoint his audience. The Introduction and Allegro for Harp and Orchestra shimmered, and its delicate texture was always transparent. Mr. Zighera was in excellent rapport with the orchestra.

The Mozart "Masonic Funeral Music", played in memory of the late Olin Downes, was given a deeply moving interpretation. The Tchaikovsky symphony was sweepingly conducted but with so much emphasis on a broad architectural line that many details were lost. There was a predominance of string tone, and the needed brilliancy of the winds was somewhat muffled. —F. M., Jr.

MILWAUKEE WISCONSIN
JOURNAL
DEC 1 1955

Lecture and Recital Scheduled by Cellist

Josef Schroetter, Milwaukee cellist, will give a lecture and recital at 3 p.m. Saturday at St. Joseph's motherhouse, 1501 S. Layton blvd. The program, free to the public, is sponsored by the Milwaukee unit of the American String Teachers' association. Schroetter is a member of the "Music Under the Stars" orchestra of Washington park and the Waukesha symphony orchestra. He made a national tour last season with the Boston Pops orchestra under Arthur Fiedler. He expects to tour again with the Boston organization early in 1956.

Josef Schroetter

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1955

BACKSTAGE at Carnegie Hall on Nov. 19, at a Boston Symphony concert, **Charles Munch** was presented with the Grand Prix du Disque by Maurice Couvé de Murville, French Ambassador to the United States. The award was for the RCA Victor recording of Berlioz's "Romeo and Juliet", in which Mr. Munch conducts the Boston Symphony.

• • •

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

DEC 2 1955

BSO To Honor Rome's Mayor With New Opus

BOSTON (AP)—Highlight of today's "salute to Rome" week in honor of Mayor Salvatore Rebecchini of Rome will be the world premiere of the Fifth Concerto for Orchestra by the Boston Symphony Orchestra under direction of Charles Munch at Symphony Hall.

The Fifth Concerto was composed of Goffredo Petrassi, well known Italian modern composer, who was commissioned to write a musical composition on the occasion of the 75th anniversary of the Boston Symphony.

Visited M.I.T.

Mayor Rebecchini and his party visited Massachusetts Institute of Technology in the morning to be greeted by Pres. James Killian, followed by a tour conducted by Dean Pietro Belluschi of the MIT school of architecture.

A private luncheon at the First National Bank of Boston and a reception tonight by the circolo letterario Italiano at the Harvard Club also are on Rebecchini's schedule for today. Catholic Archbishop John Wright of Worcester will be the principal speaker at the reception.

Rebecchini and 25 of Boston's leading businessmen held an informal trade talk yesterday which promised stronger economic ties between the two cities.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

DEC 2 1955

Salute to Rome Features Tour and Symphony

Boston's Salute to Rome continues today with another series of whirlwind events scheduled for the city's honored guest, Salvatore Rebecchini, Mayor of the Eternal City.

Highlighting today's program is the world premiere of the Fifth Concert for Orchestra by the Boston Symphony Orchestra at Symphony Hall under the baton of Charles Munch.

The concerto was composed by Goffredo Petrassi, Italian modern composer, commissioned to write a musical composition commemorating the 75th anniversary of the Boston Symphony Orchestra.

This morning, Mayor Rebecchini and his party visited Massachusetts Institute of Technology and were greeted by Pres. James Killian.

The group was conducted on a tour of the facilities of the sprawling institution by Dean Pietro Belluschi of the School of Architecture.

This was followed by a private luncheon at the First National Bank of Boston.

Tonight there will be a reception in honor of Mayor Rebecchini at the Harvard Club sponsored by the Circolo Letterario Italiano.

Principal speaker will be Bishop John Wright of Worcester.

Los Angeles ...

Oistrakh to Play for Pension Fund

David Oistrakh, the famed Russian violinist now on his first visit to the United States, will appear with Charles Munch and the Boston Symphony Orchestra at a special pension fund concert in Symphony Hall, Thursday evening, Dec. 15. Oistrakh will play the A major Concerto (K. 219), by Mozart, and the Brahms Violin Concerto. The program will be completed with Haydn's Symphony in B-flat, No. 102.

Oistrakh will make his Boston debut in a solo concert at Symphony Hall Dec. 8.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

DEC 2 1955

VISITING ROMAN COMPOSER

Petrassi Talks About Music

By CYRUS DURGIN

Goffredo Petrassi is the first of the European composers commissioned to write music for the 75th anniversary of the Boston Symphony Orchestra, who has come to this city for the premiere performances. His Fifth Concerto for Orchestra will be heard at the Symphony Hall concerts this afternoon and tomorrow night, and it forms one-quarter of a program of music about or from Italy chosen as part of the "Salute to Rome" observances.

A young-looking 51, short, stocky, dark-haired and animated, Petrassi sat in a room backstage yesterday morning after the final rehearsal of his work. Conversation was carried on in French, with the assistance as interpreter of Bernard Zighera, the Symphony's first harpist.

Words could not be found, Petrassi said, to express his admiration for the Boston Symphony. "An orchestra of first quality, an orchestra up to the demands of its conductor, and a conductor up to the abilities of the orchestra," was the witty manner in which the Italian visitor phrased it.

This is Petrassi's initial trip to the United States, and he indicated he is enjoying it thoroughly. Though some of his music has been played over here, he is yet not well-known to the American public. His prowess is familiar in musical circles, however, and that is why he was one of the select group invited to compose for the Boston Symphony.

Born near Rome July 16, 1904, Petrassi was a choir singer as a boy, an experience which prepared him to write the choral music which brought him some fame. His formal education in music was delayed, however, because of the necessity to earn a living. From age 14 to 21, he worked at a number of jobs, notably as a clerk in a Roman music store. At 21 he took his first harmony lessons. But by the time he was 27 he had taken a diploma in composition at the famed old Santa Cecilia Conservatory, and had attracted attention with his Partita for Orchestra.

Teaches to Earn Living

Today Petrassi teaches at the Santa Cecilia, for as he emphasized, few composers can make enough money to live upon just from composing.

"But I have one piece that I call my 'little Bolero of Ravel,' for it has had popular success and earns money. It is a setting of some of Edward Lear's nonsense verses, translated into Italian. I call it 'my little Bolero' because even Maurice Ravel was not known to the big public until he had produced Bolero."

Mr. Petrassi gave the Boston press an interesting capsule picture of music in Italy.

"Since 1910 Italian music has come more and more into the international currents. There has been a renaissance of Italian music, and especially instrumental work. No opera since 'verismo,' except Rizzetti's "Deborah and Jael" has had a really big popular success in my country. Songs? Few are being written, because either they are not written melodically and are very difficult, or no one will sing them, anyway. Pizzetti is what I would call the representative of the facade of Italian musical tradition. Malipiero a representative of its interior.

"We have some promising young composing talents in Italy, but few have found their own personal style yet. I always counsel my students that they must follow the creative path best suited to themselves. Life is always the most important teacher. It is well to be instructed, to know what is going on, but what you teach yourself is of the very greatest importance."

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1955

Munch Conducts Brahms's Second Symphony

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 19, 2:30:

"Masonic Funeral Music", K. 477.. ..... Mozart
Symphony No. 102 ....Haydn
"Rapsodie Espagnole" ..... Ravel
Symphony No. 2. ..... Brahms

The Boston Symphony was in fine form in its second New York concert of the season. Brahms's Second Symphony highlighted a program that was outstanding technically for its brilliancy and clarity and interpretatively for its warmth and spontaneity.

Mr. Munch built the Brahms on broad lines and never let the work bog down by brooding unnecessarily on many of its individual beauties. The first movement was sunny and pastoral in atmosphere; the second outstanding for the sonorous string tone; the third, though filled with humor, was a fraction too fast; and in the finale the orchestra sounded mellow and highly polished.

In the Ravel work, one of the orchestra's showpieces, emphasis was placed on the musical substance rather than on exotic tonal effects. (In the London Philharmonia's performance of the same work on Nov. 13, the sound was much more sensuous and colorful.) "Feria" was highly exciting, and the "Prélude à la nuit" was filled with nocturnal beauty.

The Haydn symphony was given a lively performance that was somewhat marred by the stridency of the strings. Though the work was performed cleanly, the sound was much too thick for the work's texture. Mozart's "Masonic Funeral Music", played in memory of Olin Downes, completed the program. —F. M., Jr.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1955

Munch Conducts Milhaud Sixth Symphony

Boston Symphony, Charles Munch, conductor. Bernard Zighera, harpist. Carnegie Hall, Nov. 16:

"Masonic Funeral Music", K. 477.... ..... Mozart
Symphony No. 6..... Milhaud
(First New York performance)
Introduction and Allegro..... Ravel
Symphony No. 4..... Tchaikovsky

To celebrate the 75th anniversary of the Boston Symphony this year, 15 new works have been commissioned jointly by the orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress. One of these, the Milhaud Symphony No. 6, was heard in this concert.

Milhaud's new symphony was composed in February and March, 1955 (since then he has written a Seventh Symphony, which was performed at the Venice Festival last September), and is dedicated to the memory of Serge and Natalie Koussevitzky. It is a facile work, filled with attractive melodies, and happy in character. Expert craftsmanship and skilled orchestration are always in evidence, and it is quite an orchestral tour de force. Unfortunately, it is little more than that. Though containing moments of individual beauty, particularly in the meditative first movement and the sweetly-scented third movement, the work does not add up to a cohesive whole. It was performed brilliantly by the orchestra.

Ravel has always been a specialty of Mr. Munch, and again he did not disappoint his audience. The Introduction and Allegro for Harp and Orchestra shimmered, and its delicate texture was always transparent. Mr. Zighera was in excellent rapport with the orchestra.

The Mozart "Masonic Funeral Music", played in memory of the late Olin Downes, was given a deeply moving interpretation. The Tchaikovsky symphony was sweepingly conducted but with so much emphasis on a broad architectural line that many details were lost. There was a predominance of string tone, and the needed brilliancy of the winds was somewhat muffled. —F. M., Jr.

MILWAUKEE WISCONSIN JOURNAL
DEC 1 1955

Lecture and Recital Scheduled by Cellist

Josef Schroetter, Milwaukee cellist, will give a lecture and recital at 3 p.m. Saturday at St. Joseph's motherhouse, 1501 S. Layton blvd. The program, free to the public, is sponsored by the Milwaukee unit of the American String Teachers' association. Schroetter is a member of the "Music Under the Stars" orchestra of Washington park and the Waukesha symphony orchestra. He made a national tour last season with the Boston Pops orchestra under Arthur Fiedler. He expects to tour again with the Boston organization early in 1956.

Josef Schroetter

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1

BACKSTAGE at Carnegie Hall on Nov. 19, at a Boston Symphony concert, **Charles Munch** was presented with the Grand Prix du Disque by Maurice Couvé de Murville, French Ambassador to the United States. The award was for the RCA Victor recording of Berlioz's "Romeo and Juliet", in which Mr. Munch conducts the Boston Symphony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,598
DEC 2 1955

BSO To Honor Rome's Mayor With New Opus

BOSTON (AP)—Highlight of today's "salute to Rome" week in honor of Mayor Salvatore Rebecchini of Rome will be the world premiere of the Fifth Concerto for Orchestra by the Boston Symphony Orchestra under direction of Charles Munch at Symphony Hall.

The Fifth Concerto was composed of Goffredo Petrassi, well known Italian modern composer, who was commissioned to write a musical composition on the occasion of the 75th anniversary of the Boston Symphony.

Visited M.I.T.

Mayor Rebecchini and his party visited Massachusetts Institute of Technology in the morning to be greeted by Pres. James Killian, followed by a tour conducted by Dean Pietro Belluschi of the MIT school of architecture.

A private luncheon at the First National Bank of Boston and a reception tonight by the Circolo letterario Italiano at the Harvard Club also are on Rebecchini's schedule for today. Catholic Archbishop John Wright of Worcester will be the principal speaker at the reception.

Rebecchini and 25 of Boston's leading businessmen held an informal trade talk yesterday which promised stronger economic ties between the two cities.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
DEC 2 1955

Salute to Rome Features Tour and Symphony

Boston's Salute to Rome continues today with another series of whirlwind events scheduled for the city's honored guest, Salvatore Rebecchini, Mayor of the Eternal City.

Highlighting today's program is the world premiere of the Fifth Concert for Orchestra by the Boston Symphony Orchestra at Symphony Hall under the baton of Charles Munch.

The concerto was composed by Goffredo Petrassi, Italian modern composer, commissioned to write a musical composition commemorating the 75th anniversary of the Boston Symphony Orchestra.

This morning, Mayor Rebecchini and his party visited Massachusetts Institute of Technology and were greeted by Pres. James Killian.

The group was conducted on a tour of the facilities of the sprawling institution by Dean Pietro Belluschi of the School of Architecture.

This was followed by a private luncheon at the First National Bank of Boston.

Tonight there will be a reception in honor of Mayor Rebecchini at the Harvard Club sponsored by the Circolo Letterario Italiano.

Principal speaker will be Bishop John Wright of Worcester.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
DEC 2 1955

VISITING ROMAN COMPOSER

Petrassi Talks About Music

By CYRUS DURGIN

Goffredo Petrassi is the first of the European composers commissioned to write music for the 75th anniversary of the Boston Symphony Orchestra, who has come to this city for the premiere performances. His Fifth Concerto for Orchestra will be heard at the Symphony Hall concerts this afternoon and tomorrow night, and it forms one-quarter of a program of music about or from Italy chosen as part of the "Salute to Rome" observances.

A young-looking 51, short, stocky, dark-haired and animated, Petrassi sat in a room backstage yesterday morning after the final rehearsal of his work. Conversation was carried on in French, with the assistance as interpreter of Bernard Zighera, the Symphony's first harpist.

Words could not be found, Petrassi said, to express his admiration for the Boston Symphony. "An orchestra of first quality, an orchestra up to the demands of its conductor, and a conductor up to the abilities of the orchestra," was the witty manner in which the Italian visitor phrased it.

This is Petrassi's initial trip to the United States, and he indicated he is enjoying it thoroughly. Though some of his music has been played over here, he is yet not well-known to the American public. His prowess is familiar in musical circles, however, and that is why he was one of the select group invited to compose for the Boston Symphony.

Born near Rome July 16, 1904, Petrassi was a choir singer as a boy, an experience which prepared him to write the choral music which brought him some fame. His formal education in music was delayed, however, because of the necessity to earn a living. From age 14 to 21, he worked at a number of jobs, notably as a clerk in a Roman music store. At 21 he took his first harmony lessons. But by the time he was 27 he had taken a diploma in composition at the famed old Santa Cecilia Conservatory, and had attracted attention with his Partita for Orchestra.

Teaches to Earn Living

Today Petrassi teaches at the Santa Cecilia, for as he emphasized, few composers can make enough money to live upon just from composing.

"But I have one piece that I call my 'little Bolero of Ravel,' for it has had popular success and earns money. It is a setting of some of Edward Lear's nonsense verses, translated into Italian. I call it 'my little Bolero' because even Maurice Ravel was not known to the big public until he had produced Bolero."

Mr. Petrassi gave the Boston press an interesting capsule picture of music in Italy.

"Since 1910 Italian music has come more and more into the international currents. There has been a renaissance of Italian music, and especially instrumental work. No opera since 'verismo,' except Rizzetti's "Deborah and Jael" has had a really big popular success in my country. Songs? Few are being written, because either they are not written melodically and are very difficult, or no one will sing them, anyway. Pizzetti is what I would call the representative of the decade of Italian musical tradition, Malipiero a representative of its interior.

"We have some promising young composing talents in Italy, but few have found their own personal style yet. I always counsel my students that they must follow the creative path best suited to themselves. Life is always the most important teacher. It is well to be instructed, to know what is going on, but what you teach yourself is of the very greatest importance."

Los Angeles [illegible]

Oistrakh to Play for Pension Fund

David Oistrakh, the famed Russian violinist now on his first visit to the United States, will appear with Charles Munch and the Boston Symphony Orchestra at a special pension fund concert in Symphony Hall, Thursday evening, Dec. 15. Oistrakh will play the A major Concerto (K. 219), by Mozart, and the Brahms Violin Concerto. The program will be completed with Haydn's Symphony in B-flat, No. 102.

Oistrakh will make his Boston debut in a solo concert at Symphony Hall Dec. 8.

Sat. Review of Literature
NEW YORK, N. Y.

DEC 3 1955

As the first sample of work executed under commission to celebrate its seventy-fifth anniversary season, the Boston Symphony directed by Charles Munch played the Sixth Symphony of Milhaud at its initial Carnegie Hall concert. Like most symphonies, it has four movements. Unlike most durable ones, it presents a form that is tangible in mood and essentially symphonic in sound. Instead of Milhaud's skilled felicity in moving about in a compositional scheme, but the structure is skimpy for the name it bears. A symphony which is preceded by Mozart's "Masonic Funeral Music" (a sweet melodic gesture to the memory of the late Olin Downes) and followed by Ravel's "Introduction and Allegro" before the intermission can hardly be termed expansive. Bernard Zighera was the able harp soloist.

—IRVING KOLODIN.

* * *

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 3 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 7th program of the 75th season yesterday afternoon in Symphony Hall. The program:

First Movement, Fifth Symphony ..... Honegger
Antiche danze ed arie per liuto," Suite 1 ..... Respighi
Quinto Concerto per Orchestra ..... Petrassi
Symphony No. 4 ..... Mendelssohn
Roman Carnival Overture, Op. 9 ..... Berlioz

By RUDOLPH ELIE

Italy's contribution to the 75th anniversary of the Boston Symphony orchestra is an interesting, unusual, exotic, somewhat baffling and not wholly successful novelty.

It is Goffredo Petrassi's Fifth Concerto for Orchestra, given its world premiere yesterday afternoon in the presence of the composer himself, a small, dark, trim looking man of 51. The work itself, in two sub-divided movements the whole lasting perhaps 25 or 30 minutes, is of very curious fabrication, following no conventional pattern. It generates itself from a misterious six note motto in the 12-tone style of Schoenberg heard softly first in the violas, develops by fits and starts into a wild presto that for its rhythmic and melodic character might have been written by Stravinsky. The second movement begins with a tranquil andante also based on a Schoenbergian row, again develops turbulently and finally subsides, interrupted by a couple of gigantic outbursts, into the same eerie misterio of the opening.

quickly suppressed its applause. To prevent embarassing moments like these, a No Applause notice should be inserted in the program, it seems to me.

The rest of the program was abundantly rewarding all around. Respighi's Suite of Antique Dances and Arias for the Lute is an incredibly beautiful work, scored for the orchestra with infinite sensitivity and endlessly grateful to hear. Mr. Munch, who began it before the audience was re-assembled, whipped through the Mendelssohn to display the agility and tonal radiance of the strings in memorable fashion, and ended all with what was undoubtedly the world's record speed in the traversal of Berlioz' "Roman Carnival." It drew cheers, too.

The orchestra is out of town next week, returning Dec. 15 for a Pension Fund Concert with David Oistrakh as soloist. The regular series on Dec. 16 and 17 finds Arthur Fiedler as guest conductor in a program of Frescobaldi, Beethoven and Kodaly. Aldo Ciccolini will be soloist in Rachmaninoff's Paganini Variations.

General Outline

This is merely the general outline. In actual performance the sound of the tonal fabric is almost unique in the incredible variety of its ingenious orchestral effects. It occurred to me that it was the work of a man astonished with wonder at the possibilities offered by 104 musicians of such calibre as those of the present day. Whatever esthetic significance there may be in this sort of thing is hardly evident at all. Indeed, I am much inclined to doubt it has any in measurable quantities for the experimental rather than the musical values are dominant; the communication is entirely cerebral and is based on the recognition of technical resourcefulness.

Listening to it, in consequence, is much like listening to railroad trains, jet aircraft, people sawing wood and pounding nails on expensive hi-fi equipment at the Audio Fair. The only difference is that one recognizes the sound of a train and is impressed it can be so faithfully captured on records; with Mr. Petrassi's work you are impressed by all the sounds and rhythms and things but they recall on aural image whatever.

Still, it was as much fun to watch as to listen to, as its orchestration requires the utmost alacrity on the part of everyone, percussion-players in particular, and I was quite afraid Mr. Thompson, the cymbal player, would not be able to get back to his cymbals in time after his quarterback sneak on the bass drum. In view of the character of the music, I am by no means sure I'd have known if he hadn't. Anyway, it was by no means dull.

Much Saddened

Mr. Munch, who must have been much saddened by the death of his lifelong friend Arthur Honegger, began the concert, which was otherwise devoted to music saluting Rome, with the first movement of the late composer's Fifth Symphony. Honegger prophetically remarked it might be his last and it was. It is also one of his greatest works and the enormous emotional and musical content was fully in evidence in every bar of this remarkably affecting movement. The conductor remained motionless for many moments at its conclusion and left the stage without acknowledging the audience, which

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 3 1955

Music Review

By TUCKER KEISER

As its part in Boston's "Salute to Rome" week, the Boston Symphony is dedicating its program this week end to Italy and to Rome in particular. Mr. Munch has chosen selections with Italian themes and the gallery on the second floor in the hall is exhibiting contemporary Italian paintings.

Respighi's "Antiche danze ed arie per liuto," Suite No. 1, a tasteful orchestration of 16th century lute dances, made a beautiful opener, giving the orchestra and Mr. Munch an opportunity to display the B. S. O. at its aristocratic best in stylistic performance.

The Fifth Concerto for Orchestra by Goffredo Petrassi, another in the series of commissions for the 75th anniversary of our orchestra, received its world premiere. The composer, in Boston for the week's festivities, was in the audience yesterday.

Perhaps it is ungracious to speak of a guest's creation but the dreariness of the Concerto cannot be ignored. Apparently Mr. Petrassi has sold lightly his Italian melodic birthright for a mess of Schonbergian 12-tone porridge. The piece possesses a few startling orchestral effects which soon lose their novelty in pointless repetition, and it offers a number of outright steals from Stravinsky's "Rite of Spring."

The total effect is one of interminable tremulandos punctuated occasionally by shivering outbursts from the winds, and I thoroughly sympathized with five ladies in my immediate vicinity who decided this was a splendid opportunity to catch a cat-nap.

After intermission, Mr. Munch whipped through Mendelssohn's "Italian" and achieved such breakneck speed in the finale that the players were forced to drop notes all along the way to keep up with him. Berlioz' "Roman Carnival," loud and fast music which suits the conductor's temperament so well, ended the concert in a blaze of orchestral virtuosity.

In memory of Arthur Honegger, who died last Sunday, Mr. Munch played the first movement of the composer's Fifth Symphony at the beginning of the afternoon.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

DEC 3 1955

Salute to Rome' at Symphony

Munch Offers Première of Petrassi Work

By Harold Rogers

The spirit of Italy—pagan, Renaissance, and modern — marched in gala parade yesterday afternoon in Symphony Hall. It was the Boston Symphony Orchestra's "Salute to Rome," a celebration to be repeated tonight, and Charles Munch can take the credit for a brilliant piece of programing.

The salute consisted of Respighi's "Antiche danze ed arie per liuto," Mendelssohn's "Italian" Symphony, Berlioz' "Roman Carnival" Overture, and a world première—Goffredo Petrassi's Quinto Concerto per Orchestra. The Petrassi work was commissioned by the Boston Symphony for its 75th anniversary.

But Mr. Munch opened with none of these. In memory of Arthur Honegger, who passed on last Sunday, he conducted the first movement of Honegger's Fifth Symphony, a magnificent and stirring masterpiece.

Honegger was unquestionably the greatest French composer of our day. He recently wrote to Mr. Munch, saying "In you, Charles, whom I love as a brother, I possess the surest and most faithful champion of my works."

* * *

Signor Petrassi's Fifth Concerto for Orchestra was indifferently received, though the listeners gave him an ovation when he shook hands with Mr. Munch. At a rehearsal Signor Petrassi shouted "Bravi, bravi" to the men afterward, and he told members of the press that he had never heard his music so well played.

The performance, true, was well nigh spotless, but the piece itself left one with conflicting emotions. Signor Petrassi is a deeply sincere composer, of that there is no doubt, and his choice of idiom—a modified and more accessible 12-tone technique—is quite acceptable. His idiom was not difficult to understand, but one was not always certain of what he wished to say.

* * *

Listeners who are au courant with Schönberg, Berg, and other successful 12-tonalists, are generally aware of specific emotions. But Signor Petrassi's work did not draw me into it; and on the contrary, I was more interested in tracing his eclectic style.

There were many moments, for instance, when he gave an impression of having composed "un petit sacre du printemps," one that employed great restraint, economy, and good form. And there were other times when one caught echoes of "Wozzeck." Certain episodes of his two-movement piece are tonally ravishing, and there are sections that one can highly praise for rhythmic interest or clever instrumentation.

But the total effect, regrettably, was not one of success. In an interview last week Signor Petrassi spoke without heat concerning two of his works produced at La Scala in Milan—one, an opera that was "un buon fiasco," and the other, a ballet that was happily "senza fiasco"—no fiasco at all. His Quinto Concerto, too, may have been "senza fiasco" yesterday—perhaps it is too soon to say otherwise—but one can surely say that it was not "un buon trionfo."

If the Petrassi work left the listeners floundering, at least they were on solid ground for Mr. Munch's stunning performance of the Respighi Suite No. 1, arranged for orchestra from ancient dances and arias for lute. The elegance of the Renaissance rose before our eyes.

And there was no doubt as to where we stood with the Mendelssohn symphony, filled as it is with Italian sunshine, the sweetness of its fruit, the laughter of its people. And "The Roman Carnival" Overture, what a dithyramb of fiery glory in praise of the Eternal City of ancient days!

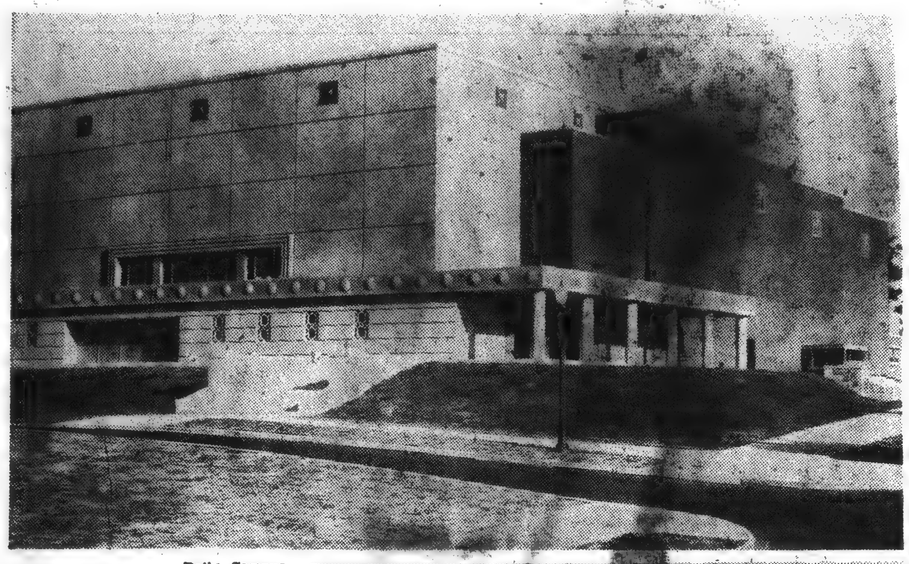
Perhaps Mr. Munch will present other salutes to other capitals and their related music. It's a good idea.

[252]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

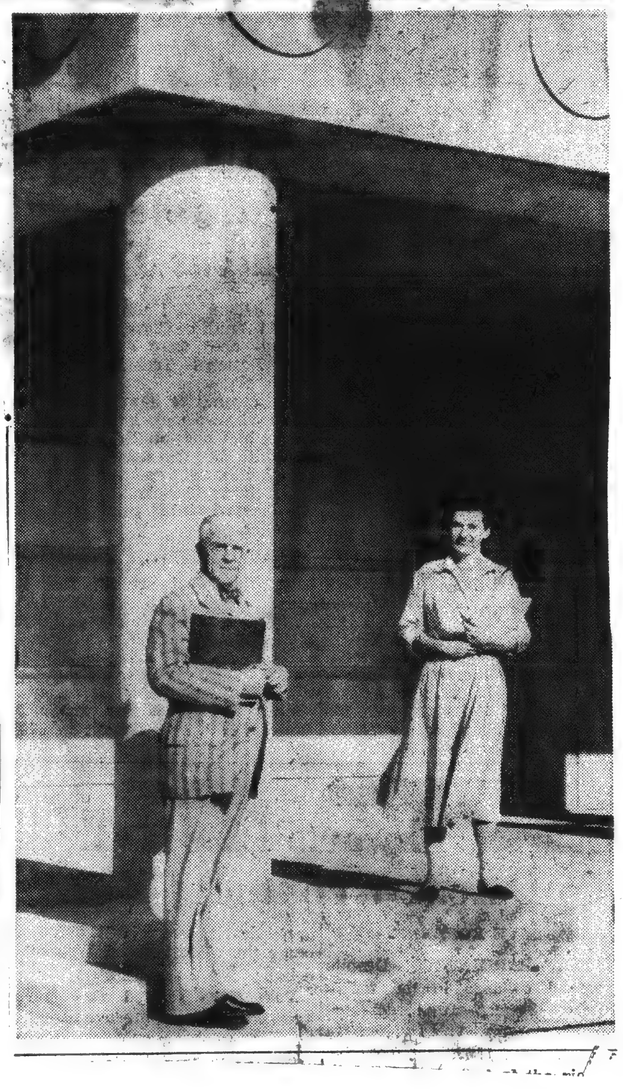
DEC 3 1955

BSO To Open UConn Auditorium Tuesday



Daily Campus

PITTSFIELD'S Willard M. Sistare, shown at right with Miss Ruth M. Woodman, departmental assistant, is the manager of the University of Connecticut's new 3,600-seat auditorium, which was formally opened this fall. Ultimately, the building will include a little theater and a museum. Mr. Sistare will be in charge of all bookings for the auditorium. The grand opening is scheduled for Tuesday when the Boston Symphony Orchestra will play under the baton of Charles Munch. Mr. Sistare is no stranger to the BSO, having been closely connected with Tanglewood for many years as head of the volunteer ushers.



Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

DEC 3 1955

HUMAN RIGHTS DAY

United Nations, Dec. 2—(AP)—Human Rights Day will be celebraated here Dec. 10 with a night concert of the Boston Symphony Orchestra under Charles Munch and a reading of a special message by Gabriela Mistral, Chilean poet who won a Nobel Prize in 1945. It will be the seventh anniversary of the General Assembly's adoption of the universal declaration of human rights.

BOSTON DAILY GLOBE—SATURDAY, DECEMBER

BOSTON SYMPHONY ORCHESTRA

"Salute to Rome" Includes New Concerto by Petrassi

The Boston Symphony Orchestra, conducted by Charles Munch, gave the seventh program in its Friday afternoon-Saturday evening series at Symphony Hall yesterday. The program was composed of music either about Italy or by Italian composers as part of the City of Boston's "Salute to Rome." The numbers were: Respighi: First Suite of Antique Dances and Airs for Lute; Goffredo Petrassi: Fifth Concerto for Orchestra (commissioned for the 75th Anniversary of the Boston Symphony Orchestra; first performance); Mendelssohn: "Italian" Symphony; Berlioz: "Roman Carnival" Overture. To the announced program was added, at the beginning, the first movement of Honegger's Fifth Symphony in tribute to the late composer.

By CYRUS DURGIN

More than any other Boston Symphony concerts of the season, thus far, the ones of this week have a special and ceremonial character. Most notably, the music all was chosen for its Italian origin or associations, as the Orchestra's contribution to the current "Salute to Rome." Mr. Munch added to the announced program the first movement from Arthur Honegger's Fifth Symphony as a memorial to the composer, who died Nov. 27.

There could have been no more suitable work for this memorial than the noble dirge of the last Symphony that Honegger composed. It is music of high purpose and seriousness, grave, eloquent and emotional. Mr. Munch's tribute was more than a gesture to a colleague; it was heart-felt, for the two musicians were personal friends. Unfortunately, there were a few people who did not stop to think why the Honegger excerpt was played, and who applauded at its end. Mr. Munch properly left the stage without turning to face his audience.

Honegger's death came with upsetting quickness after he, as co-president of the Academie du Disque Francais, had informed Mr. Munch that the conductor and the Boston Symphony Orchestra had been awarded the award of the Academie for excellence in recording music. Honegger's letter to Mr. Munch, reprinted in the program book, may be considered in the light of its expressed affection to an old and dear friend, a message of farewell.

Dedicated to Koussevitzkys

Goffredo Petrassi is the first of the foreign composers commissioned to write music for the Boston Symphony's 75th Anniversary, who has come to Boston to hear his music performed. This chronicler was informed that Petrassi had been very desirous to do so, but had not expected it to be possible until, through the generosity of Mark Bortman, he was invited as Mr. Bortman's guest.

Petrassi's work is the first Concerto for Orchestra which he has written between 1933 and 1955. It is dedicated to the memory of Serge and Natalie Koussevitzky. It is a peculiar score in that its oftentimes cunningly tinted orchestration suggests romantic leanings, while its uses of the 12-tone system and its allusions to Stravinsky indicate a musical intellect on the side of abstraction.

Mr. Petrassi has made one unmistakable quotation from Stravinsky that strikes me as odd in the year 1955, for it is right from those thumping string chords in the first fast section of "The Rite of Spring." That is rather old Stravinsky, but if Petrassi wished it so, who is to question him? The Italian composer treats the 12-tone style individually; there is dissonance, much of it with a sharp cutting edge, but there is as much reassuring consonance. Of easily perceptible melody there is not much.

The first movement is the more arresting, for the second seems a repetition of what has gone before, becomes a little wandering, and peters out toward the end. Perhaps the answer is that, like many another piece written for a specific occasion, the ideas had to be urged along by the composer, instead of the other way around.

Berlioz Finish Blazes

In any event, it has been a privilege to hear this new work by an eminent Italian artist. In response to Mr. Munch's gesture, Mr. Petrassi approached the stage twice, shook hands with Mr. Munch, and, joy beaming out of his face, returned to his place and stood applauding conductor and orchestra.

Very good it was to hear Respighi's animated and sweetly-flavored transcriptions of the quaint old lute pieces. The Mendelssohn Symphony, played heartily, was delightful, as always, and the Berlioz Overture ended the afternoon in a five-alarm excitement of orchestral colors and brilliance. Mr. Munch and the orchestra, from first to last, were in their very best form, which is to say they showed a dazzling virtuosity.

The concert will be repeated tonight at 8:30. Next week the orchestra will be out of town. Upon their return, the Dec. 16 and 17 concerts will be conducted by Arthur Fiedler. He will present Kindler's transcription of a Toccata by Frescobaldi; Beethoven's Eighth Symphony; Rachmaninoff's Rhapsody on a Theme of Paganini, with Aldo Ciccolini as piano soloist, and Dances of Galanta by Kodaly.

[203]

This Week in the Art World

Two New Solo Exhibits Join Italian Paintings

By EDGAR J. DRISCOLL Jr.

As Boston's week-long and highly successful "Salute to Rome" draws to a close, the [illegible] on in the lively showing of contemporary Italian paintings, which will be on view in the upstairs gallery at Symphony Hall for another two weeks.

By sheer weight of number and diversity of approach alone, they were the chief attention gatherers in the art world this past week. However, there were two new solo exhibits in the leading Cities that proved worth more than passing mention here.

One was the opening of a group of portraits by Channing Hare at the Margaret Brown Gallery, 230 Dartmouth st. The other recent paintings by young Varujan Boghosian at the Swetzoff Gallery, 66 Huntington av.

Hare, who has gained quite a reputation as a portrait painter, divides his painting time between Ogunquit, Me., New York, Palm Beach, Fla., and Paris. In the current showing he presents portraits of internationally known and local persons.

Although he works in the main stream of time-honored portraiture, presenting a realistic study of his sitters without over-emphasis on personal interpretation, he rises above the purely conventional through his accents on an almost theatrical kind of elegance.

The Passing of a Giant--- Death Takes Arthur Honegger

By RUDOLPH ELIE

The death of Arthur Honegger in Paris last week at the age of 63 has removed from us one of the most honest and in many ways one of the greatest composers of the day. His greatness will not emerge perhaps for some years to come; he himself once remarked that the first quality of a composer is that he must be dead. This is a purely 20th century remark: in previous centuries the first quality of a composer was that he must be living and working in the market place, and it is indeed difficult to isolate authentic examples of composers of the first category who were neither recognized nor well paid in their own day. Yet Honegger, who was certainly one of the men who led the movement of the so-called modernist school, was clearly recognized in his own day. It remains for the future to determine how high a position he occupied among the great masters of the first half of the 20th century. He died, however, still denied the rank of the first level among composers, at least in the popular view of the matter.

Arthur Honegger had the distinction of being the first Swiss composer to attain standing among the composers of the world.

(It would be interesting to speculate further on this strange fact, the nation being entirely surrounded by countries fruitful of musicians and composers.) But with Honegger this was mostly a technicality. For he was born in Le Havre of Swiss parents and lived all but the latter part of his life in Paris in the midst of the great musical revolution that began with such impacts as Stravinsky's "Rite of Spring."

Musically precocious, Honegger composed a great deal before beginning his formal studies in music at the age of 13. In 1913 the 21-year-old Honegger settled in Paris where his stature in music became evident within three or four years. Early in the 20's, he was lumped with Auric, Poulenc, Tailleferre Milhaud and Durey as one of "Les Six"—an arbitrary grouping entirely out of his own sympathy, for he rejected the influence of the jazz so profoundly effecting the post-war musical world in favor of austerity and severity.

These qualities, in the end, perhaps more than anything, were responsible for the fact Honegger never quite captured the imagination of musical audiences. Austerity and severity are respected and admired but never loved; and Honegger never yielded. Indeed, in all his works, only in the little Concertino for Piano and orchestra, composed for his wife, does he reveal that amiability, that warm and even humorous glow that touches the heart, and serves as a humanizing element in austerity.

But this is not to say he made no contact at all. On the contrary, his "Pacific 231," though received in 1923 with noisy protest, has long been in the repertoire and today, in its presentation of the sight and sound of a locomotive rushing through the night, seems almost naive. His opera "L'Aiglon" ran three weeks when first performed, a record exceeded only by Strauss with his "Rosenkavalier" in 1911, but Honegger insisted this was due to the popularity of the leading lady.

Although "King David," his first masterpiece, is not at all representative of his later style, which was to become muscular rhythmically motoric, tonally free and harmonically rugged and dissonant though with an abundance of lyricism, it will survive among the great cantatas. So too, will "Jean d'Arc at the Stake," one of the most powerful musical expressions of all time. More recently the "Dance of Death" and the lovely Christmas Cantata revealed a somewhat mellower approach, while the Fifth Symphony seems to occupy a corresponding position with Bartok's Concerto for Orchestra as a personal revelation on an infinitly tender scale.

These and a number of other works, notably the deeply felt Second Symphony, a work composed during the Nazi occupation of Paris and one that ends on a thrilling note of triumph, are the foundation of Honegger's living fame. Nobody could ever sit through any of them and come away with the conviction that here was not the work of an absolute master, for few musicians ever displayed a more masterly hand with the orchestra. He once said he thought music should be as solidly, as accurately and as ingeniously as an automobile should and his personal model was Sebastian Bach.

Yet for all its accuracy, solidity and ingenuity an automobile remains a manufactured thing requiring the human hand and heart to come alive and journey on. Honegger wrote accurate, solid and ingenious music much of it informed with mysticism and religious ardor and all of it fiercely creative, fiercely honest and fiercely humane. For Honegger was a saintly sort of man. Yet one ingredient, an ingredient impossible to define, seems wanting in his music. In the end the austerity and severity emerge rather than the humanity of it and that final contact, that final subjective acceptance of a vast musical structure, does not really mean the final acceptance of the man himself.

Yet Honegger is that most fortunate of composers, living or dead: The one with champions of international significance. In two of them alone, Charles Munch and Ernest Ansermet, he has men who will see to it his music is not overlooked, for they will be the first to insure that Honegger's own remark will be prophetic. And if that indefinable ingredient is present in Honegger's music, and it is impossible at this time to say that it is not, they and their colleagues among the symphony orchestras of the world will find it. In any event, the musical world has lost a towering figure who, though omitted from many of the collections of musical biographies (in Ewen's "Modern Composers," for example), was emerging more and more among the greatest composers of the day when death overtook him.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
DEC 4 1955

Piston Symphony Romantic, Pleasant

By TUCKER KEISER

For many years Walter Piston has been justly considered one of our best composers. His list of compositions is large and the number of works played by the Boston Symphony alone is impressive, but the pieces which could be classified as genuinely popular have been few.

His music has never been difficult. On the contrary, each new piece has exhibited meticulous craftsmanship and utmost lucidity in expression. However, the listener constantly sensed a preoccupation with style at the expense of "soul." This is not uncommonly found in words by the pupils of Nadia Boulanger.

Mme. Boulanger, admittedly a great teacher of enormous influence on 20th century composition, tends to give her students more technical facility than personal "expression."

Mr. Piston is basically a romantic composer, who was frightened away from exposing the romantic side of his creative nature. There is certainly nothing wrong in genteel romanticism, but many composers shy away from it.

In the Sixth Symphony, premiered last week end by the Boston Symphony as one of the series of 15 new works commissioned for the 75th anniversary of the orchestra, Mr. Piston lets down his long romantic hair, so to speak. In so doing he demonstrates the same admirable craftsmanship and at the same time offers a long succession of good melodies spotlighted in the orchestral fabric and not buried under clever or busy contrapuntal petitpoint.

What makes these melodies even more engaging is their Schubertian simplicity and directness.

Last Movements Best

While the first movement is close to the somewhat academic manner of the Third Symphony, the final three movements are captivating. In them we meet at last the uninhibited Piston.

We find that the witty and skittering Scherzo is created especially as an amusing vehicle for the B.S.O. virtuoso string and percussion section. At its conclusion the first audience burst into delighted laughter.

Mr. Piston might well subtitle this new symphony, "Romantic Concerto for the B.S.O.".

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
DEC 4 1955

Boston Symphony to Help U.N. Mark Human Rights Day

UNITED NATIONS, Dec. 3 (AP) —Human Rhigts Day will be celebrated here Dec. 10 with a night concert of the Boston Symphony Orchestra under Charles Munch and a reading of a special message by Gabriela Mistral, Chilean poet who won a Nobel Prize in 1945.

It will be the seventh anniversary of the General Assembly's adoption of the Universal Declaration of Human Rights.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
DEC 4 1955

Russian To Perform

BOSTON, Dec. 3 (UP) — Russia's foremost violinist, David Oistrakh, will perform in Boston twice in eight days during his first American visit.

The State Department has granted Oistrakh special permission to come here Dec. 8 for a solo recital. Russians have been prohibited from visiting certain sections of the nation.

Oistrakh will make his debut with the Boston Symphony Orchestra at the Musicians' Annual Pension Fund Concert on Dec. 15.

[204]

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 4 1955

MAN OF OUR TIME

Arthur Honegger Was Important Figure Whose Late Music Grew in Depth

By HOWARD TAUBMAN

NO art save painting and sculpture suffers so much from ancestor worship as music. A few composers of the past have been raised to the rank of deities, and an overwhelming preponderance of performances in opera house and concert hall, on the radio and even on the phonograph in private homes pays repeated homage to them. These great ones deserve to be cherished and heard again and again, but not to the exclusion of everything else.

It is a commonplace of a certain kind of criticism that the last worthwhile music was composed a long time ago. Before World War I there were people who bemoaned the sterility of their epoch, which happened to be producing music by men such as Debussy, Ravel, Stravinsky, Schoenberg, Bloch, Ives, Berg and Sibelius. Between the two World Wars there were similar threnodies, while some of the older men and a good many new ones were writing music worthy of serious attention.

In the midst of these despairing judgments, a composer dies, and the world takes stock of his creative output. It discovers that a man of great talent has departed. His music is performed more often and in more places than in his lifetime. The significance of his output takes on a fresh perspective. It becomes clear that here is a body of work that gives the lie to those who can find nothing but barren wastes in the music of their own time.

Other Cases

That is what happened to Béla Bartók after his death in 1945. In the case of Prokofieff, who died in 1953, there was no sudden outburst of performances of his music, for he had not been neglected like Bartók. Some of his important works, however, are still unknown in this country. We need not wait for their performance to form an estimate of his position. We know that he deserves to be called a modern master. His music is certainly an honorable part of the heritage of our age.

Arthur Honegger, who died last week at the age of 63, was another impressive creative figure of our time. His music is another proof that the sources of musical inspiration are not drying up.

Honegger was not ignored while he lived. He made a stir in the world, particularly after he gave it "Pacific 231." His big pieces such as "King David," "Judith" and "Joan of Arc at the Stake" with their biblical and sacred connotations achieved prominence. His symphonies, particularly the Second and Fifth, were admired by connoisseurs.

And yet how well do we know Arthur Honegger in all his aspects as a composer? He wrote a formidable amount of music—operas, ballets, incidental scores for theatre, film and radio, choral and orchestral works and chamber pieces. Only a few of his compositions are widely familiar. Memorial performances of the lesser known pieces may be expected in the months to come.

His Legacy

The usual dodge in discussing a composer of our own period is to say, "Let's wait and see what posterity thinks of him." It would be better to let posterity take care of itself. What has Arthur Honegger's music to offer us?

A great deal. In the exuberance of his youth he turned out sensational pieces like "Pacific 231." Whether he meant to do so, he managed to advertise "Pacific 231" handsomely. He took a ride in a locomotive. He declared that he loved locomotives as other men loved women and horses. He did an orchestral piece about a game, "Rugby." And then he decided to avoid descriptive titles; he wanted his music listened to for itself.

Honegger matured slowly. As one examines his works in their chronological progression, one discerns that this composer, born in France of Swiss parents and giving almost equal allegiance to his German and French predecessors, looked increasingly inward. He did not avoid large canvases, but even in those he sought to express his deepest feelings.

Effect of Change

This change illuminated "Joan of Arc at the Stake," which he wrote twenty years ago. Compared to "King David," composed in 1921, it is simpler and more searching. Something harsh and realistic remains, as is fitting in a man with Honegger's Gallic blood and associations, but the underlying feeling is pure and lofty. The agony of the Maid of Lorraine is captured in music of shining faith and humility.

Not that "King David" lacked honesty. It has the exhilaration of youth as well as its faults, such as too much splash and grandiloquence. In looking back on this piece thirty years after its completion, Honegger could view it with admirable detachment.

"From the vantage point of thirty years," he wrote, "I can look at this music very objectively. I do not disown it, but it is written with complete spontaneity and without any regard for the fashionable." He admitted that the score "is not as tight as I might have wished," adding disarmingly, "I was young then and very eager." In fact, he got the whole huge score written in a couple of months.

World War II was a terrible time for him as it was for all men of goodwill. He was in Switzerland after the war began, but he returned to France in April, 1940, at "the baddest time," as he told an interviewer some years ago. His music became more austere and meaningful. His Symphony No. 2 for strings and solo trumpet was written in the dark hours of 1941, and it sang not only of tragedy but also of defiance.

In 1947, Honegger paid his last visit to this country. He came here to be a guest composition teacher at Tanglewood but was stricken with a heart attack early in the six-week period. Even before his illness, he seemed despondent.

Tapering Off

"I have written four symphonies," he told an interviewer from The New York Times. "I have enough. The work of serious composing is for young men. From time to time I write a little piece perhaps. I will write film music for a little money."

One of the "little pieces" was the Fifth Symphony, which was commissioned by the Koussevitzky Music Foundation and was introduced here by Charles Munch, his good and admiring friend, and the Boston Symphony in 1951. In a letter to Mr. Munch last month, Honegger observed that with his Fifth, he had closed the cycle of his symphonies. He was too tired and weak to write.

But he was not too indifferent to protest against the neglect of contemporary music. "And still," he remarked last year in the course of a diatribe against radio and the endless repetition of familiar things, "I'm one of the few composers who like music."

Honegger was one of "Les Six," a somewhat fortuitous grouping that included Milhaud, Auric, Durey, Germaine Tailleferre and Poulenc. Only Poulenc has exceeded him in sustained musical merit.

KANSAS CITY MO. STAR

DEC 4 1955

Musical Vignettes

RETIREMENT is only a figure of speech to an individualist, D. M. Swarthout, for many years dean of the fine arts school at the University of Kansas and director of the *a cappella* choir there until his so-called retirement . . . He writes from Washington that he calls the national capital home now for himself and Mrs. Swarthout . . . They have been enjoying much concert-going there, including their daughter's brilliant piano recital October 17 at Phillips gallery . . .The daughter, Evelyn, is the wife of Patrick Hayes, Washington concert manager . . . Dr. Swarthout is guest professor at Catholic University of America there, has a 2-hour class each Saturday forenoon in conducting and choral repertoire with twenty-two graduate students enrolled, and he does two half days a week of advanced piano teaching there.

Kansas State college's music department, which became an associate member of the National Association of Schools of Music in 1953, last week was elected to full membership at the association's thirty-first annual meeting in St. Louis . . . The Kansas State representative at the meeting was Luther Leavengood, head of the music department . . . Len Manno, contrabass player with the Concert Trio which played here recently at the Junior college, told friends his performance record includes bass fiddle playing for Hans Schwieger, Kansas City Philharmonic conductor, before he came to Kansas City in 1948, and for Efrem Kurtz, former conductor here, in the days when Kurtz was a Texas conductor.

A DALLAS-born graduate student at the University of Southern California, Ramiro Cortes, 21, heard his composition, "Yerma: Symphonic Portrait of a Woman," given its premiere recently by the Los Angeles Philharmonic with Alfred Wallenstein conducting . . . The orchestra paid him $1,000 as prize winner . . . Albert Goldberg, Los Angeles Times critic, predicted this work "by a notable talent" presages more fine compositions to come.

Charles Stotts, son of Mr. and Mrs. Fred Stotts, 8509 Belinder road, graduated from Southeast high school here in 1954 and is majoring in a business course at Midland college, Fremont, Neb. . . . He is finding time for the use of his abilities as a singer; he is in the bass section of the Midland college *a cappella* choir which is planning an Easter tour of Kansas, Nebraska, Oklahoma and Texas . . . A world-wide competition for violin works with piano accompaniment has been announced by the Union of Polish Composers in conjunction with the third Wieniawski international violin competition to be held in Warsaw in December, 1957. . . . Prizes totaling $2,500 are to be awarded for the three best works. . . . Entries close March 31, 1956.

RUTH Slenczynska, California's child prodigy pianist of twenty years ago, is concertizing in France and England, and will make her third U. S. tour with the Boston Pops orchestra beginning in January . . . The Boston Pops will play here January 13 on the Seufert Celebrity series . . . Lily Pon's twenty-fifth anniversary as a Met prima donna will be commemorated January 3 with a gala performance in which she will appear in scenes from two of her favorite operas, "Lucia" and "Rigoletto."

JUILLIARD School of Music, New York, has commissioned thirty-three American composers to create works for a festival of American music with which it will celebrate its fiftieth anniversary from February to April of next year . . . The music will be songs, chamber music, pieces for full orchestra, concertos for piano and cello, and so on . . . Camilla Williams, soprano who will be one of the Kansas City Philharmonic solo artists later this season, has been signed by the Swiss opera in Bern for the title role of "Aida" which will have its first performance next Saturday.

The New York City Opera company has concluded its New York fall season and now is on tour, to Boston, Detroit, East Lansing, Mich., and Cleveland, with eleven operas . . . Lee Cass, bass-baritone who will be one of the soloists with the Philharmonic here in Mozart's "Requiem" January 24, has been chosen one of four winners of this year's Marian Anderson scholarships. CLYDE B. NEIDARGER

[205]

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 547,691

DEC 4 1955

Boston Symphony Trustee Says Thanks

HENRY B. CABOT (right), president of the trustees of Boston's Symphony Orchestra, is shown presenting plaques to representatives of a number of Boston business firms which contributed to the support of the Boston Symphony Orchestra. Seated (left to right) are P. N. Clark, president of the New England Confectionery Co.; Henry R. Silver, treasurer of Cott Bottling Co.; A. H. Parker, Jr., president of the Old Colony Trust Co. Standing (left to right) O. Kelley Anderson, president of the New England Mutual Life Insurance Co.; Mark C. Wheeler, vice president of the Merchants National Bank of Boston, and Geoffrey R. Stanwood of the First National Stores.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

DEC 4 1955

BOSTON SYMPHONY SAYS "THANK YOU"

Representatives of business firms contributing to the support of the Boston Symphony Orchestra are shown at Symphony Hall receiving expressions of appreciation from the trustees, through their president, Henry B. Cabot (extreme right). Each firm received an engraved plaque.

Seated, left to right: P. N. Clark, president, New England Confectionary Co.; Henry R. Silver, treasurer, Cott Bottling Co.; A. H. Parker Jr., president, Old Colon, Trust Co. Standing, left to right: O. Kelley Anderson, president, New England Mutual Life Insurance Co.; Mark C. Wheeler, vice president, Merchants National Bank of Boston; Geoffrey R. Stanwood of First National Stores; Cabot.

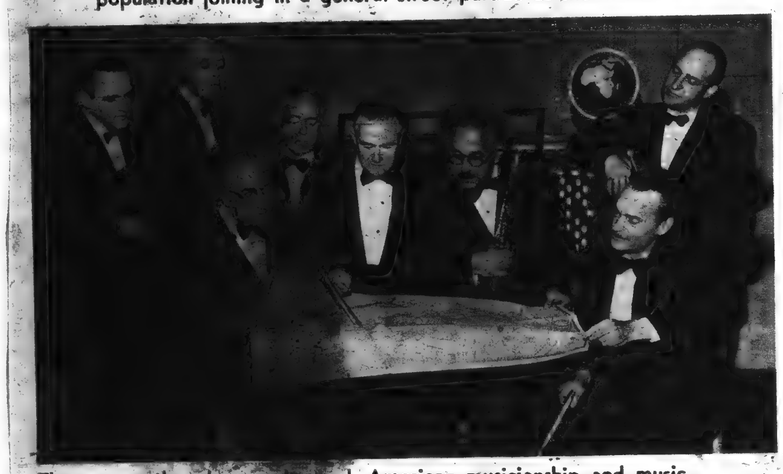
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

DEC 4 1955

So This Is Iceland

Seven members of the Boston Symphony Orchestra visited Iceland last Summer on a good-will concert tour on invitation of the State Department. The descendents of the Vikings, Norse, Danes, Scots and Irish gave the group an enthusiastic reception. George Humphrey, one of the members and who took all the pictures on this page, said, "We were accepted as friends whose gifts were being received in whole-hearted thankfulness." Only in the last 15 years has Iceland come under a barrage of outside influence: British, American, and Russian. The Symphony players reported enthusiasm for all forms of culture is intense and discriminating, whether the audience hailed from the desolate regions of the Westmann Islands or the more sophisticated cities such as Reykjavik.

Independence day for Iceland is celebrated June 17. The Symphony musicians were in Akureyri during the holiday and witnessed the native population joining in a general street parade as shown here.



These were the players who took American musicianship and music to the barren wastes of Iceland. Seated (L to R), Louis Speyer, oboe and English horn; E. Power Biggs, organ; Rosario Mazzeo, clarinet; Alfred Zighera, cello. Standing (L to R), Robert Brink, violin; George Humphrey, viola; Emil Kornsand, violin; Roger Voisin, trumpet. All but Mr. Brink are members of the B. S. O.

This statue is near the stone church on Westmann Islands where the group's first concert was held. Note rugged terrain and stone houses.

Much of the landscape of Iceland reminded the musicians of the rough terrain pictured in movies of other planets such as Mars, with canals and irrigation ditches plainly visible from the air. Here the group is in flight to Westmann Islands. Photo on right shows native children in the coastal area of Hafnarfjord.

RECORD 12/5

Russ Violinist at Symphony

David Oistrakh, Russian violinist, will appear with the Boston Symphony Orchestra under the direction of Charles Munch in the Pension Fund Concert at Symphony Hall on Thursday evening December 15. Oistrakh will be soloist in Mozart's Fifth Concerto in A major, and Brahms' Violin Concerto.

Mr. Munch will open the program with Haydn's Symphony in B flat, No. 102. This will be the only appearance of Oistrakh with orchestra in Boston.

Tickets go on sale tomorrow morning at 9:00.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 1955

WHY SQUEEZE MODERNS BETWEEN GREAT B'S?

To the Editor of The Herald:

The music critic, Henry Pleasants, makes the following perceptive observation in his stimulating little book, "The Agony of Modern Music":

"The familiar spectacle of the contemporary work sandwiched between Beethoven and Brahms exposes the gate-crasher in full silhouette, sneaking into the concert hall under the coat-tails of the elect. It also shows the conductor's part in the conspiracy. There is Beethoven on one side to make sure that the audience comes in. There is Brahms on the other side to make sure that it does not get out until the gate-crasher has been heard."

Mr. Pleasants might have been commenting on a recent concert of the Boston Symphony Orchestra, in which the program was arranged as follows:

1—Brahms, "Tragic Overture."
2—Piston, Sixth Symphony.
3—Beethoven, Violin Concerto.

In earlier concerts of the season the same protected second spot was assigned to Milhaud and Honegger symphonies. Sandwiching of a modernist work or works between two protective flankers of the classical school has also been standard practice in previous seasons.

Historically and aesthetically modernist compositions would seem to belong at the end of a concert program. Is there any valid reason for placing them in the middle—except a probably well founded fear that there would be a noticeable audience exodus before their performance if they were played in a less sheltered spot?

W. H. CHAMBERLIN.
Cambridge.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 7 1955

Munch to Lead U. N. Concert

A celebration marking the seventh anniversary of the proclamation of the Universal Declaration of Human Rights will be held in the General Assembly Hall of the United Nations on Saturday at 8:30 P. M. The musical portion of the program will be played by the Boston Symphony, conducted by Charles Munch.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

DEC 7 1955

UP Telephoto

DEDICATION of the University of Connecticut's new auditorium last night brought to Storrs the Boston Symphony Orchestra for a sell-out concert. Chatting during intermission are, in the usual order, BSO Manager Thomas D. Perry Jr.; Dr. A. N. Jorgensen, president of the university; Charles Munch, orchestra conductor; and Willard M. Sistare of Pittsfield, auditorium manager.

Music

Boston Symphony Dedicates New University Auditorium

By CARL E. LINDSTROM
Executive Editor, The Hartford Times

STORRS, Conn.—Two anniversaries very nearly coincided here last night: The University of Connecticut, bearing, as is the way with man after 75 years, very little resemblance to its birthday condition, and the Boston Symphony Orchestra, which began life with far less room for growing.

The university dedicated a new auditorium, a facility seating 3,600 people; the orchestra proudly paraded a natal gift in the form of a new symphony, Walter Piston's Sixth.

Of the new hall, President Albert N. Jorgensen said: 'We are proud to have this new facility which, for the first time, will permit the university to share some of its cultural functions with the public. Many fine events have been necessarily limited to students and faculty because of lack of adequate space."

* * *

THE NEWS of this event is of the happiest possible order: The hall is a perfect acoustical instrument. Decoratively it is a restrained polyphony of blue, coral and pale yellow, but the main attribute is the faithful way in which it deals with sound.

It was rather a strange program with which either to demonstrate or dedicate a new auditorium: the overcast and pensive tragic overture of Brahms, Piston's cerebrations, whatever new things he had to think about, and Schumann, whose symphonic palette was somewhat circumscribed. There was here nothing to explore the frontiers of sonority.

* * *

AND YET the proceedings proved to be an illuminating test. Those who shrink from contemporary music, or anything new, could not complain that the texture of the music was not apparent; that its notes were not articulated. The first hearing of this symphony was like reading a beautifully printed page under a clear, well-diffused light. You hear all the notes in this splendid hall.

I have always found Piston's music a bit on the tweedy side. He is seldom inspired but he does not need to be, for he is a meticulous craftsman and a skillful architect. This Sixth Symphony of his was commissioned, but that is no handicap to him as it would be to a more temperamental poet. He goes about his work thoughtfully and produces an inner glow rather than a passion. The Sixth is noisy at times and nudges the abstruse, but it also has in the second movement a light-hearted and almost puckish scherzo. And it is one of those rare contemporary works which you feel you must hear again. I'm quite sure there will be plenty of opportunities.

* * *

THE BOSTON ORCHESTRA has a new style—the Munch style. There are times when the West Point perfection of discipline is absent, but who can say that it is missed? Instead there is warmth, winsomeness and grace. You are no longer aware of the meter in the poetry.

The accuracy is still there, for I have never heard more beautifully structured chords than the six mighty strokes which conclude the first movement of Schumann's C major symphony. Nor will anyone ever hear such thistledown elegance as the darting second movement, Mendelssohnian in its felicity and airiness. An orchestra simply doesn't play that way without the soundest discipline. It just happens that the technique is no longer on parade.

* * *

NO DOUBT a program of Ravel or Tchaikovsky would have provided more fireworks and thunderation with which to show off a new auditorium, but the fact is, properties added by the Boston Symphony to Schumann created much dedicatory splendor and celebration.

There is no better place to hear your favorite music.

Takes Over Snow Bureau

WASHINGTON 12/7

National Symphony Gets Bookings Of Boston, Philadelphia Orchestras

By Paul Hume

The National Symphony Orchestra has bought the Snow Concert Bureau and, beginning next fall, will present the Washington concerts of both the Boston and the Philadelphia Orchestras as a part of its program in Constitution Hall.

Final details of an administrative nature have not yet been fully worked out. Constance Snow, who has directed the Snow Bureau for over a decade, built up the attendance at both Boston and Philadelphia concerts to the point where it was often impossible to obtain seats. Mrs. Snow is retiring from the management business and turned her prize assets over to the National Symphony.

This season the Boston Symphony is playing three concerts in Constitution Hall—one Wednesday night—after several years of four programs a season. The Philadelphia Orchestra has played eight Washington appearances for several seasons.

It is reported that while both orchestras will continue their regular visits to the Capital, neither one will be heard as often in the future. The management of the National Symphony is now at work on a complete schedule of concerts to be offered to Washington next season. Some officials of the local orchestra have been hoping for an arrangement such as this for more than a year.

Although the final details are not yet known, word has been received from both Boston and Philadelphia that their orchestras will be happy to come to Washington.

The Boston Symphony Orchestra, now in its 75th anniversary year, has been visiting this city for 75 years, while the Philadelphia Orchestra has played here for more than 50. The National Symphony is now in the midst of its 25th anniversary season.

[209]

National Symphony Set For Booking Agent Role

The National Symphony Orchestra, in a move unprecedented in musical history, will begin to act next season as booking agent in Washington for other leading musical organizations.

According to the orchestra's ambitious plan, it will offer season subscriptions to its own concerts and those of the Boston Symphony Orchestra, the Philadelphia Orchestra, the Metropolitan Opera and Royal Danish Ballet.

The National Symphony will sponsor and underwrite all Washington appearances of those groups and others it hopes to add.

Boston Signed Up

The Boston already has been signed to a contract for next year, and National Symphony Manager Ralph Black yesterday left Washington for an extended trip in which he hopes to complete negotiations with the rest. He had not planned to announce the arrangements until they were completed, but premature reports forced the disclosure.

For Washington music-lovers, the radically new arrangement—unlike that in any other city—will mean an opportunity to enjoy a varied concert fare of major musical attractions at "package" subscription prices, according to Mr. Black.

Two 15-Concert Series

According to present plans, the season beginning next fall will include two identical series of 15 concerts each: Ten National Symphony concerts, two Philadelphia Orchestra concerts, one Boston Symphony Orchestra concert, one Metropolitan Opera performance and one Royal Danish Ballet performance.

The National Symphony's subscription series will be the same length as this year's 20 concerts. The Philadelphia Orchestra, which this year plays eight concerts here, will play two single concerts next year in addition to the four series appearances, for a total of six. The Boston Orchestra's appearances will be reduced from three to two, and the Metropolitan will be here twice, as it was this year.

The impetus for the musical history - making arrangement came from two directions—the new management of the National Symphony, which is enjoying its most prosperous year at a time when concert attendance is off across the country, and the recent decline in Washington attendance at the concerts of the Boston and Philadelphia orchestras.

End for Snow Bureau

The new booking arrangement will mean the end of the Snow Concert Bureau, which has been a Washington institution for 17 years under the direction of Mrs. Constance Snow.

Mrs. Snow has been Washington agent for the Philadelphia orchestra since she opened the bureau in 1938. She has had the Boston Symphony for longer than seven years, as well as a long list of Washington firsts, including the Sadlers Wells Ballet, Jeanette MacDonald, Alec Templeton and Victor Borge. It was Mrs. Snow also who, five years ago, brought the Metropolitan Opera to Washington for the first time in 22 years.

Mrs. Snow had been planning to retire since the death of her husband, Andrew Snow, Washington manager for U. S. Steel, last April. She has been cooperating with the National Symphony in the new arrangement and predicted the project "will be an example to the rest of the country and, I hope, a great success."

Still May Select

"Competition is a good thing and is for the best of all concerned," she said. "But I think this will be a great boost for music in general and for the Washington public."

Although the reason for the National Symphony's move is a financial one, and is an obvious effort to attract larger audiences, there is little doubt that concert-goers who wish to pick and choose among competing attractions can continue to do so. Constitution Hall is one of the country's largest concert halls with 3,844 seats and the chance of single tickets becoming unavailable because of sold-out subscriptions is not immediately likely.

Revolutionary as it is, the new arrangement is only one of several pioneering ventures the National Symphony is planning. The new manager, Mr. Black, is also understood to be dickering for one or more other "package" deals which would provide Washingtonians with a specia. group of musical and theatrical attractions in other cities.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

DEC 7 1955

Boston Symphony Appears in UConn's New Auditorium

By CARL E. LINDSTROM
Special to The Hartford Times

Storrs—Two anniversaries very nearly coincided. The University of Connecticut bearing, as is the way with man after 75 years, very little resemblance to its birthday condition and the Boston Symphony Orchestra which began life with far less room for growth.

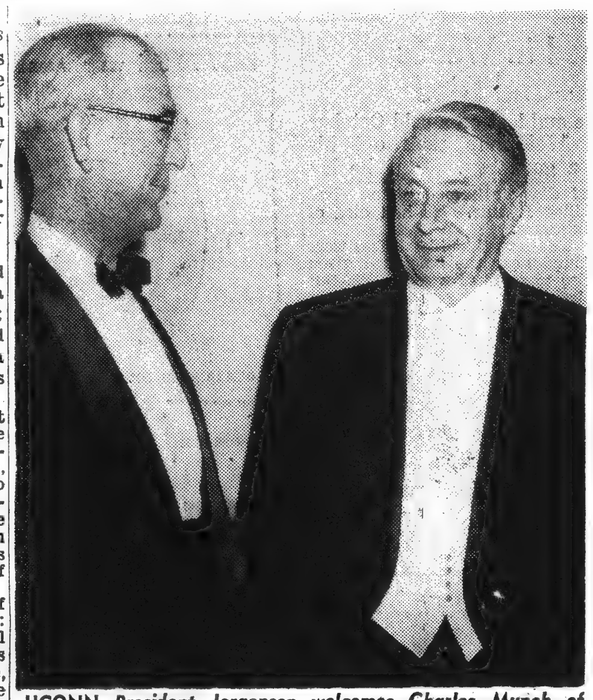
* * *

THE UNIVERSITY dedicated a new auditorium last night, a facility seating 3,600 people; the Orchestra proudly paraded a natal gift in the form of a new Symphony, Walter Piston's Sixth.

Of the new hall, President Albert N. Jorgensen said: "We are proud to have this new facility which, for the first time, will permit the University to share some of its cultural functions with the public. Many fine events heretofore have been necessarily limited to students and faculty because of lack of adequate space."

The news of this event is of the happiest possible order: The hall is a perfect acoustical instrument. Decoratively it is a restrained polyphony of blue, coral and pale yellow but the main attribute is the faithful way in which it reports sound.

It was rather a strange program with which either to demonstrate or dedicate a new auditorium: the overcast and pensive Tragic Overture of Brahms, Piston's cerebrations, whatever new things he had to think about, and Schumann whose symphonic palette was somewhat circumscribed. There was here nothing to explore the frontiers of sonority.



UCONN *President Jorgensen welcomes Charles Munch of Boston to new 3600-seat Auditorium on the Storrs campus.*

And yet the proceedings proved to be an illuminating test. Those who shrink from contemporary music, or anything new, could not complain that the texture of the music was not apparent, that its notes were not articulated.

The first hearing of this symphony was like reading a beautifully printed page under a clear, well-diffused light. You hear all the notes in this splendid hall.

* * *

I HAVE always found Piston's music a bit on the tweedy side. He is seldom inspired but he does not need to be for he is a meticulous craftsman and a skillful architect. This Sixth Symphony of his was commissioned but that is no handicap to him as it would be to a more temperamental poet.

He goes about his work thoughtfully and produces an inner glow rather than a passion. The Sixth is noisy at times and nudges the abstruse but it also has in the second movement a light-hearted and almost puckish scherzo. End to end it is one of those rare contemporary works which you feel you must hear again and I'm quite sure there will be plenty of opportunities.

* * *

THE BOSTON ORHESTRA has a new style—the Munch style. There are times when the West Point perfection of discipline is absent but who can say that it is missed? Instead there is warmth, winsomeness and grace. You are no longer aware of the meter in the poetry.

The accuracy is still there for I have never heard more beautifully structured chords than the six mighty strokes which conclude the first movement of Schumann's C major Symphony. Nor will anyone ever hear such thistledown elegance as the darting second movement, Mendelssohian in its felicity and airiness. An orchestra simply doesn't play that way without the soundest discipline; it just happens that the technique is no longer on parade.

* * *

NO DOUBT a program of Ravel or Tschaikowsky would have provided more fireworks and thunderation with which to show off a new auditorium but the fact is its properties added to Schumann much dedicatory splendor and celebration.

There is no better place to hear your favorite music.

[209]

Box 2070, Boston

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

7 1955

Symphony Prospect

The Buffalo Philharmonic, which played a Civic Music concert here Monday night, is not the greatest symphony orchestra in the United States; nor does it pretend to be. One need not be a musician or a professional critic to discern that the Buffalo orchestra lacks both the power and supreme artistry of, for example, the Philadelphia—which the Worcester Music Festival audiences know so well.

Nevertheless the Buffalo orchestra has made fine progress, especially in the second of its two decades, until today it is an organization of high merit. It reflects cultural distinction on the community which sponsors and supports it.

This orchestra's progress actually fits into a pattern of growth and expansion in symphony orchestras of the United States. Such organizations, of genuine professional caliber, are no longer confined to the biggest communities—Boston, New York, Philadelphia, Chicago. Cities in the half-million and quarter-million population bracket are getting firmly into the symphony field. Those who view such matters from the historical and philosophical angle might say this is evidence of a cultural maturity. Our civilization on this side of the Atlantic is finding time and resources for more development of community cultural activity.

It is not impossible that Worcester one of these days may find itself with a real symphony orchestra. Let us hasten to dispel any extended comparison with Buffalo, which is three times as large a city. Moreover, it is often said that because Worcester has its great annual Music Festival, it does not need and could not sustain a symphony orchestra of its own.

Some may wish to argue that point. Worcester does have its own Little Symphony and that in time could be the nucleus for something bigger. Few communities have a better musical tradition.

Who is to say that an orchestra of real symphonic proportions will not be ours ten years hence—or even five?

Herald (e)
MANCHESTER, Conn.
Republican
Circ. 10,664

DEC 7 1955

Munch Music Stirs 3,000 at UConn Fete

By DON FRIEDMAN

Storrs, Dec. 7 (Special)—One of the nation's oldest and most distinguished musical aggregations helped inaugurate the cultural debut of one of America's newest and most lavish auditoriums last night when the Boston Symphony Orchestra performed before an eagerly receptive audience of 3,000 at the University of Connecticut.

In sharp contrast to the futuristic lines of the recently completed auditorium, built to accommodate 3,800 persons, was the formalistic program selected by Conductor Charles Munch.

The opening selection, Brahms' Tragic Overture, while performed with the basic skill and dexterity expected of the impressive Back Bay organization, left the throng largely unexcited.

However, in the second selection, Symphony No. 6 by Walter Piston, the orchestra warmed up to its tasks and rendered a formindable performance.

Leans Toward Formal School

Although Piston leans more in the direction of the formal, Classical school, it was possible, at times, to detect traces of the impressionists Ravel, and Debussy, and the expressionist, stravinsky.

His Sixth Symphony, commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the orchestra's 75th anniversary season, was dedicated to the memory of the late conductor and his wife

Piston explained that, because of the nature of the occasion from which the symphony was composed, the music was expressly written for the "designated orchestra" as a whole and for each musician as an individual . . . a rather spectacular effort.

In last night's rendition, the orchestra demonstrated that they were playing "their" music and delivered a thoroughly agreeable performance.

In more than one instance there were hints of the modern jazz [illegible] by and large, Piston's intricate counterpoint and full blown sonority retained the formalistic attitude for which the Boston Symphony became world famous under the baton of Koussivitsky.

Herald Photo.
DR. CHARLES MUNCH

Play Schumann's Sixth

The concluding selection, Schumann's rousing Symphony No. 6 in C Major, was the evening's tour de force and took the aroused audience by storm. Here the orchestra demonstrated its almost unbelievable versatility, finding Schumann the perfect vehicle for testing the unusual brilliance of the new auditorium's accoustics.

(Continued on Page Sixteen)

...with
...was
...the
...chu-
...cized
...n his
...sical
...how
...other
...ram-
...of a
...two
...iver-
...m is
...d the
...real-
...oved,
...nto a
...who
...lk of
...r the
...the
...ed to
...es of
...the
...con-
...third
...area
...-par
...and
...i c h
...shed
...erior

...nt (m)
...RD, Conn.
...blican
...86,944

...C 7 1955

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,350

DEC 7 1955

Boston Symphony Orchestra Enthralls Audience In New UConn Auditorium

The official opening of the University of Connecticut auditorium last night also marked the opening of the University of Connecticut concert series, and this happy combination produced an evening of sheer delight for all who attended. No finer choice of attraction for this event could have been made than the world famous Boston Symphony Orchestra, and this aggregation lived up to its international reputation, as was only to be expected.

The concert opened with the Brahms "Tragic Overture." This composition can be frightening if judged only by its title, but there is nothing tragic in the beauty of Brahms' overture. If anything, the music suggests tragedy only in the tremendous dignity and nobility of its form. Of course the orchestra handled this opening number in the manner that has come to be expected of the Boston Symphony.

Followed the "Symphony No. 6" of Walter Piston. If this modern work has a message, its import was missed by this reviewer, who admits that his technical, or clinical knowledge of modern music may be lacking, but, speaking in un-technical terms, the sounds produced certainly gave pleasure to the audience. As a compilation of beau-

...under
...roup
...cable
...ation

...t or-
...ation
...them
...ccess.
...n ac-
...inion,
...nprо-
...strate
...d the
...es of

...l pro-
...on of
...hony."
...every-
...id. In
...mood,
... pure
...n and
...ontin-

...e for
...f this
...ductor,
...e, and
...Carni-
...s just
...erfect
... need-

...t have

...ed por-
...urse it
...ttempt
...his or-

...that was given it at the end of the program.

It is fitting to mention a word about the audience and the auditorium. All one needed to do was to stand in the balcony and look down on the wonderful splash of color below. It was a scene that should do much to develop the artistic and cultural facets of this entire community. The auditorium is beautiful, gives an impression of vastness without montrousness, and is an addition to the area that will earn its salt many times over in the delight that it will bring to the people of this section of the state.

(Continued on Page Ten)

3,600 Hear Munch Concert, First At UofC Auditorium

STORRS, Dec. 6 — The University of Connecticut's new $1,600,000 auditorium was consecrated to great music tonight with a concert by Charles Munch and the Boston Symphony Orchestra.

The 3,600 seats of the building were thronged by students, members of the college personnel and music-lovers from a wide surrounding area.

In Best Bibs, Tuckers

The students were the lucky ones. They heard the concert for 50 cents a head, or $7.50 for the entire series of five music events that have been planned for the season. They took the august Bostonians and a program featuring symphonies of Robert Shumann and Walter Piston in their best bibs and tuckers, putting aside the informal clothes worn on campus.

At the other price extreme, university personnel and townspeople sat in Mrs. Astor's plush seats, retailing at $7.50 a throw for the season.

The auditorium has been in use before tonight. Commencement exercises were held there last June, and the curtain has already gone up on dramatic performances. But the concert series constitutes the hall's first official offering, and the down beat of Mr. Munch's baton for the Star Spangled Banner this evening may thus be accounted the moment of the auditorium's debut.

It was a handsome and rousing musical event. It began somewhat oddly, perhaps, for a gala affair, with Brahms Tragic Overture. But from there, the program proceeded with ebullience and rejoicing. Heard for the first time in this neighborhood was Walter Piston's Sixth Symphony, especially written for the Boston orchestra's 75th anniversary. It is, as its composer says, sheer sound creation, with only bits of mood showing here and there. Standard enough in form, and only moderately dissonant, it is a lush, full - bodied work, rather characteristic of Mr. Piston's intellectualized approach, and mingling the abstract, the witty and the descriptive.

Completing the program was Schumann's infrequently heard Second Symphony, a strong, excited composition, also highly resonant. In fact, both the Piston and the Schumann might have been chosen to disclose the unusual brilliance of the new auditorium's acoustics. Mr. Munch was in highest fettle all evening, making the most vigorous, forthright music. The orchestra excelled itself for the festive occasion and its enthusiasm was matched only the audience's.

The auditorium was designed by Frederick Teich, Hartford architect. It stands on a knoll overlooking the North Campus, adjacent to the Student Union Building. Modern in style, it is built of concrete and brick in the form of an oblong block.

Window Breaks Facade

The facade is tastefully simple, broken mainly by a long horizontal window at the second story level. The side elevation, which includes the main entrance under a pillared porch, is chiefly composed of a series of stepped-back brick areas enclosing stair-wells or serving similar utilitarian purposes. The whole outer design of the auditorium is bound together by a wide, boss-studded molding which runs across the facade, and turning the corner, becomes the roof of the main-entrance portico.

The interior of the auditorium is exceptionally spacious. The main floor alone can seat 2,300 and the stage spans a big 90 feet. The balconies add to the sense of size as they are on cantilever trusses and therefore require no columns rising from the middle of the floor to support them. The decoration of the hall is simple and functional, and the colors are an airy azure and coral.

The University of Connecticut has latched onto something fine, both in the hall and in its music series. It deserves everyone's support from here in.

—T.H.P.

[21 c]

Box 2078, Boston

Telegram (m,
WORCESTER, Mass.
Republican
Circ. 55,423

7 1955

Symphony Prospect

The Buffalo Philharmonic, which played a Civic Music concert here Monday night, is not the greatest symphony orchestra in the United States; nor does it pretend to be. One need not be a musician or a professional critic to discern that the Buffalo orchestra lacks both the power and supreme artistry of, for example, the Philadelphia—which the Worcester Music Festival audiences know so well.

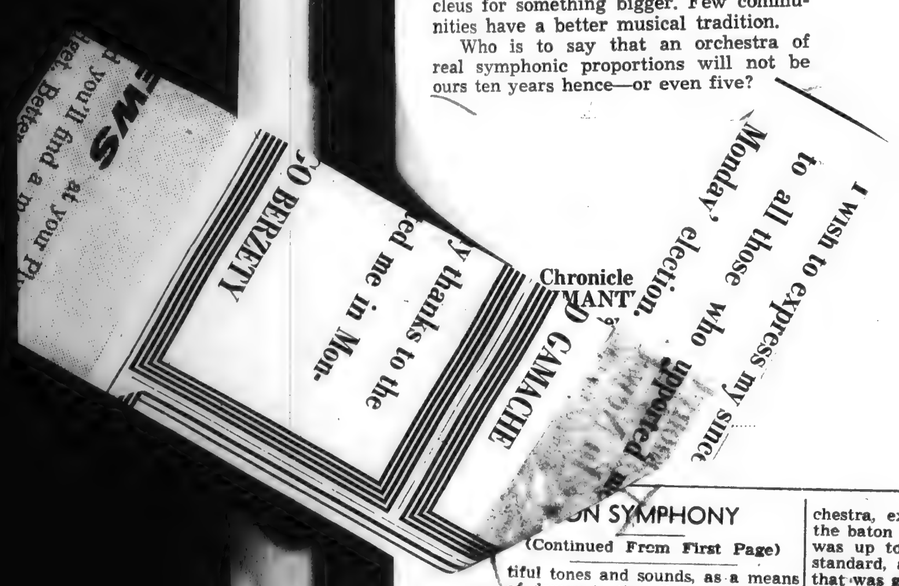
Nevertheless the Buffalo orchestra has made fine progress, especially in the second of its two decades, until today it is an organization of high merit. It reflects cultural distinction on the community which sponsors and supports it.

This orchestra's progress actually fits into a pattern of growth and expansion in symphony orchestras of the United States. Such organizations, of genuine professional caliber, are no longer confined to the biggest communities—Boston, New York, Philadelphia, Chicago. Cities in the half-million and quarter-million population bracket are getting firmly into the symphony field. Those who view such matters from the historical and philosophical angle might say this is evidence of a cultural maturity. Our civilization on this side of the Atlantic is finding time and resources for more development of community cultural activity.

It is not impossible that Worcester one of these days may find itself with a real symphony orchestra. Let us hasten to dispel any extended comparison with Buffalo, which is three times as large a city. Moreover, it is often said that because Worcester has its great annual Music Festival, it does not need and could not sustain a symphony orchestra of its own.

Some may wish to argue that point. Worcester does have its own Little Symphony and that in time could be the nucleus for something bigger. Few communities have a better musical tradition.

Who is to say that an orchestra of real symphonic proportions will not be ours ten years hence—or even five?



Munch Music Stirs 3,000 at UConn Fete

(Continued from Page One)

The brassy, sensational aspect's of Schumann's work provided the orchestra with an excellent opportunity to show off its profundity along with the craftsmanship of Dr. Munch.

The orchestra's sensitive interpretation of this work, written by a man just emerging from the shadows of a mental cataclysm, was truly noteworthy. Alternating brooding introspection with passionate lyricism, the orchestra captured the remarkable ardor of this composition by a disturbed but sincere romanticist.

The audience, which at no time could have been considered unreceptive, burst forth with sustained applause on the conclusion of the piece and by dint of their manual insistence commanded an encore from the redoubtable conductor.

EIGHTH NOTES: The selection of the evening's program by the conductor, (Opening with Brahms and closing with Schumann), if unintentional, produced an unusual coincidence. Brahms' meeting with Schumann, when the former was but 23, was the key event in the young composer's career. Schumann, the veteran, publicized Brahms' genius and focused on his protege "the attention of musical Europe—and history proved how right Schumann was." . . . Another interesting aspect of the programming was the sandwiching in of a relatively unknown between two real "old pros." . . . The university's new $1,600,000 auditorium is exceptionally well laid out and the red-plush seats, which are in reality folding chairs, can be removed, transforming the main floor into a ballroom. . . . The students, who served as ushers and the bulk of the audience last night, saw the concert for 50 cents, while the regular music lover was obliged to pay $2.50, or $7.50 for the series of five events scheduled for the auditorium this year. . . . The concert last night, given by the third major orchestra to visit this area this season, was the first over-par performance. . . . The Buffalo and Philadelphia Orchestras which played in Hartford distinguished themselves by rendering inferior (for them) concerts.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

DEC 7 1955

3,600 Hear Munch Concert, First At UofC Auditorium

STORRS, Dec. 6 — The University of Connecticut's new $1,600,000 auditorium was consecrated to great music tonight with a concert by Charles Munch and the Boston Symphony Orchestra.

The 3,600 seats of the building were thronged by students, members of the college personnel and music-lovers from a wide surrounding area.

In Best Bibs, Tuckers

The students were the lucky ones. They heard the concert for 50 cents a head, or $7.50 for the entire series of five music events that have been planned for the season. They took the august Bostonians and a program featuring symphonies of Robert Shumann and Walter Piston in their best bibs and tuckers, putting aside the informal clothes worn on campus.

At the other price extreme, university personnel and townspeople sat in Mrs. Astor's plush seats, retailing at $7.50 a throw for the season.

The auditorium has been in use before tonight. Commencement exercises were held there last June, and the curtain has already gone up on dramatic performances. But the concert series constitutes the hall's first official offering, and the down beat of Mr. Munch's baton for the Star Spangled Banner this evening may thus be accounted the moment of the auditorium's debut.

It was a handsome and rousing musical event. It began somewhat oddly, perhaps, for a gala affair, with Brahms Tragic Overture. But from there, the program proceeded with ebullience and rejoicing. Heard for the first time in this neighborhood was Walter Piston's Sixth Symphony, especially written for the Boston orchestra's 75th anniversary. It is, as its composer says, sheer sound creation, with only bits of mood showing here and there. Standard enough in form, and only moderately dissonant, it is a lush, full - bodied work, rather characteristic of Mr. Piston's intellectualized approach, and mingling the abstract, the witty and the descriptive.

Completing the program was Schumann's infrequently heard Second Symphony, a strong, excited composition, also highly resonant. In fact, both the Piston and the Schumann might have been chosen to disclose the unusual brilliance of the new auditorium's acoustics. Mr. Munch was in highest fettle all evening, making the most vigorous, forthright music. The orchestra excelled itself for the festive occasion and its enthusiasm was matched only the audience's.

The auditorium was designed by Frederick Teich, Hartford architect. It stands on a knoll overlooking the North Campus, adjacent to the Student Union Building. Modern in style, it is built of concrete and brick in the form of an oblong block.

Window Breaks Facade

The facade is tastefully simple, broken mainly by a long horizontal window at the second story level. The side elevation, which includes the main entrance under a pillared porch, is chiefly composed of a series of stepped-back brick areas enclosing stair-wells or serving similar utilitarian purposes. The whole outer design of the auditorium is bound together by a wide, boss-studded molding which runs across the facade, and turning the corner, becomes the roof of the main-entrance portico.

The interior of the auditorium is exceptionally spacious. The main floor alone can seat 2,300 and the stage spans a big 90 feet. The balconies add to the sense of size as they are on cantilever trusses and therefore require no columns rising from the middle of the floor to support them. The decoration of the hall is simple and functional, and the colors are an airy azure and coral.

The University of Connecticut has latched onto something fine, both in the hall and in its music series. It deserves everyone's support from here in.

—T.H.P.

ON SYMPHONY

(Continued From First Page)

tiful tones and sounds, as a means of demonstrating that a great orchestra can take any combination of notes and chords and make them sound beautiful, it was a success. But this result could have been accomplished, in our humble opinion, just as well with a series of improvizations designed to demonstrate the beauty of massed music and the wonderful accoustical qualities of the new auditorium.

The high point of the formal program was the perfect rendition of the Schumann "Second Symphony." Here the orchestra can show everything in its power, and it did. In every movement, in every mood, and in every tempo it was pure music, the kind that goes on and on through the years, and continues to delight and satisfy.

After thunderous applause for the wonderful performance of this work, Charles Muneh, conductor, graciously offered an encore, and chose the delightful Roman Carnival of Berlioz, and this was just the perfect desert, the perfect light, perfect tid-bit that was needed to top off an evening [illegible] wonderfully enjoyable, might have seemed just a [illegible] the uninitiated, or undedicated portion of the audience. Of course it would be presumptious to attempt to criticize the ability of this orchestra, except to say that under the baton of Mr. Munch the group was up to its normal, impeccable standard, and merited the ovation that was given it at the end of the program.

It is fitting to mention a word about the audience and the auditorium. All one needed to do was to stand in the balcony and look down on the wonderful splash of color below. It was a scene that should do much to develop the artistic and cultural facets of this entire community. The auditorium is beautiful, gives an impression of vastness without montrousness, and is an addition to the area that will earn its salt many times over in the delight that it will bring to the people of this section of the state.

[21°]

WASHINGTON, D. C.
NEWS
Circ. D. 138,778
DEC 7 1955

Symphony to Buy Concert Bureau

The National Symphony Orchestra plans to buy the Snow Concert Bureau, it was reported today, and to handle the tickets itself for the Boston and Philadelphia symphony orchestras when they appear here.

The Snow Bureau has brought the tw oorchestras here each season for many years.

New York Journal-American *** Thurs., Dec. 8, 1955—17

At Carnegie Hall:

Munch Triumphs With Bostonians

By MILES KASTENDIECK

TO HONOR THE MEMORY OF Arthur Honegger who died on Nov. 27, Charles Munch prefaced the Boston Symphony concert in Carnegie Hall last night with a special tribute. He played the first movement of the composer's Fifth Symphony, the substance of which penetrated as deeply as anything else on the program.

Whether Honegger is one of the singularly unappreciated composers of our day, posterity will judge. The symphonies he wrote which have been introduced in this country by Munch (II through V) are a testament of beauty not yet fully recognized. Whatever the verdict, he remains one of the leading composers of this century, the finest symphonist of the French school.

Munch brought along another work composed for the Boston's 75th anniversary: Piston's Sixth Symphony. In its first performance here, it left an impression of notable workmanship in contrapuntal writing and in skillful orchestration.

The score contains an utterly delightful scherzo and three other movements knowingly woven together. Yet one salient theme would have worked wonders in making this a work of power. It stands as a work of distinguished intellectual achievement. Personally I prefer the Fourth Symphony into which Piston wrote more of himself.

The Bostonians played the Piston superbly. It was noticeable on their first visit last month that their performance had acquired a new sense of integration. Last night confirmed and strengthened that impression. As Munch has mellowed, the orchestra has gained in quality. Both appeared in perfect accord during this concert.

NEW YORK HERALD TRIBUNE, THURSDAY, DECEMBER 8 1955

MUSIC

Boston Symphony

By PAUL HENRY LANG

arnegie Hall
nductor, Charles Munch
fth Symphony, First Movement..Honegger
(In memory of the composer)
agic Overture, Op. 81.....Brahms
mphony No. 6 (first N. Y. performance).....Piston
mphony No. 2 in C major, Op. 61.....Schumann

The term "symphony" has become as vague in the twentieth entury as it was in the seventeenth. I suppose that, given his historical ambiguity, no one as the right to object to the se of the term for all sorts of hings that show none of the rocedures and formal principles we associate with the genre. et there is no reason why the diom of the day cannot be adapted to the logic of symphonic thinking without falling nto formalism and archaism.

Walter Piston's new symphony, his sixth, performed last night by the Boston Symphony under the direction of Charles Munch, is a bonafide symphony, the work of a mature and conscientious artist. Piston is occasionally referred to as a "classicist" and a "conservative" among modern composers. If his classicism means solicitous care for impeccable workmanship, and a moral compulsion not to permit facility of the metier of getting the upper hand, Mr. Piston is a classicist. Whether he is a "conservative" I do not know; in my book he is one of our most distinguished and consistently fine composers.

This symphony is planned from beginning to end, but this planning does not inhibit freedom of communication—no one was a more rigorous planner than Beethoven. What it means is that content, expression, and form are in sensitive balance.

The first movement is a large sonata structure in which the thematic element is never abandoned to accident—the hallmark of symphonic thought. The second, a quietly impetuous scherzo in 2/4 meter, is as witty as it is bold. It is such a virtuoso piece that the public was tempted to break the sacred rule and applaud between movements. The third movement is a lyrical adagio without brooding; its long melodic line was superbly sustained by the composer. The fourth, the easiest movement to take in at first hearing, is a jaunty piece, very American in spirit as it is tinged with rhythms and gestures that can come only from this country.

Mr. Piston has a felicitous melodic invention, a solid sense for the logic of construction, great contrapuntal facility, and an extraordinary skill with the orchestra. Nevertheless, with the exception of orchestral wizardry, the other qualities are deceiving. His melody is of a sort that only familiarity will fully disclose, and his counterpoint flows with such unobstrusive ease that its complexity remains unnoticed. It is for this reason that the fugato in the last movement—a bit of undisguised counterpoint—becomes such funny, tongue-in-cheek music.

This symphony is a major contribution not only to our own repertory, but to that of the international musical world.

The performance was a joy to hear. Everything was spick and span, the orchestra glowing with color and exuding warm sentiment. It was obvious that Mr. Munch bestowed as much loving care on this work as if it had been one of his favorite French pieces. The public liked it, too, and gave the composer an ovation.

The concert opened with the first movement of Honegger's Fifth Symphony. The movement is a noble dirge that rises to passionate imploration, to die away in peaceful murmurs. A fitting epitaph for a departed composer.

A lively rendition of Brahm's "Tragic Overture," and of Schumann's Second Symphony rounded out the program.

Walter Piston, whose Symphony No. 6 was given its New York premiere last night.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
DEC 8 1955

Music: Sixth Symphony by Piston

Boston Orchestra in Carnegie Hall Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. At Carnegie Hall.
First movement from Symphony No. 5 (in memory of composer).....Honegger
Tragic Overture, Op. 81.....Brahms
Symphony No. 6 (first New York performance).....Walter Piston
Symphony No. 2.....Schumann

By HOWARD TAUBMAN

LIKE a good New Englander, Walter Piston makes no claims for his Sixth Symphony, which had its first New York performance at last night's Boston Symphony concert under Charles Munch at Carnegie Hall. "The symphony was composed," Mr. Piston tells the program annotator, "with no intent other than to make music to be played and listened to."

One can think of few better reasons for writing a symphony. Mr. Piston had the additional incentive that the work was commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the orchestra's current seventy-fifth anniversary observance. And that, too, is sufficient justification for a professional composer.

•

It is a neat, well-made symphony, not in the least problematical. It has some pleasant ideas, flowing and songful in the first and third movements and lively in the second and fourth. The second, a light-fingered scherzo, was so frisky that it evoked a spontaneous burst of applause, and the fourth made one think that Mr. Piston, in carefree mood, was recalling the days of his youth when he played ragtime in Boston cafes.

There are things, however, in the closing pages of the first movement and in the deceptively serene third movement that cause one to think that Mr. Piston's modesty is misleading. This may not be music with a program or a literal message, but it is an effort at something more searching than conventional communication. Is there any connection with the dedication to the memory of Serge and Natalie Koussevitzky?

Walter Piston

Charles Munch Directs Local Premiere

Mr. Piston has always been a fastidious workman, and this symphony has been written with skill and taste. Knowing the orchestra for which he was writing, he felt at times, he says, that "the melodies were being written by the instruments themselves as I followed along."

The ease and freshness of the piece are disarming. In the past, one has felt that Mr. Piston has not let himself go sufficiently. In this work he has relaxed and allowed himself to sing without too much self-consciousness. An attractive symphony, one would be delighted to hear it again.

•

Mr. Munch and his orchestra played it with fluidity, grace and a great deal of warmth. The performance went so well that one began to suspect that the instruments had indeed written the melodies.

The program began with the first movement of Arthur Honegger's Fifth Symphony, his last, played in memory of the composer who died early last week. It preceded Brahms' "Tragic" Overture, and by comparison Honegger's music was far more tragic. It seemed to sing of desolation with only a few outcries of protest.

The evening ended with the spacious romanticism of Schumann's Second Symphony, for which Mr. Munch has a special affinity.

[211]

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

MUSIC DIRECTOR

Munch Receives Honegger Letter On Recent Award

Charles Munch, music director of the Boston Symphony Orchestra, recently received a personal letter from the late French composer, Arthur Honegger, written shortly before his death, in which he stated that his recently completed Fifth Symphony would be his last, not knowing at the time that he was only a few days from death.

The letter was written by Honegger to congratulate Munch on his recent award of the "Grand Prix du Disque" which he received in Carnegie Hall for his recording of Berlioz' "Romeo and Juliet." Honegger was co-president of the Academie du Disque Francais.

"In you, Charles, whom I love as a brother," the late composer wrote, "I possess the surest and most faithful champion of my works."

He addressed the musicians of the orchestra as follows: "A number of you are French. I count among you friends, comrades or fellow students at the Conservatoire in Paris. Among these are the conductors Henri Rabaud, Pierre Monteux, and now yourself, dear Charles, the successor to Koussevitzky."

It was at the invitation of Serge Koussevitzky that Honegger came to America to conduct the Boston Symphony as a guest in 1928 and it was at his invitation that Honegger wrote his first symphony for the 50th anniversary of the Boston orchestra.

His Fifth Symphony, which Honegger here refers to as "closing the cycle" of his symphonies, was composed for the Koussevitzky Music Foundation and had its first performances under the direction of Charles Munch in America and Europe.

Piston

Munch Directs
al Premiere

ston has always been
ous workman, and
hony has been writ-
skill and taste. Know-
Orchestra for which
writing, he felt at
says, that "the mel-
e being written by
ments themselves as
along."
e and freshness of
are disarming. In
has felt that Mr.
t let himself go
this work he
nd allowed him-
ithout too much
ess. An attrac-
one would be
ar it again.

nd his orches-
with fluidity,
great deal of
The performance
ell that one began
that the instru-
deed written the

began with
ent of Arthur
Fifth Symphony,
ved in memory of
who died early
It preceded
Overture,
negger's
agic. It
olation
of

ed with the
m of Schu-
mphony, for
unch has a spe-

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

DEC 8 1955

Music

Boston In Carnegie Concert

By LOUIS BIANCOLLI

Visiting Carnegie Hall last night for the second time this season, the Boston Symphony again commemorated a birthday and a death.

The birthday was its own —the 75th—the gift this time being a brand new symphony, No. 6, by Walter Piston, composer, especially for the anniversary year.

The death was that of the Swiss-French composer, Arthur Honegger, who passed away Nov. 27. The first movement of his Fifth Symphony was played in his memory.

Honegger composed some of his finest symphonic scores for the Boston Symphony. There was a tragic reminder of that in the commemorative movement so sensitively read by Charles Munch.

Lunging Energy.

Mr. Piston's latest symphony is typical of this hearty, clever, and often profound American composer. Here are flowing melodies, wit and whimsy, and a lunging energy.

The second movement, fine-spun and glistening with heat episode, is one of the most perfect scherzos of its kind ever written in this country.

There is serene depth and a quiet breadth to the adagio, and propulsive drive to the finale—all composed "with no intent other than to make music to be listened to."

Refreshing and Vital.

A refreshing and vital temperament in American music, this Walter Piston, and one understood why he wrote this particular symphony for this particular orchestra.

The Bostonians last night made every note seem theirs by both birthright and birthday. The lucidity of design in music and performance was one and inseparable.

The audience gave the new work and its composer a rousing reception. Even more complimentary were the smiles and laughter evoked by the frolicsome scherzo.

Complete Agreement.

Also drawing warm response were Brahms's "tragic Overture and Schumann's Second Symphony, both marvels of clarity and intensity in the playing.

Mr. Bunch and his orchestra were in complete agreement on all points technical and interpretative last night, and the audience seemed unanimous about them.

The verdict, in fact, was "tops!"

N.Y. DEC 9 1955

OISTRAKH TO RECORD

Soviet Violinist Is Signed by Victor and Columbia

David Oistrakh, the Soviet violinist now appearing in America, has been engaged by Victor and Columbia for recording sessions. Mr. Oistrakh will record a series of solo music for Victor today and Victor also hopes to bring together the violinist and the Boston Symphony conducted by Charles Munch.

For Columbia, Mr. Oistrakh will make concertos with two orchestras. On Dec. 24 he will record the Mendelssohn Violin Concerto and the Mozart Concerto No. 4 in D with Eugene Ormandy and the Philadelphia Orchestra.

On Jan. 2 he will record the new Violin Concerto by Dmitri Shostakovich with Dimitri Mitropoulos and the New York Philharmonic-Symphony.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437

DEC 9 1955

NEWS OF MUSIC

Bostonians Present Charming Piston Work

By DAY THORPE

Boston Symphony Orchestra, Charles Munch, conductor. In Constitution Hall. Program: Tragic Overture, Op. 81, Brahms; Symphony No. 6, Piston; Symphony No. 2 in C, Schumann; Symphony No. 5 (first movement), Honegger.

The sixth symphony of Walter Piston, written in commemoration of the 75th anniversary of the Boston Orchestra and played for the first time in Washington last night by that organization under Charles Munch, may be a work which articulate champions of American music will encourage the public to like, and which the public will, in fact, like.

It is a piece of the greatest charm and lucidity, concise (perhaps in the finale even too concise), well-orchestrated and of never-failing melodic beauty. It is laid out in the conventional four movements and is the length of a typical classic symphony—about 25 minutes.

The scherzo is an unflagging perpetuum mobile, emotionally not unlike the scherzo of Beethoven's first Rasoumovsky quartet; the adagio is a serene lyric movement in which solo cello and flute are predominant.

Dr. Munch opened his concert with the first movement of the fifth symphony of Honegger, played in memory of his friend, the composer, who died last month. He closed it with a stunning performance of the second symphony of Robert Schumann.

I have an opportunity to hear this work only infrequently, and whenever I do I wonder why it is not one of the staples of the modern orchestra's repertoire, for certainly it has everything to make for universal popularity except reclame.

The quick movements are vigorous, manly and passionate, with such an abundance of good tunes as to make even a Beethoven or a Schubert gasp in admiration. The slow movement is a simple song without need of either much variation and elaboration, interupted only once by a little fugato. In intensity and expressiveness it has few superiors in the symphonic repertoire.

As for Schumann's orchestration in this symphony, one frequently comes upon critics who find it unsatisfactory. They must have a curious and perverse a priori standard of what constitutes good orchestration, for there is not a single idea in the Schumann second that is not in perfect dress.

[22]

Postlude

Boston Symphony Pleases

By Paul Hume

The Boston Symphony scored high again in its second visit of the year to Constitution Hall.

Charles Munch opened the program with the first movement of the 5th Symphony by Honegger in memory of the composer who died on Nov. 27.

Its lucent opening was followed by a reading of the whole movement, in which we felt deeply the loss suffered in the death of this gifted man.

The overture which Brahms called "Tragic" followed. Munch conducted it as if in anger, and that emotion has often seemed more appropriate to its stark sounds than the more melancholy adjective.

The latest symphony by Walter Piston, his 6th, came next, to the great benefit of the whole season. In it Piston has given us a work with the wit of his 4th Symphony, the graciousness of a man mature in his art and relaxed in the authority with which he says the cogent things that are on his mind.

The first movement is marked not only by the flowing line its composer has suggested in his direction, "Fluehdo," but by the succession of enchanting ideas in the way of melodies that mark it. Completely tonal, it moves with ease from key to key, with wonderful stops along the way in D and B Flat. The instruments speak, as it were, at once as solo voices and as members of the most sensitively adjusted ensemble.

The scherzo, which comes second, goes like the wind, bringing to mind such other great scherzo passages as the Queen Mab of Berlioz, the final act of "Falstaff," or the introduction to the third act of "Rosenkavalier." It is wizardry in action in sound. The slow movement opens with a noble cello solo with responses from the oboe and flute. It builds to a highly emotional peak before dying away, to lead us through a finale of great brilliance and power.

Robert Schumann's still eloquent 2d Symphony ended the evening with beauty and a reading of great persuasiveness.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

DEC 9 1955

MUSIC

Boston Symphony

By PAUL HENRY LANG

Carnegie Hall

Conductor, Charles Munch
Fifth Symphony, First Movement (In memory of the composer) ..... Honegger
Tragic Overture, Op. 81 ..... Brahms
Symphony No. 6 (first N. Y. performance) ..... Piston
Symphony No. 2 in C major, Op. 61 ..... Schumann

The term "symphony" has become as vague in the twentieth century as it was in the seventeenth. I suppose that, given this historical ambiguity, no one has the right to object to the use of the term for all sorts of things that show none of the procedures and formal principles we associate with the genre. Yet there is no reason why the idiom of the day cannot be adapted to the logic of symphonic thinking without falling into formalism and archaism.

Walter Piston's new symphony, his sixth, performed Wednesday night by the Boston Symphony under the direction of Charles Munch, is a bonafide symphony, the work of a mature and conscientious artist. Piston is occasionally referred to as a "classicist" and a "conservative" among modern composers. If this classicism means solicitous care for impeccable workmanship, and a moral compulsion not to permit facility of the metier of getting the upper hand, Mr. Piston is a classicist. Whether he is a "conservative" I do not know; in my book he is one of our most distinguished and consistently fine composers.

This symphony is planned from beginning to end, but this planning does not inhibit freedom of communication—no one was a more rigorous planner than Beethoven. What it means is that content, expression, and form are in sensitive balance.

The first movement is a large sonata structure in which the thematic element is never abandoned to accident — the hallmark of symphonic thought. The second, a quietly impetuous scherzo in 2/4 meter, is as witty as it is bold. It is such a virtuoso piece that the public was tempted to break the sacred rule and applaud between movements. The third movement is a ballad, pensive in mood yet without brooding; its long melodic line was superbly sustained by the composer. The fourth, the easiest movement to take in at first hearing, is a jaunty piece, very American in spirit as it is tinged with rhythms and gestures that can come only from this country.

Mr. Piston has a felicitous melodic invention, a solid sense for the logic of construction, great contrapuntal facility, and an extraordinary skill with the orchestra. Nevertheless, with the exception of orchestral wizardry, the other qualities are deceiving. His melody is of a sort that only familiarity will fully disclose, and his counterpoint flows with such unobstrusive ease that its complexity remains unnoticed. It is for this reason that the fugato in the last movement—a bit of undisguised counterpoint—becomes such funny, tongue-in-cheek music.

This symphony is a major contribution not only to our own repertory, but to that of the international musical world.

The performance was a joy to hear. Everything was spick and span, the orchestra glowing with color and exuding warm sentiment. It was obvious that Mr. Munch bestowed as much loving care on this work as if it had been one of his favorite French pieces. The public liked it, too, and gave the composer an ovation.

The concert opened with the first movement of Honegger's Fifth Symphony. The movement is a noble dirge that rises to passionate implioration, to die away in peaceful murmurs. A fitting epitaph for a departed composer.

A lively rendition of Brahm's "Tragic Overture," and of Schumann's Second Symphony rounded out the program.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437

DEC 10 1955

LETTE

Curtailed Concerts

Subscribers to the Philadelphia and Boston Symphony Orchestras are dismayed by the report they may be cheated of their accustomed quota of concerts by two of the world's finest orchestras. It must be humiliating for the National Symphony to confess it can thrive only by monopolistic stifling of competition.
Mrs. Frank A. West.

Symphony Notes

Oistrakh With B. S. O.

David Oistrakh, the Russian violinist whose visit to the United States is an event of the season, has been engaged to appear with the Boston Symphony Orchestra under the direction of Charles Munch. The orchestra announces a special Pension Fund Concert in Symphony Hall on Thursday evening, Dec. 15. Oistrakh will be soloist in Mozart's Fifth Concerto in A major and Brahms' Violin Concerto. 12/16 POST

• • •

Fiedler Conducts B. S. O.

Arthur Fiedler will be guest conductor of the Boston Symphony Orchestra at the next pair of concerts on Friday afternoon and Saturday evening, Dec. 16 and 17. The soloist will be Aldo Ciccolini, pianist, who will be heard in Rachmaninoff's Rhapsody on a Theme of Paganini. Mr. Fiedler rounds out the concert with Toccata of Frescobaldi, Beethoven's Symphony No. 8, and Kodaly's Dances of Galanta.

WASHINGTON, D. C.
Post & Times Herald

DEC 10 1955

Lette

Symphonic Competition

I read with dismay the story in your issue of Dec. 7 that the National Symphony Orchestra has bought the Snow Concert Bureau.

I am a subscriber to both series of the National, and I like to hear our orchestra, but I am also a subscriber to the Boston and Philadelphia series and I like to hear those orchestras even more.

My dismay is caused by your statement that "It is reported that neither (the Philadelphia nor Boston) orchestra will be heard as often in the future." We have all read reports of business concerns buying out the opposition to suppress a competing article.

Are we now to see artistic monopoly in Washington? Is a good article to be permitted to suppress a superior one? Who cares if the three orchestras play on sucessive nights in the same week as occasionally happens? I cheerfully and gratefully go to all three!

ROBERT E. REYNOLDS.
Arlington.

The subscribers to the Philadelphia and Boston symphony orchestras are dismayed by the report they may be cheated of their accustomed quota of concerts by the world's finest orchestras. It must be humiliating for the National Symphony to confess it can only thrive by monopolistic stifling of competition. MRS. F. A. WEST.
Washington.

The news is very disconcerting. If the National Symphony has sufficient funds to invest financially in this enterprise, then it should have been able to attract a larger audience by raising its own musical standards.

It is to be hoped that those Washington concertgoers, who have enjoyed the qualities of the Boston and Philadelphia orchestras in the past, will be given an equal opportunity in the future. G. J. CONRAD.
Alexandria.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

DEC 9 1955

Munch & the Boston Maintain Their Pace

Charles Munch and the Boston Symphony Orchestra returned to Constitution Hall last night for their second concert of the season and a fresh demonstration of what a great combination this is turning out to be.

The program opened with the first movement of Arthur Honegger's Fifth Symphony in memory of the composer who died less than two weeks ago. Mr. Munch's personal loss of a friend was reflected in the moving way the orchestra played the Honegger music. Mr. Munch seemed to be saying that a man who could write such stirring music will never die.

The first part of the program opened with a tremendously stirring account of the Brahms Tragic Overture. Then came a symphony by Walter Piston, which proved to be the finest new work heard here in some time. Written for the Boston Symphony's current 75th anniversary season, the Piston Sixth flowed with strong, clear lines.

Like Shostakovich Tenth heard a week ago, the full orchestra raced on at headlong pace in the second movement. But unlike the Shostakovich, the Piston accomplished this with delightful wit and a great deal of imagination. The closing two movements were equally engaging.

The concert finished with the Schuman Second symphony. That Mr. Munch could make this Schumann so buoyant and appealing despite the symphony's length is another mark of the conductor's genius. MILTON BERLINER.

THE BILLBOARD DECEMBER 10, 1955

• Reviews and Ratings of New Classical Releases

• Continued from page 26

their customer lists will move a happy number of copies.

BERLIOZ: SUMMER NIGHTS (LES NUITS D'ETE); DEBUSSY: THE BLESSED DAMOZEL (LA DAMOISELLE ELUE) (1-12") — Victoria De Los Angeles, Soprano; Boston Symphony; Charles Munch, Cond. RCA Victor LM 1907 74

A smart coupling of two French orchestral works with integral vocal and choral parts. De Los Angeles is the soloist in the Berlioz work and her flawless phrasing and purity of intonation is an aural thrill. Set against the silken textures of the Boston strings, her voice has a special sheen and loveliness that can be compared to no other singer of the day. Munch also holds his musicians in delicate balance in the shorter Debussy work (based on the famed poem of Rosetti), which employs the rich contralto of Carol Smith in the solo parts.

[213]

NEW WORKS AND OLD HEARD IN LON

NY TIMES DEC. 11 '55

By STEPHEN WILLIAMS

LONDON.

THERE are signs that the full-length Biblical oratorio (in the strict sense of the term) is returning to the concert hall. The latest to reach here was "Golgotha," by the Swiss composer Frank Martin. The work was performed for the first time in England at the Royal Festival Hall by the British Broadcasting Corporation.

"Golgotha" consists of ten movements taken partly from the Gospels (including the episodes of Palm Sunday, The Last Supper, The Trials and Calvary) and partly from the Meditations and Confessions of Saint Augustine.

It is, on the whole, an austere work, avoiding variety of rhythms, elaborate counterpoint and dramatic orchestral effects. This plainness—sometimes reaching a dry monotony—is evidently the result of a sincere desire to present the world's greatest drama in a way that will move us by its straightforward simplicity.

One might have thought that comparisons with Bach were inevitable, but the work differs in numerous respects from Bach's settings, beginning, for example, at an earlier point in the drama, and it speaks in an individual voice. Perhaps the only other voice of which one was now and then reminded was that of the composer's late compatriot, Arthur Honegger. Sir Malcolm Sargent, a group of well-selected soloists and the B. B. C. Chorus and Orchestra gave a fervent and eloquent performance of the work.

Other new music has been heard at concerts given by the Society for the Promotion of New Music and the New Era Concert Society. Much of it had considerable charm. However, some of it caused us to wonder how far new music is worth promotion, and how it will sound (if at all) when the new era has become an old era.

We found much charm in a Missa Brevis for soprano and counter-tenor by Brian Brockless, formerly a pupil of Herbert Howells and Matyas Seiber: music founded on old traditions but sounding fresh and spontaneous. Schoenberg's "Pierrot Lunaire," given at the New Era Society's concert, already belongs to the old era; but Constant Lambert's Concerto for Piano and Nine Instruments can still exhilarate with its bright and brittle jazz effects; and a new Concertino for Harp and Small Orchestra by Germaine Tailleferre proved unpretentiously beautiful.

Mahler's First Symphony can hardly be called a new work, but it is very rarely performed in this country. It is safe to say that many people in the Festival Hall were hearing it for the first time when it was performed by Sir John Barbirolli and the Hallé Orchestra.

"Delight and Dole"

The Times, "in equal scale weighing delight and dole," followed an enthusiastic notice of this concert with a report of the Hallé Society's annual meeting in Manchester which announced an operational deficit of £1,098 for the year, as against a surplus last year of £15,067. The report pointed out that the orchestra was being "penalized for its popularity" by a cut of £12,036 in grants.

Rafael Kubelik began his musical directorship of the Covent Garden Opera with a dramatic gesture. Tito Gobbi, the popular Italian baritone, was unable to attend the early rehearsals of Verdi's "Otello," so Kubelik exercised a truly Othello-like authority. In plain terms, he gave him the sack and substituted Otakar Kraus as Iago. There was much excited controversy at the time. Gobbi has a huge pho-

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

DEC 11 1955

Honegger's Death A Loss to World

By MILES KASTENDIECK

DURING the Boston Symphony's visit last week Charles Munch paid tribute to the memory of Arthur Honegger who died on Nov. 27. He did this both as a personal friend and as an honor due one of the world's leading composers.

That the world is poorer for having lost Honegger it will now find out, according to his own prophecy. Writing in his own book, "I Am a Composer," he states that "the first quality of a composer is that he must be dead." So be it: the world may now become more aware of his music.

Were it not for Charles Munch, New York would be much more ignorant of Honegger's work than it is. Munch has been responsible for the first New York performances of four symphonies and the oratorio "Joan at the Stake," to name those works which made a strong impression on both critics and audiences at their first hearing.

In the last 15 years of his life Honegger created four symphonies which reveal a man quite different from the work which first made him known here: "Pacific 231." This identified him with a "locomotive style," characteristic of him to be sure, but only as means to an end.

When his Second Symphony, written in 1941, was first heard here in November, 1947, I found myself writing that "the brooding, forboding anguish, poignancy and tenacity of this music is unmistakable. It springs from strong emotions and it kindles them in the listener."

It happens that New York heard the Third Symphony much earlier that year. As a study of the transition between conflict and serenity of mind this became a revealing as well as personal document. It qualified as his finest work until he created the Fifth Symphony.

In between came his "escape" symphony, the Fourth as fresh and original an essay into symphonic chamber music as one could ask.

In shunning the contemporary idiom audiences have deprived themselves contact with an ingenious and quite original mind which allied itself with true feeling in the latter part of Honegger's life.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

DEC 11 1955

TRIBUTE TO HONEGGER BY BOSTON SYMPHONY

A memorial tribute to the late composer Arthur Honegger will be offered by the Boston Symphony Orchestra and its conductor Charles Munch in the broadcast for tomorrow (NBC Radio, 8.15 p. m., EST). Honegger died in France on Nov. 27.

Munch will lead the orchestra in the first movement of the composer's "Fifth Symphony." Honegger had recently written to Munch saying: "In you, Charles, whom I love as a brother, I possess the surest and most faithful champion of my works." Honegger referred to this fifth symphony as "closing the cycle" of his symphonies.

The Symphony No. 4 (Italian Symphony) by Felix Mendelssohn will complete the broadcast from Symphony Hall in Boston. Ben Grauer is narrator.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

DEC 11 1955

B.S.O. Pension Fund Concert Sold Out

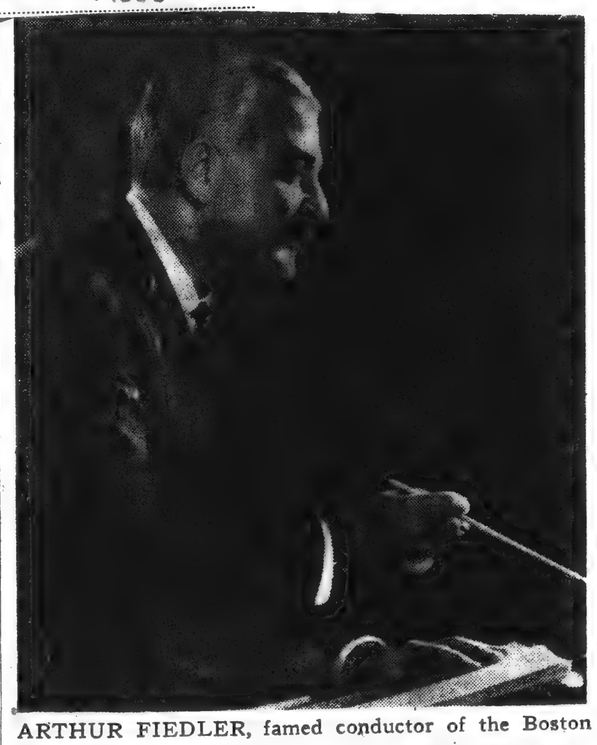
Violinist David Oistrakh, who made his Boston debut last week, will visit this city once more to make his only appearance with orchestra here. The event will be a Pension Fund concert by the Boston Symphony Orchestra, under the direction of Charles Munch, in Symphony Hall next Thursday evening, Dec. 15, at 8:30.

Oistrakh will be heard in two concertos, the Concerto in A major, No. 5 (K. 219) by Mozart and Brahms' Concerto in D major. Charles Munch will open the concert with Haydn's Symphony No 102 in B flat.

All tickets for the concert have been sold.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

DEC 11 1955



ARTHUR FIEDLER, famed conductor of the Boston Pops, will be guest conductor of the Boston Symphony Orchestra at Symphony Hall next Friday afternoon and Saturday evening.

Fiedler Conducts Symphony This Week

Arthur Fiedler will conduct the Boston Symphony Orchestra as guest at the next pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, likewise the second concert of the Sunday afternoon series on Dec. 18, and the concert in the Tuesday evening series, Dec. 20.

The soloist at each of these concerts will be Aldo Ciccolini, who will appear in Rachmaninoff's Rhapsody on a Theme of Paganini, for piano and orchestra.

Mr. Fiedler, whose program will be the same for each concert, will begin with the Toccata of Frescobaldi as orchestrated by Hans Kindler and also will present Beethoven's Eighth Symphony, and Kodaly's Dances of Galanta.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

DEC 11 1955

Bell Out for Pension Fund Concert Thursday

David Oistrakh, who made his Boston debut last week, will visit this city once more to make his only appearance with orchestra here. The event will be a Pension Fund concert by the Boston Symphony Orchestra, under the direction of Charles Munch, in Symphony Hall on Thursday evening at 8:30. Oistrakh will be heard in two concertos—the Concerto in A major, No. 5 (K. 219) by Mozart and Brahms' Concerto in D major, in the performance of which the Russian violinist, now making his first trip to America, already holds a special reputation. Charles Munch will open the concert with Haydn's Symphony No. 102 in B flat.

All tickets for the concert have been sold.

[217]

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437
DEC 11 1955

NEWS OF MUSIC

Symphony Attempts Package Plan With Philadelphia, Boston and Met

By DAY THORPE

LECTOR: I see the National Symphony's making hot news these days in addition to cool music. Going into the concert management business and cutting down on Bach and Beethoven and Paul Creston. Ten regular concerts next year instead of 20, and one Boston Symphony instead of three, four Philadelphia orchestras instead of eight, plus the Danish National Ballet and the Metropolitan Opera, to say nothing of handling tickets for the Library of Congress concerts. It's called a "package" deal that will be great benefit to the public, but it seems to me that the real musical public is going to be the fall guy. And what about the musicians? It was good news a week or so ago when Mrs. Post's five-week party increased the number of concerts. Now they will get quite a cut in their annual pay.

AUCTOR: No, there won't be fewer concerts nor will the musicians earn a dollar less. Every concert will be played twice. Tuesday night and Wednesday night both will see the National Symphony or the pals from Boston and Philadelphia at Constitution Hall.

LECTOR: Twice! The concerts will be played twice on successive nights, you say! Why, it's seldom that the National or Boston or Philadelphia can fill Constitution Hall for a single concert. If every concert is repeated the audience will rattle around in the hall like the bean in a policeman's whistle.

The Rehearsal Angle

AUCTOR: Not so fast, my friend. The symphony's plan may not work, but it's got more logic than you notice right away. Pay attention a minute:

At present, the Symphony gives 20 subscription concerts a season. These concerts are divided into two groups—an "odd" series and an "even" series. Each of the 20 concerts is different, and each requires an average of three rehearsals. That is, the 20 concerts require 80 meetings of the orchestra, called "services." Unlike solo artists, who get a fee for a recital, but practice on their own time, orchestral musicians are paid for all "services" and are guaranteed a minimum number of "services" a year by the Symphony.

All right. Under the new plan, the 20 concerts *presented in pairs* will require only 50 services, assuming the same number of rehearsals for each pair of concerts. Dr. Mitchell will have 30 more rehearsals at his disposal, and it is generally thought that the orchestra this season is suffering from lack of practice. Mitchell says that he will use as many rehearsals as he needs, and that he will add only a few extra non-subscription concerts to the season.

(These extra concerts—out-of-town, children's, tiny tots', community, and so on, I am leaving out of the picture. They require little or no rehearsal, and are, I think, a constant factor when comparing this year's operation with the proposed new plan. This season they number 87.)

Hall in the subscription series—perhaps even a few hundred more. The symphony's plan (which, by the way, is not really new, having been considered and debated for several seasons) cuts expenses and improves quality. It does not add customers.

Exit: Snow Bureau

What made the headlines when it was discovered is the second part of the symphony's scheme. For 71 years the Boston Orchestra has been playing in Washington; the Philadelphia Orchestra has been a guest here for a not much shorter span of time. Recently these great orchestras have come not for a fee, nor with a guarantee, but as independent business and artistic organizations. Their management here has been the Snow Concert Bureau.

The Boston and Philadelphia Orchestras, giving this season 11 concerts, are rivals of the younger National Symphony which have often left a sour flavor on the tongues of many of the directors of the local orchestra—not only because of the large number of good music-lovers' dollars they take out of town, but also because their basic audience is one that the National Symphony has never been able to appeal to. Look around a National Symphony house and then at the patrons of the visiting orchestras and notice how few faces you see duplicated in both audiences.

The National Symphony has built a grass-roots following over the past quarter century, made up to a great extent though not predominantly of students, "serious" music lovers, and recently even (God save the mark!) hi-fi fans. The visiting orchestras appeal not only to music lovers but also to a certain tribe of our cave-dwellers for whom the Philadelphia and the Boston have been sacrosanct for generations.

Clientele to Be United

The Symphony board saw a wonderful opportunity to buy the Snow Bureau (owned by Constance Snow, not unwilling, after all these years of the vissisitudes of the management business, to retire), engage both the Boston and Philadelphia Orchestras to appear here on a restricted schedule, and at the same time, by selling the National and the others in a single package, to add the visitors' clientele to its own.

The Danish ballet would be another sterling attraction for the package, for Washington is the world's most insatiable ballet-town, and finally that glittering if somewhat tarnished loss-leader, the Metropolitan Opera!

As I talk to you today, my dear Lector, the consummation of this grandiose plan is not yet. The Danish ballet is signed up for a pair, the Boston Orchestra for another, and negotiations are under way with the Philadelphia for two pairs on the subscription series, and two other different single concerts. The Metropolitan has not yet been heard from.

LECTOR: What are the attitudes of Mrs. Snow and of Patrick Hayes, of the Hayes Concert Bureau, which brought the Metropolitan to town last season, and has announced it again for this spring?

AUCTOR: Dissimilar. Mrs. Snow thinks it will be all to the advantage of the Symphony. She agrees with Mitchell, Ralph Black, the manager, and the board in general, that the amalgamation of the three orchestras should increase the subscription series of the National substantially—perhaps from 4,000 to 5,000. Also, the sale of her own agency is part of the plan.

thing the National Symphony proposes is to cut the visitors' concerts from 11 to five, not to find a way to save the series.

What About Art?

Also, the Symphony, with its efficiency management and high-powered board, proposes to solve its problems like a soap company, not like an outfit that, for better or worse, is dealing in art. A new package, but the same old product. Less music and more big names.

The orchestra under its present set-up has plenty of services for all the rehearsals it needs for a 20-week season of concerts each with a different program. What happens to them? They are used to pick up a quick buck by giving concerts that require no rehearsal in schools and in outlying communities like Wheaton and Gum Springs and similar centers. Children's concerts are fine, but not when they become so numerous that they sap the strength of the orchestra and rob it of its prestige and dignity.

Howard Mitchell, ever since he took the job of conductor seven years ago, has felt that he had not only the artistic responsibility for the orchestra, but also the financial responsibility. He has worked every angle with the diligence of a Mississippi River showboat captain. He conducts all these secondary concerts, these pop concerts, Carter Barron concerts, tiny tots concerts, himself, personally. He is on the podium more than any other symphony orchestra conductor in America.

The board lets him do this, whereas the board should take care of the financial problems of the orchestra, and leave Mitchell free to deal with its artistic ones. The board shouldn't meet the troubles of the orchestra by trimming expenses, hiring big names, and relying on a lot of gaudy "package" promotion. Any worthwhile symphony orchestra is a nonprofit concern, and it is the board's greatest, if not sole, responsibility to find more money to pay the bills.

If one-half the effort were spent on improving the product that is spent on the package, the symphony could put on new and interesting programs and special events that would make a 20-week season too short, rather than, as it is now claimed to be, twice too long.

Double Up on Soloists

LECTOR: All very well, but why do you think more people will come to a repeated concert than come to a single one? You've cut down on your expense, but—

AUCTOR: Hold on, I'm coming to that. First, let's [illegible] The theory [illegible] wo kinds of [illegible] es and ex- [illegible] latter are [illegible] a big audi- [illegible] are all oth- [illegible] bility of the [illegible] o determine [illegible] which they [illegible] at all. But [illegible] a manage- [illegible] it can pay [illegible] o an artist, [illegible] he play nothing off the beaten track, and make expenses and a bit over on the concert in which he appears. The orchestra can't make much, even on a sold-out house, but it can hope to make a little.

These expensive artists will stay over for a second performance for very little extra money—perhaps $350 or $500. In a pair of concerts their fee per concert is considerably reduced.

Few Attend Both Series

Now to come to the nub of the whole proposition. Do you know how many season ticket holders the Symphony has? A group that accounts for about two thirds of the entire audience? The figure is about 2,000 for the "odd" series and 2,000 for the "even". The two series are identical in character—one is not "popular" and the other "highbrow." Of these 4,000 subscribers, do you know how many buy tickets for both series? Just 300. It is reasonable to assume that the individual ticket buyers do not go to all or even many concerts, for if so they would take advantage of series' rates.

Therefore, if the Symphony's contention is accurate, the National Symphony is putting on a concert series of 10 concerts—half of all its subscription concerts—for just about 300 patrons.

By combining the two series, the symphony believes that it can cut its expenses drastically, improve the caliber of its concerts and fail in its service to only 7½ per cent of its customers.

So far in the story, you will notice, there are, under the new plan, just about as many empty seats in Constitution

Hayes in the Middle

Pat Hayes does not see the new development in so kindly a light. The Hayes Bureau is a strong, aggressive organization that handles virtually all of the big-time concert business in town, except the National, Boston and Philadelphia Orchestras. It made a good thing out of the Metropolitan Opera last year (although the Opera played for a loss, it had a large number of civic-minded guarantors who quite properly paid for management) and has it booked again for this April.

It isn't hard to understand how Mr. Hayes, waking up one fine morning to find the Symphony proposing to relieve him of the Metropolitan and to become his competitor, not as a local orchestra, but as another full-fledged impressario, was not wildly enthusiastic.

LECTOR: You, however, Auctor, talk as though you were a high-paid press-agent for the Symphony. It's easy to see that you're sold on the new plan.

AUCTOR: No, not entirely. It has its p'ints, like the jumping frog. It reduces the overhead of the orchestra, and it provides more rehearsals for the subscription series. But it's like the time I took my young daughter to the doctor to cure her of water on the knee. He cut off her leg at the hip. Cured her, all right. There's no getting around the plain fact that the new arrangement reduces by one half the number of orchestral concerts in town. Now, it's by no means certain that the Boston and Philadelphia would come here as often next season even if there were no shake-up in management. Connie Snow says the schedule hadn't been arranged, but that it was not unlikely that it would be shortened. The point is, the first

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
DEC 11 1955

News of the Orchestras

Philharmonic-Symphony audiences will hear violinists as soloists on three successive Thursdays, Fridays and Sundays. Ivry Gitlis, a young musician from Israel who studied in Paris, will make his New York debut this Thursday night in the Sibelius Concerto, which he will repeat Friday afternoon and next Sunday. On Dec. 22, 23 and 25, Erica Morini will play the Tchaikovsky concerto and, as already announced, David Oistrakh will introduce the new Shostakovitch concerto to the United States on Dec. 29 and 30 and Jan. 1. During World War II, Mr. Gitlis worked in an aircraft factory in England, but was able to take some time out for orchestral appearances. He won the Marguerite Long-Jacques Thibaud prize in 1951.

Two Japanese works, "Sea of Spring" and "Etenraku," will have first New York hearings on New Year's Eve at Carnegie Hall in the first of the Philharmonic-Symphony's four Saturday night concerts under Andre Kostelanetz' direction. The first is by Michio Myagi, a contemporary Japanese composer. "Etenraku" (Coming from Heaven) is music of apparently unknown authorship for an eighth-century Japanese court procesion. Mr. Kostelanetz became acquainted with these works during his recent visit to Japan; he obtained special permission to attend the official ceremony for which the "Etenraku" music is used.

* * *

Boston Symphony

Ernest Ansermet will be the Boston Symphony Orchestra's guest conductor for its next Carnegie Hall concerts on Wednesday night and Saturday afternoon, Jan. 11 and 14. Although the Swiss leader is not presenting any of the new works commissioned for the Bostonians' seventy-fifth anniversary, he is not neglecting contemporary music. Bartok's Music for Strings, Percussion and Celesta will be heard in both programs, and Stravinsky's Symphonies for Wind Instruments will also preface the Franck symphony in the matinee. Mozart's "Jupiter" Symphony, Debussy's "Nuages" and "Fetes" and Ravel's "Bolero" complete Mr. Ansermet's evening list.

[2'5]

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437
DEC 11 1955

NEWS OF MUSIC

Symphony Attempts Package Plan With Philadelphia, Boston and Met

By DAY THORPE

LECTOR: I see the National Symphony's making hot news these days in addition to cool music. Going into the concert management business and cutting down on Bach and Beethoven and Paul Creston. Ten regular concerts next year instead of 20, and one Boston Symphony instead of three, four Philadelphia orchestras instead of eight, plus the Danish National Ballet and the Metropolitan Opera, to say nothing of handling tickets for the Library of Congress concerts. It's called a "package" deal that will be great benefit to the public, but it seems to me that the real musical public is going to be the fall guy. And what about the musicians? It was good news a week or so ago when Mrs. Post's five-week party increased the number of concerts. Now they will get quite a cut in their annual pay.

AUCTOR: No, there won't be fewer concerts nor will the musicians earn a dollar less. Every concert will be played twice. Tuesday night and Wednesday night both will see the National Symphony or the pals from Boston and Philadelphia at Constitution Hall.

LECTOR: Twice! The concerts will be played twice on successive nights, you say! Why, it's seldom that the National or Boston or Philadelphia can fill Constitution Hall for a single concert. If every concert is repeated the audience will rattle around in the hall like the bean in a policeman's whistle.

The Rehearsal Angle

AUCTOR: Not so fast, my friend. The symphony's plan may not work, but it's got more logic than you notice right away. Pay attention a minute:

At present, the Symphony gives 20 subscription concerts a season. These concerts are divided into two groups—an "odd" series and an "even" series. Each of the 20 concerts is different, and each requires an average of three rehearsals. That is, the 20 concerts require 80 meetings of the orchestra, called "services." Unlike solo artists, who get a fee for a recital, but practice on their own time, orchestral musicians are paid for all "services" and are guaranteed a minimum number of "services" a year by the Symphony.

All right. Under the new plan, the 20 concerts *presented in pairs* will require only 50 services, assuming the same number of rehearsals for each pair of concerts. Dr. Mitchell will have 30 more rehearsals at his disposal, and it is generally thought that the orchestra this season is suffering from lack of practice. Mitchell says that he will use as many rehearsals as he needs, and that he will add only a few extra non-subscription concerts to the season.

(These extra concerts—out-of-town, children's, tiny tots', community, and so on, I am leaving out of the picture. They require little or no rehearsal, and are, I think, a constant factor when comparing this year's operation with the proposed new plan. This season they number 87.)

Hall in the subscription series—perhaps even a few hundred more. The symphony's plan (which, by the way, is not really new, having been considered and debated for several seasons) cuts expenses and improves quality. It does not add customers.

Exit: Snow Bureau

What made the headlines when it was discovered is the second part of the symphony's scheme. For 71 years the Boston Orchestra has been playing in Washington; the Philadelphia Orchestra has been a guest here for a not much shorter span of time. Recently these great orchestras have come not for a fee, nor with a guarantee, but as independent business and artistic organizations. Their management here has been the Snow Concert Bureau.

The Boston and Philadelphia Orchestras, giving this season 11 concerts, are rivals of the younger National Symphony which have often left a sour flavor on the tongues of many of the directors of the local orchestra—not only because of the large number of good music-lovers' dollars they take out of town, but also because their basic audience is one that the National Symphony has never been able to appeal to. Look around a National Symphony house and then at the patrons of the visiting orchestras and notice how few faces you see duplicated in both audiences.

The National Symphony has built a grass-roots following over the past quarter century, made up to a great extent though not predominantly of students, "serious" music lovers, and recently even (God save the mark!) hi-fi fans. The visiting orchestras appeal not only to music lovers but also to a certain tribe of our cave-dwellers for whom the Philadelphia and the Boston have been sacrosanct for generations.

Clientele to Be United

The Symphony board saw a wonderful opportunity to buy the Snow Bureau (owned by Constance Snow, not unwilling, after all these years of the vissisitudes of the management business, to retire), engage both the Boston and Philadelphia Orchestras to appear here on a restricted schedule, and at the same time, by selling the National and the others in a single package, to add the visitors' clientele to its own.

The Danish ballet would be another sterling attraction for the package, for Washington is the world's most insatiable ballet-town, and finally that glittering if somewhat tarnished loss-leader, the Metropolitan Opera!

As I talk to you today, my dear Lector, the consummation of this grandiose plan is not yet. The Danish ballet is signed up for a pair, the Boston Orchestra for another, and negotiations are under way with the Philadelphia for two pairs on the subscription series, and two other different single concerts. The Metropolitan has not yet been heard from.

LECTOR: What are the attitudes of Mrs. Snow and of Patrick Hayes, of the Hayes Concert Bureau, which brought the Metropolitan to town last season, and has announced it again for this spring?

AUCTOR: Dissimilar. Mrs. Snow thinks it will be all to the advantage of the Symphony. She agrees with Mitchell, Ralph Black, the manager, and the board in general, that the amalgamation of the three orchestras should increase the subscription series of the National substantially—perhaps from 4,000 to 5,000. Also, the sale of her own agency is part of the plan.

anything the National Symphony proposes is to cut the visitors' concerts from 11 to five, not to find a way to save the series.

What About Art?

Also, the Symphony, with its efficiency management and high-powered board, proposes to solve its problems like a soap company, not like an outfit that, for better or worse, is dealing in art. A new package, but the same old product. Less music and more big names.

The orchestra under its present set-up has plenty of services for all the rehearsals it needs for a 20-week season of concerts each with a different program. What happens to them? They are used to pick up a quick buck by giving concerts that require no rehearsal in schools and in outlying communities like Wheaton and Gum Springs and similar centers. Children's concerts are fine, but not when they become so numerous that they sap the strength of the orchestra and rob it of its prestige and dignity.

Howard Mitchell, ever since he took the job of conductor seven years ago, has felt that he had not only the artistic responsibility for the orchestra, but also the financial responsibility. He has worked every angle with the diligence of a Mississippi River showboat captain. He conducts all these secondary concerts, these pop concerts, Carter Barron concerts, tiny tots concerts, himself, personally. He is on the podium more than any other symphony orchestra conductor in America.

[illegible] Henderson, Ruth, E. Elizabe
Cheeney; Esther, Ruth Atkinso
Martha, Augusta B. Decke
Electa, Nancy E. Overton; wa
der, Grace L. Droba; sentin
William G. Baruday.

Cathedral—Wednesday will i
stall: Matron, Mrs. Edith
Crowder; patron, William Gr
ham; associate matron, M
Jessie Graham; secretary, M
Edith L. Young; treasurer, M
Eva McL. Jones; conductres
Mrs. Laura C. Nevius; associa

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
DEC 11 1955

News of the Orchestras

Philharmonic-Symphony audiences will hear violinists as soloists on three successive Thursdays, Fridays and Sundays. Ivry Gitlis, a young musician from Israel who studied in Paris, will make his New York debut this Thursday night in the Sibelius Concerto, which he will repeat Friday afternoon and next Sunday. On Dec. 22, 23 and 25, Erica Morini will play the Tchaikovsky concerto and, as already announced, David Oistrakh will introduce the new Shostakovitch concerto to the United States on Dec. 29 and 30 and Jan. 1. During World War II, Mr. Gitlis worked in an aircraft factory in England, but was able to take some time out for orchestral appearances. He won the Marguerite Long-Jacques Thibaud prize in 1951.

Two Japanese works, "Sea of Spring" and "Etenraku," will have first New York hearings on New Year's Eve at Carnegie Hall in the first of the Philharmonic-Symphony's four Saturday night concerts under Andre Kostelanetz' direction. The first is by Michio Myagi, a contemporary Japanese composer. "Etenraku" (Coming from Heaven) is music of apparently unknown authorship for an eighth-century Japanese court procesion. Mr. Kostelanetz became acquainted with these works during his recent visit to Japan; he obtained special permission to attend the official ceremony for which the "Etenraku" music is used.

* * *

Boston Symphony

Ernest Ansermet will be the Boston Symphony Orchestra's guest conductor for its next Carnegie Hall concerts on Wednesday night and Saturday afternoon, Jan. 11 and 14. Although the Swiss leader is not presenting any of the new works commissioned for the Bostonians' seventy-fifth anniversary, he is not neglecting contemporary music. Bartok's Music for Strings, Percussion and Celesta will be heard in both programs, and Stravinsky's Symphonies for Wind Instruments will also preface the Franck symphony in the matinee. Mozart's "Jupiter" Symphony, Debussy's "Nuages" and "Fetes" and Ravel's "Bolero" complete Mr. Ansermet's evening list.

Double Up on Soloists

LECTOR: All very well; but why do you think more people will come to a repeated concert than come to a single one? You've cut down on your expense, but—

AUCTOR: Hold on, I'm coming to that. First, let's consider soloists. The theory is that there are two kinds of soloists—cheap ones and expensive ones. The latter are those who attract a big audience, the former are all others. The musical ability of the players does little to determine the category in which they fall, if anything at all. But symphony orchestra management knows that it can pay $1,500 or $2,000 to an artist, make certain that he play nothing off the beaten track, and make expenses and a bit over on the concert in which he appears. The orchestra can't make much, even on a sold-out house, but it can hope to make a little.

These expensive artists will stay over for a second performance for very little extra money—perhaps $350 or $500. In a pair of concerts their fee per concert is considerably reduced.

Few Attend Both Series

Now to come to the nub of the whole proposition. Do you know how many season ticket holders the Symphony has? A group that accounts for about two thirds of the entire audience? The figure is about 2,000 for the "odd" series and 2,000 for the "even". The two series are identical in character—one is not "popular" and the other "highbrow." Of these 4,000 subscribers, do you know how many buy tickets for both series? Just 300. It is reasonable to assume that the individual ticket buyers do not go to all or even many concerts, for if so they would take advantage of series' rates.

Therefore, if the Symphony's contention is accurate, the National Symphony is putting on a concert series of 10 concerts—half of all its subscription concerts—for just about 300 patrons.

By combining the two series, the symphony believes that it can cut its expenses drastically, improve the caliber of its concerts and fail in its service to only 7½ per cent of its customers.

So far in the story, you will notice, there are, under the new plan, just about as many empty seats in Constitution

Hayes in the Middle

Pat Hayes does not see the new development in so kindly a light. The Hayes Bureau is a strong, aggressive organization that handles virtually all of the big-time concert business in town, except the National, Boston and Philadelphia Orchestras. It made a good thing out of the Metropolitan Opera last year (although the Opera played for a loss, it had a large number of civic-minded guarantors who quite properly paid for management) and has it booked again for this April.

It isn't hard to understand how Mr. Hayes, waking up one fine morning to find the Symphony proposing to relieve him of the Metropolitan and to become his competitor, not as a local orchestra, but as another full-fledged impressario, was not wildly enthusiastic.

LECTOR: You, however, Auctor, talk as though you were a high-paid press-agent for the Symphony. It's easy to see that you're sold on the new plan

AUCTOR: No, not entirely. It has its p'ints, like the jumping frog. It reduces the overhead of the orchestra, and it provides more rehearsals for the subscription series. But it's like the time I took my young daughter to the doctor to cure her of water on the knee. He cut off her leg at the thi Cured her, all right. The no getting around the fact that the new arrangement reduces by one half the number of orchestral concerts in town. Now, it's by no means certain that the Boston and Philadelphia would come here as often next season even if there were no shake-up in management. Connie Snow says the schedule hadn't been arranged, but that it was not unlikely that it would be shortened. The point is, the first

[215]

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
DEC 1955

With Symphony Music

Boston Symphony Orchestra musicians recently opened their sixth season of Youth Concerts for elementary school children of the public, private and parochial schools in Brookline and Newton. Over 1000 youngsters crowd Brookline High School Auditorium at each of the three yearly programs designed exclusively for their young tastes. Instruments are explained, a story is narrated and featured soloists, either youthful or professional musicians, appear. Dec. 17 the second of the year's concerts will be held.

Youngsters show their eager curiosity at close of concert as they gather about the kettledrums to hear Charles Smith, percussionist, explain the timpani.

Harry E. Dickson conducts the B. S. O. players before a packed auditorium. Adults often accompany the younger children.

There is nothing self-conscious about the youngsters who enjoy music. This young chap makes himself right at home as he listens attentively.

This pig-tailed child and her chum seem rapt in attention as Augustus D. Zanzig, music director of the Brookline Public Schools, narrates the tuneful story of "Jonathan and the Gingery Snare."

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

DEC 11 1955

Petrassi's Fifth Concerto Conducted Here by Munch

By Francis D. Perkins

BOSTON SYMPHONY

CARNEGIE HALL

Conductor, Charles Munch; second afternoon concert of the season.
Symphony No. 5, first movement.....Honegger
(In memory of the composer)
Sinfonia Concertante in E flat for oboe, clarinet, horn and bassoon (K.297b).Mozart
Soloists: Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.
Fifth Concerto for Orchestra.....Petrassi
(First Manhattan Performance)
Symphony No. 4, in A major ("Italian").....Mendelssohn

The Boston Symphony Orchestra is not delaying in bringing to New York the works commissioned in honor of its approaching seventy-fifth anniversary. Goffredo Petrassi's Fifth Concerto for Orchestra is the fourth composition of this series which has been introduced thus far; it had its Boston premiere nine days ago and was played in the Bostonians' Brooklyn program Friday night. Yesterday's performance under Charles Munch in Carnegie Hall was its first Manhattan hearing.

Mr. Petrassi's orchestral music has had few reprensentations here up to now, but the new work entitles him to a high standing among today's Italian composers. It is not a show piece for orchestra; its vein is often meditative, but the scoring is remarkable in its craftsmanship, its lucidity and its fine distinctions and combination of hues and timbres. In its two movements, taking twenty-five minutes, the twelve-tone idiom is employed, but not in a doctrinaire manner; this is rather one component of a style which reveals one or two contemporary influences but remains individual and homogeneous.

Some Static Periods

It sometimes misses a sense of destination and forward motion, and could stand a little abridgement. Every now and then, the music restates a particular figure or device or returns to a particular point rather too persistently. This is not, indeed, a matter of the composer's repeating himself, but of contemplating a given idea of mood from different standpoints, but the result is some static periods. It would be interesting, however, to hear the concerto again, especially after Mr. Petrassi has made some intended revisions.

The performance was memorable both for its orchestral standard and for its projection of the music's moods and atmosphere. The Mozart Sinfonia Concertante for wind instruments, last heard here five years ago, was welcome on its own account as well as for its disclosure of the notable talents of the four soloists; the interpretation combined spirit with clarity and admirably just proportion.

'Italian' Symphony

Mendelssohn's "Italian" Symphony, with its generally bouyant character and its unbroken succession of melodies, made an effective contrast with the elegaic and sometimes rueful mood of the first movement of Honegger's last symphony and the contemplative Petrassi music. Its performance had lyric sweep and tonal opulence.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 11 1955

BOSTON SYMPHONY INTRODUCES WORK

Orchestra, Under Munch, Is Heard in Local Debut of Petrassi Fifth Concerto

BOSTON SYMPHONY ORCHESTRA, conducted by Charles Munch. At Carnegie Hall.
First movement of Symphony No. 5 (in memory of the composer).....Honegger
Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon (K. 297b).....Mozart
Fifth Concerto for Orchestra (first New York performance).....Petrassi
Symphony No. 4 ("Italian").....Mendelssohn

By HAROLD C. SCHONBERG

Goffredo Petrassi, an Italian composer born in 1904, is little known in this country. Not long ago his Violin Concerto was heard in this city. Yesterday afternoon the Boston Symphony under Charles Munch introduced to New York the Fifth Concerto for Orchestra. These are the only Petrassi works one remembers played hereabouts.

The Fifth Concerto, dedicated to the memory of Serge and Natalie Koussevitzky, was composed for the seventy-fifth anniversary of the Boston Symphony. It runs some twenty-five minutes. Signor Petrassi, like so many contemporary Italians, has an eclectic style. He orchestrates like an up-to-date Debussy, and his compositional idiom—in this work, at any rate—appears strongly influenced by Stravinsky.

Stravinsky Influence Felt

The Stravinsky influence was especially noticed in the first of the two movements. One long section was so close in content to the "Dance of the Adolescents" of Stravinsky's "Sacre du Printemps" that one can assume only Signor Petrassi quoted it deliberately as a point of departure.

The orchestration is glowing. Signor Petrassi obviously knows all the tricks and is the most accomplished of technicians. His melodic ideas are neither original nor striking, but he handles his materials with taste and sensitivity. The opening of the concerto is a crepuscular mood piece, quite effective, keyed low with hardly a forte. Later on, however, a violent climax is obtained. A Stravinsky-like ostinato appeared in the second movement; this too was derived from "La Sacre."

One listened with real interest to this facile score and its inventive sonorities. Whether it contains enough personality to develop into a permanent repertory piece is another matter. One doubts it.

Composer in Audience

The composer was in the audience and took a bow at the end of the work. He is paying his first visit to this country as part of a "Salute to Rome" in which Boston is honoring the Italian city.

As in the Wednesday concert, Mr. Munch led off with the first movement of Arthur Honegger's Fifth Symphony, in honor of the late composer. The Mozart Sinfonia Concertante was smoothly played by the first-desk men of the orchestra—Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon. It is a wonderful work, abounding in lively sections that could well belong to the operas, notably "Cosi fan tutte." A polished performance of Mendelssohn's "Italian" Symphony ended the concert.

The Boston Symphony had another concert yesterday. In the evening it was scheduled to appear in the United Nations Assembly Hall as the major part of a program marking the seventh anniversary of the Proclamation of the Universal Declaration on Human Rights.

[216]

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

DEC 11 1955

Hub to R.I. via Hawaii

Fiedler Recently Led Honolulu Symphony

THE arrival of Arthur Fiedler in Providence to conduct the Boston Symphony Orchestra Tuesday night will have been by way of Hawaii.

For a short while ago, he was conducting the Honolulu Symphony. He has conducted symphony concerts from Portland, Me., to Portland Ore.; and from Montreal to San Antonio, Texas — to say nothing of a very special concert in Yucatan, played by Mayans.

Hence arises one of the difficulties of scheduling his appearance with his home town Boston Symphony Orchestra.

Another hurdle is the other side of his double musical life. Although splendidly equipped as a symphonic conductor, he is so renowned as the most popular of leaders in the seventy years' history of the Boston Pops, that he is in great demand to conduct similar popular programs far and wide.

For three past winters — and it will be the same this winter — he has organized and conducted a special Pops Tour Orchestra, with which he has appeared in many states. Last February for example, he began a tour which ended in March with the following score: 10,000 miles traveled; 58 concerts played in 56 cities, in 26 states — all within 53 days.

Classics Sneaked In

As conductor of Pop Concerts, Fiedler always heads a symphony orchestra, with which popular hits are presented only in full symphonic arrangements. But along with music in this lighter vein by such favorites of the day as Richard Rodgers and Leroy Anderson, he adroitly introduces compositions of the old masters — Bach, Mozart, Haydn, Beethoven, Brahms, Tchaikovsky, Wagner — from the regular symphony concert repertory.

By shrewd programming he has exerted a far-reaching influence in spreading the enjoyment of the classics among great numbers of people formerly afraid of them. Equally, he has won over thousands of devotees of "serious" music to the charms of "light-weight" music, played with symphonic brilliance — and with respect for its quality as entertainment.

The upbringing of Fiedler gave him rare advantages for an American-born conductor.

Born in Boston, he was the son of Emanuel Fiedler, Austrian-born violinist both in the Boston Symphony Orchestra and the celebrated Kneisel String Quartet. Two of the boy's paternal uncles were violinists in the great Boston orchestra.

With this family background of European musical culture — and named after one of the orchestra's most distinguished conductors, Arthur Nikisch — Arthur Fiedler also grew up as a typical American schoolboy, with normal interests in the music of the popular songs and dances of the day, with its "ragtime" influence. Meanwhile, he took lessons—with a regular boy's reluctance—in violin, theory, and solfege.

Son Chose His Career

When Emanuel retired from the orchestra, he settled with his family in Berlin. Like many, if not most, professional musicians, he thought some other career would be best for his son. Arthur was given a job as office boy. After a short go at this, Arthur protested that he would much rather become a musician.

"Good!" his father rejoined. "You study hard with me, and maybe you can get into the Academy. There are scholarship auditions soon."

Arthur applied himself so well as to be the one among 13 contestants to win a scholarship in the Berlin Royal Academy. (He has claimed 13 as his lucky number ever since.) Besides violin and piano, he studied conducting.

At the outbreak of World War I, he returned to Boston, and was accepted as a violinist in the Symphony Orchestra by its great conductor Karl Muck. He was then 19, and thus the "baby" among the musicians. As violinist, he played in the winter symphony concerts under Muck, Rabaud, Monteux and Koussevitzky.

In the summer he played in the Pops under Zach, Jacchia and Casella. Also he played in chamber music concerts, and was much sought as expert piano accompanist for vocal and instrumental recitals.

Responding to the urge to conduct, in 1924 he formed an ensemble of 25 Symphony colleagues, under the title of the Boston Sinfonietta, with which he won a glowing reputation for a series of unusual programs in his home city, and with which he ultimately introduced classics to remote sections of Pennsylvania and Virginia.

Started Esplanade Concerts

For several years he waged a personal campaign to induce well-to-do citizens to underwrite a series of outdoor symphonic concerts to be opened free of charge to the public, so as to give a more widespread outlet to musical culture than was afforded by the performances in Symphony Hall.

This effort resulted, triumphantly in the establishment in 1929 of the now celebrated annual series of Esplanade Concerts. Such ability did young Fiedler show in attracting and holding the interest of huge throngs that he was appointed in the following year to succeed Casella as conductor of the Boston Pops.

He is perhaps the only conductor who with equal facility can turn in a fine performance of a classic or an up-to-date popular hit, with the correct tradition for the one, and the American bounce and rhythm for the other.

Nervous Under Old Boss

Fiedler can remain very cool under stress, but he admits an attack of nervousness last April. His old boss, Pierre Monteux, was back in Symphony Hall to be guest conductor in a special program on Pierre's 80th birthday. And he insisted on putting Arthur back on the job as a viola player in the opening "Egmont" Overture.

Arthur had to borrow a viola. He practiced feverishly. At rehearsal and concert he was the perfect model of the player who faithfully keeps his eye on the conductor.

"But knowing how often I've jumped on players for being slow on cues," he confessed afterward, "I found myself getting ahead of the cues. As a conductor, I ought to bawl myself out as a player."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065

DEC 11 1955

Arthur Fiedler conducts the Boston Symphony Tuesday.

Boston Symphony Here Tuesday Night

THE BOSTON SYMPHONY ORCHESTRA and one of its leading member soloists are prominent on this week's concert schedule.

At its second Providence concert of the season, Tuesday night at 8:15 in Veterans Memorial Auditorium, the orchestra will be conducted by Arthur Fiedler, famous as conductor of the Boston "Pops." He will be making his first appearance here as leader of the Symphony. Aldo Ciccolini, brilliant young pianist, will be the soloist.

Samuel Mayes, first cellist of the Boston Symphony, and Adele Addison, soprano, who has sung often with the Symphony, will present the third recital in the Artists Series at Temple Beth El Wednesday night.

On Tuesday night the public is invited to the dedication of the new organ in S. Stephen's Church, which will feature a recital by George Faxon, organist and choirmaster of Trinity Church, Boston, and chairman of the organ department of the New England Conservatory of Music, and singing by a massed chorus conducted by Dr Everett Titcomb. There will also be a number of Christmas programs by outside groups.

Symphony Program

The Boston Symphony program Tuesday night:

I.

Toccata, transcribed for orchestra by Hans Kindler ..... Frescobaldi
Symphony No. 8, in F Major, Op. 93 ..... Beethovan

II.

Rhapsody on a Theme of Paganini, for Piano and Orchestra, Op. 43 ..... Rachmaninoff
Aldo Ciccolini, soloist
"Dances of Galanta" ..... Kodaly

Ciccolini's career got its first big boost in 1949 when he won the grand prize over 96 contestants in the Marguerite-Long-Jacques Thibaud piano contest in Paris. Subsequently he toured France and came to America in 1950; here he played with all the major orchestras, including the Boston Symphony, from coast to coast.

He was born in Naples and educated in that city's conservatory. During the war he was in hiding until Italy was liberated, and was the first Italian artist to play for American troops. At the time he was an interpreter with the British Army.

Aldo Ciccolini, pianist, is soloist with the Bostonians.

[217]

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 11 1955

WORLD OBSERVES HUMAN RIGHTS DAY

U. N. Marks 7th Anniversary of Universal Declaration— —Ceremonies Abroad

By WAYNE PHILLIPS
Special to The New York Times.

UNITED NATIONS, N. Y., Dec. 10—The nations of the world joined today in observing the seventh anniversary of the General Assembly's adoption of the Universal Declaration on Human Rights.

In nearly all countries celebration plans included meetings for the discussion of human rights themes, radio and television programs and the distribution of pamphlets and other material dealing with United Nations activities in the field of human rights.

Two unusual forms of observance were the dropping of human rights literature from a chartered plane flying over Manila and other cities in the Philippines, and the broadcasting to Indians in Bolivia of a translation of the declaration in their native tongue.

Here at the United Nations the observance centered on a commemorative concert in the General Assembly Hall by the Boston Symphony Orchestra under the direction of Charles Munch.

The program opened with statements by Secretary General Dag Hammarskjold and José Maza of Chile, President of the General Assembly. Dona Gabriela Mistral, Chilean poet who received the 1945 Nobel Prize for Literature, read a special message.

Hammarskjold Cites Needs

Mr. Hammarskjold told the capacity audience in the blue and gold Assembly Hall that the work for human rights "calls for a combination of high ideals and an awareness of existing realities."

While celebrating the contribution of the Declaration on Human Rights, he said, individuals should also accept "our common responsibility for all that remains to be done over the years to bring these standards closer to universal practice."

Señor Maza called the declaration, adopted in Paris in 1948, the culmination of centuries of struggle for human freedoms. Adoption of the declaration, he said, meant "recognition of these rights, not by force of arms on the battlefield, but by force of reason in a parliament of nations."

"What we should celebrate every year on Dec. 10," he said, "is not so much one more anniversary of the Universal Declaration on Human Rights as the progress made, expanded and consolidated each year."

Mayor Wagner sent a message to Mr. Hammarskjold on behalf of the people of New York, assuring him of "our continued interest and desire to champion the welfare of mankind."

Mrs. Oswald B. Lord, the United States representative on the United Nations Human Rights Commission, also issued a statement declaring that "nothing that concerns the well-being of our fellow men can be of indifference to us."

Concert Is Broadcast

In tonight's concert the Boston Symphony Orchestra played selections by Mozart, Debussy and Brahms. The program was broadcast over several radio stations.

The observance of Human Rights Day was closely tied to the awarding tonight in Oslo of the Nobel Peace Prize to Dr. G. J. Van Heuven Goedhart, United Nations High Commissioner for Refugees.

The ceremonies were broadcast in connection with Human Rights Day programs on national networks in Europe, the United States, Australia and New Zealand.

Other United States radio and television programs are planned for tomorrow in connection with Human Rights Day. At 1:05 P. M. the Mutual Broadcasting System will carry a dramatic narrative produced by United Nations Radio entitled "The Long Journey." And from 10:30 to 11 A. M. CBS-TV will carry a program called "Look Up and Live."

A United Nations compilation of special human rights programs planned throughout the world indicated the day would be observed in all major countries save those of the Soviet bloc.

In Burma a rally was to be held in Rangoon, addressed by U Myint Thein, judge of the Supreme Court. Paris had organized a cultural and art exhibit. A film on "India and Human Rights" was being shown throughout that country. A lecture and debate were planned at Yaba in Nigeria. Universities in Istanbul and Ankara had planned special commemorative meetings.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 11 1955

CAPITAL WILL GET A MUSIC 'PACKAGE'

Symphony's Subscribers to Hear the Boston Orchestra —Reaction to Plan Mixed

By JAY WALZ
Special to The New York Times.

WASHINGTON, Dec. 10—The National Symphony Orchestra took on the unusual role of booking agent for other attractions this week—with some surprising results.

For the first time regular subscribers to the orchestra's concerts in Constitution Hall next year will hear not only the local symphony, but also the Boston Symphony, and, perhaps, the Philadelphia Orchestra.

Ralph Black, manager of the orchestra, also has plans to bring the Metropolitan Opera and the Royal Danish Ballet into his "package," but this is still in the realm of "hope." The Metropolitan has been appearing here under other auspices.

Compete With Each Other

The Boston and Philadelphia Orchestras have been coming to Washington for many seasons and presenting series of concerts in competition with each other and with the National Symphony.

Something of a partisan spirit has developed in their audiences. Followers of the Boston musicians, for example, are not necessarily rooters for the Philadelphia Orchestra, not to mention the National Symphony. They received with mixed reaction the announcement that, hereafter, performances by their favorite ensemble would be tied in with programs by the others in a one-for-all arrangement.

Criticism creeping into the "letters" columns of local newspapers today also protested the prospect of fewer concerts and less variety in the music offered. One correspondent went so far as to charge the National Symphony with a "monopolistic stifling of competition."

However, Mr. Black said today it would not work out this way. He expressed the belief his "package" idea might be taken up in other cities.

The National Symphony now gives two series of concerts through the winter season. The Philadelphia Orchestra comes here for eight a year, and the Boston Symphony has been playing three or four.

Mr. Black now plans to present fifteen pairs of concerts in two duplicating series. The National Symphony would play ten of them, the Philadelphia would play two and the Boston one. Other attractions would be added as plans develop.

Metropolitan Is Invited

So far, arrangements have been completed only with the Boston Symphony. The Philadelphia Orchestra has been "invited," but its directors have yet to give final approval. Mr. Black said he also had extended an invitation to the Metropolitan Opera Company, but has yet to negotiate with Rudolf Bing, its manager.

The Metropolitan Opera has been playing two-and-three-performance engagements here for the last five years. In the last few seasons, it has appeared under the auspices of the Hayes Concert Bureau, which books many leading artists into Washington and this year sponsored local appearances of the London Philharmonia. Mr. Hayes, apprised of Mr. Black's plans, said he had every expectation of continuing to book the Metropolitan visits.

Mr. Black said he believed his "package" plan would produce larger audiences, because it would present major attractions at lower overall costs and spread them over a well-spaced calendar so that big events would not "pile up" on each other. He declared that, although an effort would be made to increase the National Symphony's subscriber list, more than 6,000 tickets for separate events still would be available for those not wishing to attend a whole series.

The Boston and Philadelphia Orchestras have been booked in Washington through another concert bureau directed by Mrs. Constance Snow, who is retiring. Mrs. Snow, who cooperated in working out the National Symphony project, predicted it "will be an example to the rest of the country."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 12 1955

Risers Missed

To the Editor of The Herald:

A week or so ago I noted in Mr. Elie's review of the Friday Boston Symphony concert that Mr. Munch had changed the position of some of the instruments. Mr. Elie further said that he trusted that Mr. Munch would bring back the orchestra risers.

This would be a pleasure to the audience on the floor, as then one would be able to see the faces of all the musicians, as it has been in the past.

Here's hoping this may come about.

LINCOLN MAYO
Brookline.

[21]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

DEC 12 1955

Petrassi's Fifth Concerto Conducted Here by Munch

By Francis D. Perkins

BOSTON SYMPHONY

CARNEGIE HALL

Conductor, Charles Munch; second afternoon concert of the season

Symphony No. 5, first movement...Honegger (In memory of the composer)

Sinfonia Concertante in E flat for oboe, clarinet, horn and bassoon (K.297b).Mozart

Soloists: Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.

Fifth Concerto for Orchestra.....Petrassi (First Manhattan Performance)

Symphony No. 4, in A major ("Italian") Mendelssohn

The Boston Symphony Orchestra is not delaying in bringing to New York the works commissioned in honor of its approaching seventy-fifth anniversary. Goffredo Petrassi's Fifth Concerto for Orchestra is the fourth composition of this series which has been introduced thus far; it had its Boston premiere nine days ago and was played in the Bostonians' Brooklyn program Friday night. Saturday's performance under Charles Munch in Carnegie Hall was its first Manhattan hearing.

Mr. Petrassi's orchestral music has had few representations here up to now, but the new work entitles him to a high standing among today's Italian composers. It is not a show piece for orchestra; its vein is often meditative, but the scoring is remarkable in its craftsmanship, its lucidity and its fine distinctions and combination of hues and timbres. In its two movements, taking twenty-five minutes, the twelve-tone idiom is employed, but not in a doctrinaire manner; this is rather one component of a style which reveals one or two contemporary influences but remains individual and homogeneous.

Some Static Periods

It sometimes misses a sense of destination and forward motion, and could stand a little abridgment. Every now and then, the music restates a particular figure or device or returns to a particular point rather too persistently. This is not, indeed, a matter of the composer's repeating himself but of contemplating a given idea of mood from different standpoints, but the result is some static periods. It would be interesting, however, to hear the concerto again, especially after Mr. Petrassi has made some intended revisions.

The performance was memorable both for its orchestral standard and for its projection of the music's moods and atmosphere. The Mozart Sinfonia Concertante for wind instruments, last heard here five years ago, was welcome on its own account as well as for its disclosure of the notable talents of the four soloists; the interpretation combined spirit with clarity and admirably just proportion.

"Italian" Symphony

Mendelssohn's "Italian" Symphony, with its generally bouyant character and its unbroken succession of melodies, made an effective contrast with the elegaic and sometimes rueful mood of the first movement of Honegger's last symphony and the contemplative Petrassi music. Its performance had lyric sweep and tonal opulence.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

DEC 12 1955

Puccini Music at Town Hall:

Hail Soprano In Turandot

Lois Marshall's Art Declared 'One of Thrills of the Season'

By MILES KASTENDIECK

TO HAVE HEARD Lois Marshall sing "In Questa Reggia" from Puccini's "Turandot" in Town Hall last night was to experience one of the thrills of the season. The large audience broke out in "bravos" spontaneously. Few sopranos today can sing it.

Gifted with the flexibility to soar into the upper register and stay there, Miss Marshall did more than sing the notes brilliantly. She poured all Turandot's revengeful nature into her interpretation. It was a distinguished achievement, the culmination of an evening of more pure singing than most sopranos can sustain.

Miss Marshall has grown impressively. Her voice is richer and her artistry truer. To begin a recital with Mozart's "Exsultate Jubilate" is always a challenge. To end it with the Puccini more than proved her worth. It definitely placed her as one of the outstanding sopranos among us.

A tastefully chosen program commanded respect. Four songs of Mahler, Schubert's "Der Hirt Auf Dem Felsen" (with David Glazer on the clarinet), Debussy's "Fetes Galantes," two excerpts from Finzi's "Dies Natalis" gave her ample opportunity to show off her voice and to reveal her growing maturity in interpretation.

* * *

Boston Matinee

CHARLES MUNCH paid his respects to the memory of Honegger and to the anniversary of Mozart ("Sinfonia Concertante" K. 297B), then went on to introduce Petrassi's Fifth Concerto for orchestra at the Boston Symphony's matinee concert in Carnegie Hall Saturday.

Another composition commissioned for the Bostonian's 75th anniversary, this one was fascinating in performance if not in substance. Making the listener think too much of Stravinsky as well as of the sound track did not compliment Petrassi (who was present to bow), but putting the Boston Symphony and its conductor "through the mill" proved absorbing.

* * *

Philharmonic

GEORGE SZELL paid his respects again to Sibelius by repeating his second symphony with the Philharmonic-Symphony in Carnegie Hall yesterday. Leon Fleischer played the Second Beethoven Concerto. Both pianist and conductor appeared nicely attuned to Beethoven with Fleischer giving both a technically adroit and artistically fashioned account of the piano part.

MUSICAL COURIER
NEW YORK CITY

DEC 15 1955

letter accompanying the disc the Quartet explained that the significance was not so much in the record as it was in a title the composer gave to its slow movement: "Heiliger Dankgesang eines Genesenen an die Gottheit" (sacred Thanksgiving hymn of a convalescent to the deity).

■ Howard Mitchell, conductor of the National Symphony Orchestra, was named by the National Music Council as "the conductor doing the most for American music in the 1954-55 season." Mr. Mitchell is the first conductor to win this distinction for the second time.

■ Wednesday, Nov. 16, was an evening dedicated by the National Symphony to the French Republic. The guest soloist was Robert Casadesus. Opening work on the program was a symphony by Henri Barraud, "La Symphonie de Numance," never before heard in the States. Mr. Casadesus played the Mozart C Major Concerto (No. 21), but arrived at his forte in a selection by one of his compatriots. Franck's Symphonic Variations. Soloist and orchestra played with a verve and ensemble that did laudable credit to both. Dr. Mitchell's passionate reading of the Ravel "Daphnis and Chloe" Suite No. 2 closed the program.

■ Under the auspices of Mrs. Connie Snow, the Boston Symphony opened its season here on Nov. 17. Charles Munch commenced with Mozart's Masonic Funeral Music, which he dedicated to the late Olin Downes. This was succeeded by the highlight of the evening, Darius Milhaud's Symphony No. 6, commissioned for the 75th anniversary of the Boston Symphony. The Ravel Introduction and Allegro for Harp and Orchestra was played with consummate skill. The excellent performance, however, was also due to the sympathetic accompaniment of the work by the soloist, Bernard Zighera. After intermission Munch and his men gave a brilliant reading of Tchaikovsky's Fourth Symphony.

■ Although the Budapest Quartet left the Library of Congress in springtime, the Library has continued to sponsor interesting concerts each week. One of the most intriguing recently was a concert of music from Shakespeare's time presented by Suzanne Bloch and her group, with Mack Harrell as guest soloist. The program featured solo works for the lute and virginal and in combination with the recorder and viol da gamba. Mr. Harrell's singing of these old songs was superb, as were the performances of the accompanying artists on their various instruments.

■ On Nov. 20 in Constitution Hall Gina Bachauer gave a recital which had some delightful, inspired moments. Although her playing of Mozart was technically perfect, this work seemed to lack the feeling it could and should have had. The highlight of the afternoon was Miss Bachauer's perform-

WASHINGTON, D. C.

■ Upon returning to Washington, President Eisenhower received many gifts and wishes for complete recovery, but one of the most unusual and unnoticed came from the Budapest Quartet, who gave the President their recording of Beethoven's String Quartet in A Minor (No. 15). In a

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

DEC 14 1955

Lukas Foss Sends For Biblical Text Of Bowl Assn. Work

STOCKBRIDGE — Composer Lukas Foss has asked a member of the Stockbridge Bowl Assn. to send him in Rome a copy of the Biblical text on which Mr. Foss will base an oratorio the Bowl Assn. commissioned him to write.

The Tanglewood conductor and faculty member wrote Nathan G. Horwitt of Lenox for the 121st Psalm, "I will lift up mine eyes unto the hills." This text was chosen by the Bowl Assn. in 1954 to symbolize its function in preserving the beauty of southern Berkshire.

Mr. Foss will begin to write the oratorio in Rome after he receives the King James version of the Old Testament air-mailed to him by Mr. Horwitt.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

DEC 14 1955

Victor Honors Munch

Charles Munch, conductor of the Boston Symphony Orchestra, was honored by Mayor John B. Hynes yesterday afternoon in the Boston Club during a ceremony arranged by the RCA Victor Company in celebration of the orchestra's 75th anniversary. Mayor Hynes cited the orchestra for "its conspicuous contribution in spreading the fame of Boston throughout the world as a center of culture and the arts."

George Marek of New York, an official of the RCA Victor, presented Mr. Munch with a record player, marking the long association of the company with the Boston Symphony. Mr. Marek spoke of the "prestige the orchestra's recorded works have given the entire recording industry."

[219]

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

DEC 12 1955

Petrassi's Fifth Concerto Conducted Here by Munch

By Francis D. Perkins

BOSTON SYMPHONY

CARNEGIE HALL

Conductor, Charles Munch; second afternoon concert of the season

Symphony No. 5, first movement...Honegger
(In memory of the composer)
Sinfonia Concertante in E flat for oboe, clarinet, horn and bassoon (K.297b)...Mozart
Soloists: Ralph Gomberg, Gino Cioffi, James Stagliano and Sherman Walt.
Fifth Concerto for Orchestra.....Petrassi
(First Manhattan Performance)
Symphony No. 4, in A major ("Italian")...Mendelssohn

The Boston Symphony Orchestra is not delaying in bringing to New York the works commissioned in honor of its approaching seventy-fifth anniversary. Goffredo Petrassi's Fifth Concerto for Orchestra is the fourth composition of this series which has been introduced thus far; it had its Boston premiere nine days ago and was played in the Bostonians' Brooklyn program Friday night. Saturday's performance under Charles Munch in Carnegie Hall was its first Manhattan hearing.

Mr. Petrassi's orchestral music has had few representations here up to now, but the new work entitles him to a high standing among today's Italian composers. It is not a show piece for orchestra; its vein is often meditative, but the scoring is remarkable in its craftsmanship, its lucidity and its fine distinctions and combination of hues and timbres. In its two movements, taking twenty-five minutes, the twelve-tone idiom is employed, but not in a doctrinaire manner; this is rather one component of a style which reveals one or two contemporary influences but remains individual and homogeneous.

Some Static Periods

It sometimes misses a sense of destination and forward motion, and could stand a little abridgment. Every now and then, the music restates a particular figure or device or returns to a particular point rather too persistently. This is not, indeed, a matter of the composer's repeating himself but of contemplating a given idea of mood from different standpoints, but the result is some static periods. It would be interesting, however, to hear the concerto again, especially after Mr. Petrassi has made some intended revisions.

The performance was memorable both for its orchestral standard and for its projection of the music's moods and atmosphere. The Mozart Sinfonia Concertante for wind instruments, last heard here five years ago, was welcome on its own account as well as for its disclosure of the notable talents of the four soloists; the interpretation combined spirit with clarity and admirably just proportion.

"Italian" Symphony

Mendelssohn's "Italian" Symphony, with its generally bouyant character and its unbroken succession of melodies, made an effective contrast with the elegaic and sometimes rueful mood of the first movement of Honegger's last symphony and the contemplative Petrassi music. Its performance had lyric sweep and tonal opulence.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

DEC 12 1955

Puccini Music at Town Hall:

Hail Soprano In Turandot

Lois Marshall's Art Declared 'One of Thrills of the Season'

By MILES KASTENDIECK

TO HAVE HEARD Lois Marshall sing "In Questa Reggia" from Puccini's "Turandot" in Town Hall last night was to experience one of the thrills of the season. The large audience broke out in "bravos" spontaneously. Few sopranos today can sing it.

Gifted with the flexibility to soar into the upper register and stay there, Miss Marshall did more than sing the notes brilliantly. She poured all Turandot's revengeful nature into her interpretation. It was a distinguished achievement, the culmination of an evening of more pure singing than most sopranos can sustain.

Miss Marshall has grown impressively. Her voice is richer and her artistry truer. To begin a recital with Mozart's "Exsultate Jubilate" is always a challenge. To end it with the Puccini more than proved her worth. It definitely placed her as one of the outstanding sopranos among us.

A tastefully chosen program commanded respect. Four songs of Mahler, Schubert's "Der Hirt Auf Dem Felsen" (with David Glazer on the clarinet), Debussy's "Fetes Galantes," two excerpts from Pinel's "Dies Natalis" gave her ample opportunity to show off her voice and to reveal her growing maturity in interpretation.

Boston Matinee

CHARLES MUNCH paid his respects to the memory of Honegger and to the anniversary of Mozart ("Sinfonia Concertante" K. 297B), then went on to introduce Petrassi's Fifth Concerto for orchestra at the Boston Symphony's matinee concert in Carnegie Hall Saturday.

Another composition commissioned for the Bostonian's 75th anniversary, this one was fascinating in performance if not in substance. Making the listener think too much of Stravinsky as well as of the sound track did not compliment Petrassi (who was present, to bow), but putting the Boston Symphony and its conductor "through the mill" proved absorbing.

Philharmonic

GEORGES SZELL paid his respects again to Sibelius by repeating his second symphony with the Philharmonic-Symphony in Carnegie Hall yesterday. Leon Fleischer played the Second Beethoven Concerto. Both pianist and conductor appeared nicely attuned to Beethoven with Fleischer giving both a technically adroit and artistically fashioned account of the piano part.

MUSICAL COURIER
NEW YORK CITY

DEC 15 1956

letter accompanying the disc the Quartet explained that the significance was not so much in the record as it was in a title the composer gave to its slow movement: "Heiliger Dankgesang eines Genesenen an die Gottheit" (sacred Thanksgiving hymn of a convalescent to the deity).

■ Howard Mitchell, conductor of the National Symphony Orchestra, was named by the National Music Council as "the conductor doing the most for American music in the 1954-55 season." Mr. Mitchell is the first conductor to win this distinction for the second time.

■ Wednesday, Nov. 16, was an evening dedicated by the National Symphony to the French Republic. The guest soloist was Robert Casadesus. Opening work on the program was a symphony by Henri Barraud, "La Symphonie de Numance," never before heard in the States. Mr. Casadesus played the Mozart C Major Concerto (No. 21), but arrived at his forte in a selection by one of his compatriots, Franck's Symphonic Variations. Soloist and orchestra played with a verve and ensemble that did laudable credit to both. Dr. Mitchell's passionate reading of the Ravel "Daphnis and Chloe" Suite No. 2 closed the program.

■ Under the auspices of Mrs. Connie Snow, the Boston Symphony opened its season here on Nov. 17. Charles Munch commenced with Mozart's Masonic Funeral Music, which he dedicated to the late Olin Downes. This was succeeded by the highlight of the evening, Darius Milhaud's Symphony No. 6, commissioned for the 75th anniversary of the Boston Symphony. The Ravel Introduction and Allegro for Harp and Orchestra was played with consummate skill. This excellent performance, however, was also due to the sympathetic treatment of the work by the soloist, Bernard Zighera. After intermission Munch and his men gave a brilliant reading of Tchaikovsky's Fourth Symphony.

■ Although the Budapest Quartet has left the Library of Congress until springtime, the Library has continued to sponsor interesting concerts every week. One of the most intriguing recently was a concert of music from Shakespeare's time presented by Suzanne Bloch and her group, with Mack Harrell as guest soloist. The program featured solo works for the lute and virginal and in combination with the recorder and viol da gamba. Mack Harrell's singing of these old songs was superb, as were the performances of the accompanying artists on their various instruments.

■ On Nov. 20 in Constitution Hall, Gina Bachauer gave a recital which had some delightful, inspired moments. Although her playing of Mozart was technically perfect, this work seemed to lack the feeling it could and should have had. The highlight of the afternoon was Miss Bachauer's perform-

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

DEC 14 1955

Lukas Foss Sends For Biblical Text Of Bowl Assn. Work

STOCKBRIDGE — Composer Lukas Foss has asked a member of the Stockbridge Bowl Assn. to send him in Rome a copy of the Biblical text on which Mr. Foss will base an oratorio the Bowl Assn. commissioned him to write.

The Tanglewood conductor and faculty member wrote Nathan G. Horwitt of Lenox for the 121st Psalm, "I will lift up mine eyes unto the hills." This text was chosen by the Bowl Assn. in 1954 to symbolize its function in preserving the beauty of southern Berkshire.

Mr. Foss will begin to write the oratorio in Rome after he receives the King James version of the Old Testament air-mailed to him by Mr. Horwitt.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

DEC 14 1955

Victor Honors Munch

Charles Munch, conductor of the Boston Symphony Orchestra, was honored by Mayor John B. Hynes yesterday afternoon in the Boston Club during a ceremony arranged by the RCA Victor Company in celebration of the orchestra's 75th anniversary. Mayor Hynes cited the orchestra for "its conspicuous contribution in spreading the fame of Boston throughout the world as a center of culture and the arts."

George Marek of New York, an official of the RCA Victor, presented Mr. Munch with a record player, marking the long association of the company with the Boston Symphony. Mr. Marek spoke of the "prestige the orchestra's recorded works have given the entire recording industry."

WASHINGTON, D. C.

■ Upon returning to Washington, President Eisenhower received many gifts and wishes for complete recovery, but one of the most unusual and unnoticed came from the Budapest Quartet, who gave the President their recording of Beethoven's String Quartet in A Minor (No. 15). In a

[219]

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
DEC 14 1955

Congratulations Are Received by Arthur Fiedler, right, Boston Symphony Orchestra conductor, from Warren D. Kent Jr., University Glee Club treasurer, after club presented the maestro with a plaque last night. —Staff Photo

Music

Boston Symphony Plays Here Under Fiedler, Ciccolini Is Soloist

By RUTH TRIPP

The second concert of the Boston Symphony Orchestra series here last evening at Veterans Memorial Auditorium featured Arthur Fiedler as guest conductor and Aldo Ciccolini, pianist, as soloist. A large enthusiastic audience gave soloist and conductor an ovation after a brilliant performance of Rachmaninoff's Rhapsody on a Theme of Paganini.

Arthur Fiedler is well known here. He conducted the University Glee Club for three seasons during the war years. There are also members of the audience who would recall him as a member of the viola section of the orchestra when Monteux was its conductor. That would have been in the days when Infantry Hall housed our musical events. But an active life in the music world seems to be the surest way to stay young and no one last evening would have wanted any more vigorous or alert conducting.

The piano rhapsody was unquestionably the favorite offering of the evening. It is sure-fire music with the well known Paganini theme a popular favorite to say nothing of the appealing lyricism of Rachmaninoff's writing. Mr. Ciccolini, with brilliant technical facility was completely the master of any difficulty the score presented. The rhythmic changes of this music are fiendishly difficult, yet the soloist was so sure and the orchestra under Mr. Fiedler was so alert and sympathetic, that the performance turned out to be a continuous revelation of superb musicianship. All the pianists will be talking for weeks about the octave passages we heard. Mr. Ciccolini is a pianist to watch. He has all the equipment of a great keyboard artist plus a natural modesty which speaks volumes for his devotion to his art.

The interpretation which Mr. Fiedler gave to the major symphonic work, Beethoven's F major Symphony No. 8, Op. 93, was direct and clear. It is a happy work with pleasant themes worked out in skillful fashion. It makes easy listening and the musicians took care to observe every direction. It was good Beethoven, explicit in every detail.

A Toccata by Frescobaldi, in a free transcription by Hans Kindler, made an invigorating opening number which was clearly delineated. The concert closed with an imaginative and colorful interpretation of Kodaly's "Dances of Galanta." Mr. Fiedler caught the gypsy moods of the music in fine fashion and turned them off brilliantly.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1955

Piston and Petrassi Works Given Premieres in Boston

Boston

TWO more of the scores commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra have received first performances. Walter Piston's Sixth Symphony was conducted by Charles Munch at Symphony Hall on Nov. 25 and 26. Goffredo's Petrassi's Fifth Concerto for Orchestra came a week later. Both are dedicated to the memory of Serge and Natalie Koussevitzky.

Piston, as usual, shows a technique of extreme cleverness, resource and polish. His music this time has arresting substance in a style neither aggressively modern nor retreating toward the past. There are melodies, if not lush tunes, and soothing consonances as well as tonal acidities. The first movement is a broadly flowing allegro, the second a vivacious scherzo with a lot of feathery detail, the third an adagio, and the fourth an energetic allegro with a fugal section in which I counted six voice entries. Piston's slow movements generally are like sails in a light wind: useful and pleasant, but lacking tension. The composer was on hand to receive applause, which was notably cordial and sustained.

The remainder of this program brought Brahms's "Tragic Overture" and a glorious performance of the Beethoven Violin Concerto with Jascha Heifetz as soloist. The public response to this was almost a stampede of slapping palms, stamping and cheering.

The first performance of Petrassi's work came during the week when the City of Boston was conducting a "Salute to Rome", with Salvatore Rebecchini, Mayor of Rome, as guest of honor. Mr. Munch had planned a program of music associated with Italy, either in origin or descriptive nature. It began with Respighi's first suite of Antique Airs and Dances for Lute, and included the "Italian" Symphony of Mendelssohn and Berlioz's "Roman Carnival" Overture.

A composer who by necessity began late, Petrassi is a modern spirit highly conscious of the 12-tone system and what has been accomplished by Stravinsky. His Concerto, the fifth he has written since 1933, is a combination of both elements, mostly in a personal, distinctive manner. The many touches of cunningly tinted orchestration suggest basically romantic leanings, while the overlay of modernity is all intellectual abstraction. Surprisingly, it blends rather well.

But there is one outright quotation, of those thumping string chords from the first fast section of "Le Sacre du Printemps", which surprised me, for "Le Sacre" is old Stravinsky in 1955. The first of the two movements is the more absorbing, for the second becomes repetitive and peters out toward the end. I suspect that with the Fifth Concerto, as with many another piece created for a specific occasion, the idea had to be urged along by the composer, instead of the other way around.

Mr. Petrassi, the first of the foreign commissioned composers to be present personally, was delighted with the orchestra and with Mr. Munch's brilliant reading.

There was one unexpected touch at these concerts, inclusion at the very beginning of the first movement from the Fifth Symphony by the late Arthur Honegger. This was no courteous tribute to an eminence of modern music, but a memorial of heartfelt emotion on the part of Mr. Munch, for he and Honegger had been both colleagues and close personal friends.

As conductor of the Civic Symphony, Paul Cherkassky opened the 30th season of his orchestra with an all-Sibelius program at Jordan Hall, Dec. 1, in honor of the composer's 90th birthday.

The list included excerpts from the "King Christian II" Suite, four works for voice and orchestra —"The Diamond", "On a Balcony by the Sea", "Sunrise", and "The Ferryman's Brides"—and the Second Symphony. Greta Barrot-Milk was the soprano soloist, a singer of much musical intelligence and, since she is of Finnish ancestry, of special comprehension of the Finnish tongue. She sang well although her voice is well past its physical prime. The songs were said to have been done for the first time in this country with the orchestral accompaniment. The Civic Symphony is larger this year, and it plays much better than before. The concert was tape-recorded with the aim of sending one set of tapes to Sibelius as a birthday gift. Mr. Cherkassky may take pride in the fact that the composer will hear meritorious performances of his music.

Demus Makes Boston Debut

The Boston debut of pianist Joerg Demus was accomplished at Jordan Hall Nov. 20. He impressed by the well-rounded and substantial quality of his playing, but the spark that makes personal distinction was not so evident.

Walton's "Façade" was given a superb revival in Kresge Auditorium, Nov. 20, as the first in a series of Humanities Concerts by the music department of Massachusetts Institute of Technology. Klaus Liepmann conducted members of the Zimbler Sinfonietta and other Boston Symphony players, and Norma Farber spoke the nonsense verses of Dame Edith Sitwell. Before the performance began, Carvel Collins provided a helpful spoken explanation of what "Façade" is all about, with some sample verbal legerdemain by Mrs. Farber.

The whole show was brilliant. Mrs. Farber had memorized her long and frightfully difficult part, and she spoke it as so many glittering diamonds tumbling from her lips.

Russell Stanger, gifted young Greater Boston conductor, has been appointed to direct the student orchestra of Boston University. At the B. U. Theater, Nov. 21, Mr. Stanger gave a fine account of what, upon first and short acquaintance, Mr. Stanger can do with amateurs. It was a worthy performance, indeed, of Respighi's "Roman Festivals", the Haydn Symphony in D major, No. 104, and the Fifth Symphony by Sibelius. Having heard Mr. Stanger in Philadelphia last February, when he was guest conductor upon Eugene Ormandy's invitation, I was not surprised by the young man's prowess. How he will manage longer association with non-professionals, we must, of course, await to see. The honeymoon has been very happy.

London's cosmopolitan orchestra, the Philharmonia, ended its first American tour at Symphony Hall, Saturday evening, Nov. 19. Next morning, the weather behaving tractably, they all flew home.

—CYRUS DURGIN

MUSICAL COURIER
NEW YORK CITY
DEC 15 1955

Boston Symphony Orchestra, Charles Munch conducting, Nov. 16, E—As a feature of its 75th anniversary the Boston Symphony has commissioned works from 15 contemporary composers. The first of these works, Milhaud's Symphony No. 6, was somewhat disappointing to this reviewer. The composer's amazing technique is always in evidence, but there is not much meat here. Moreover, the work is really an orchestral suite rather than a symphony. It is light, at times entertaining, and bears the unmistakeable stamp of Milhaud's unique use of polytonality. Another feature of the Boston's first New York appearance of the season was a calm and effective reading of Mozart's Masonic Funeral Music. The performance was dedicated to the memory of the late Olin Downes. The orchestra's first harpist, Bernard Zighera, collaborated with a reduced ensemble in a fine reading of Ravel's Introduction and Allegro for Harp. A rather refined but thoroughly convincing reading of Tchaikovsky's Symphony No. 4 concluded the program. G. W.

The Sixth is an accessible, agreeable work; there is little in it to shock or disturb. H. T., N. Y. TIMES

I am afraid that in this new symphony . . . Mr. Milhaud folded his

MUSICAL COURIER

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1955

National Symphony Books Orchestras

WASHINGTON, D. C.—The National Symphony will present concerts by the Boston Symphony and perhaps the Philadelphia Orchestra as part of its regular subscription series next season.

Ralph Black, manager of the National Symphony, has also expressed the desire to add the Metropolitan Opera and the Royal Danish Ballet to the series, although nothing definite has happened in the case of these attractions.

In previous seasons, the Washington orchestra has presented two series of programs played by itself. The Boston and Philadelphia orchestras have given four- and eight-concert series, respectively, under the local management of the Snow Concert Bureau, directed by Constance Snow.

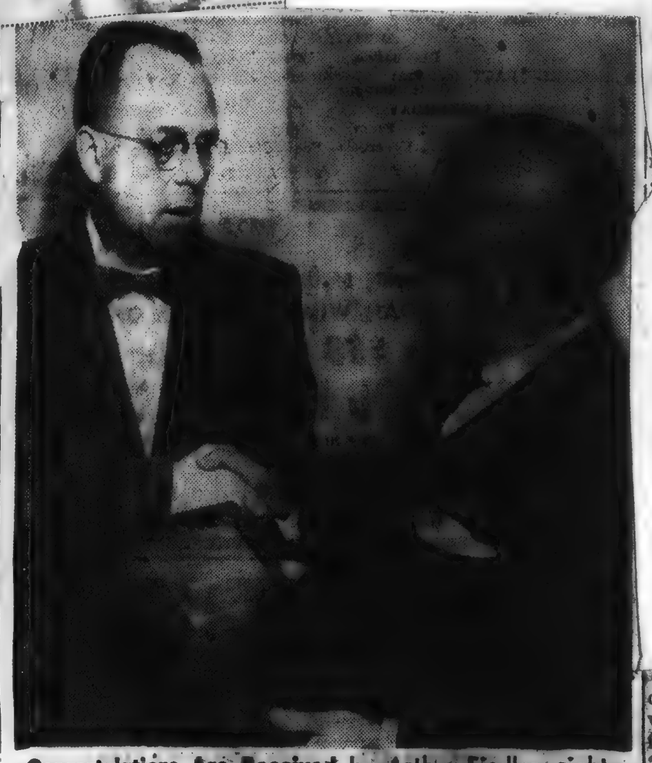
In the 1956-57 season, the National Symphony will sponsor 15 pairs of concerts, playing ten of them. The Boston Symphony will play one pair, and the Philadelphia Orchestra, if it agrees to the project, will play two. Other attractions would be added as plans develop.

The Metropolitan Opera, in the last few seasons, has appeared here under the auspices of the Hayes Concert Bureau, headed by Patrick Hayes, which books many of the leading artists into the capital. Mr. Hayes has stated that he has every expectation of continuing to book the Metropolitan appearances.

Mrs. Snow, who previously booked the Philadelphia and Boston orchestras, is retiring, and she co-operated with Mr. Black in the National Symphony project.

Mr. Black believes that his "package" plan will produce larger audiences by presenting major attractions at lower over-all costs and spacing them properly throughout the season. A drive to increase the National Symphony subscriber list would still leave more than 6,000 tickets for individual events available to those who did not want to attend the whole series.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
DEC 14 1955



Congratulations Are Received by Arthur Fiedler, right, Boston Symphony Orchestra conductor, from Warren D. Kent Jr., University Glee Club treasurer, after club presented the maestro with a plaque last night. —Staff Photo

Music

Boston Symphony Plays Here Under Fiedler, Ciccolini Is Soloist

By RUTH TRIPP

The second concert of the Boston Symphony Orchestra series here last evening at Veterans Memorial Auditorium featured Arthur Fiedler as guest conductor and Aldo Ciccolini, pianist, as soloist. A large enthusiastic audience gave soloist and conductor an ovation after a brilliant performance of Rachmaninoff's Rhapsody on a Theme of Paganini.

Arthur Fiedler is well known here. He conducted the University Glee Club for three seasons during the war years. There are also members of the audience who would recall him as a member of the viola section of the orchestra when Monteux was its conductor. That would have been in the days when Infantry Hall housed our musical events. But an active life in the music world seems to be the surest way to stay young and no one last evening would have wanted any more vigorous or alert conducting.

The piano rhapsody was unquestionably the favorite offering of the evening. It is surefire music with the well known Paganini theme a popular favorite to say nothing of the appealing lyricism of Rachmaninoff's writing. Mr. Ciccolini, with brilliant technical facility was completely the master of any difficulty the score presented. The rhythmic changes of this music are fiendishly difficult, yet the soloist was so sure and the orchestra under Mr. Fiedler was so alert and sympathetic, that the performance turned out to be a continuous revelation of superb musicianship. All the pianists will be talking for weeks about the octave passages we heard. Mr. Ciccolini is a pianist to watch. He has all the equipment of a great keyboard artist plus a natural modesty which speaks volumes for his devotion to his art.

The interpretation which Mr. Fiedler gave to the major symphonic work, Beethoven's F major Symphony No. 8, Op. 93, was direct and clear. It is a happy work with pleasant themes worked out in skillful fashion. It makes easy listening and the musicians took care to observe every direction. It was good Beethoven, explicit in every detail.

A Toccata by Frescobaldi, in a free transcription by Hans Kindler, made an invigorating opening number which was clearly delineated. The concert closed with an imaginative and colorful interpretation of Kodaly's "Dances of Galanta." Mr. Fiedler caught the gypsy moods of the music in fine fashion and turned them off brilliantly.

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1955

Piston and Petrassi Works Given Premieres in Boston

Boston

TWO more of the scores commissioned by the Boston Symphony and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra have received first performances. Walter Piston's Sixth Symphony was conducted by Charles Munch at Symphony Hall on Nov. 25 and 26. Goffredo's Petrassi's Fifth Concerto for Orchestra came a week later. Both are dedicated to the memory of Serge and Natalie Koussevitzky.

Piston, as usual, shows a technique of extreme cleverness, resource and polish. His music this time has arresting substance in a style neither aggressively modern nor retreating toward the past. There are melodies, if not lush tunes, and soothing consonances as well as tonal acidities. The first movement is a broadly flowing allegro, the second a vivacious scherzo with a lot of feathery detail, the third an adagio, and the fourth an energetic allegro with a fugal section in which I counted six voice entries. Piston's slow movements generally are like sails in a light wind: useful and pleasant, but lacking tension. The composer was on hand to receive applause, which was notably cordial and sustained.

The remainder of this program brought Brahms's "Tragic Overture" and a glorious performance of the Beethoven Violin Concerto with Jascha Heifetz as soloist. The public response to this was almost a stampede of slapping palms, stamping and cheering.

The first performance of Petrassi's work came during the week when the City of Boston was conducting a "Salute to Rome", with Salvatore Rebecchini, Mayor of Rome, as guest of honor. Mr. Munch had planned a program of music associated with Italy, either in origin or descriptive nature. It began with Respighi's first suite of Antique Airs and Dances for Lute, and included the "Italian" Symphony of Mendelssohn and Berlioz's "Roman Carnival" Overture.

A composer who by necessity began late, Petrassi is a modern spirit highly conscious of the 12-tone system and what has been accomplished by Stravinsky. His Concerto, the fifth he has written since 1933, is a combination of both elements, mostly in a personal, distinctive manner. The many touches of cunningly tinted orchestration suggest basically romantic leanings, while the overlay of modernity is all intellectual abstraction. Surprisingly, it blends rather well.

But there is one outright quotation, of those thumping string chords from the first fast section of "Le Sacre du Printemps", which surprised me, for "Le Sacre" is old Stravinsky in 1955. The first of the two movements is the more absorbing, for the second becomes repetitive and peters out toward the end. I suspect that with the Fifth Concerto, as with many another piece created for a specific occasion, the idea had to be urged along by the composer, instead of the other way around.

Mr. Petrassi, the first of the foreign commissioned composers to be present personally, was delighted with the orchestra and with Mr. Munch's brilliant reading.

There was one unexpected touch at these concerts, inclusion at the very beginning of the first movement from the Fifth Symphony by the late Arthur Honegger. This was no courteous tribute to an eminence of modern music, but a memorial of heartfelt emotion on the part of Mr. Munch, for he and Honegger had been both colleagues and close personal friends.

As conductor of the Civic Symphony, Paul Cherkassky opened the 30th season of his orchestra with an all-Sibelius program at Jordan Hall, Dec. 1, in honor of the composer's 90th birthday. The list included excerpts from the "King Christian II" Suite, four works for voice and orchestra "The Diamond", "On the Balcony by the Sea", "Sunrise", and "The Ferryman's Brides" and the Second Symphony. Greta Bartot-Milk was the soprano soloist, a singer of much musical intelligence and, since she is of Finnish ancestry, of special comprehension of the Finnish tongue. She sang well although her voice is well past its physical prime. The songs were said to have been done for the first time in this country with the orchestral accompaniment. The Civic Symphony is larger this year, and it plays much better than before. The concert was tape-recorded with the aim of sending one set of tapes to Sibelius as a birthday gift. Mr. Cherkassky may take pride in the fact that the composer will hear meritorious performances of his music.

Demus Makes Boston Debut

The Boston debut of pianist Joerg Demus was accomplished at Jordan Hall Nov. 20. He impressed by the well-rounded and substantial quality of his playing, but the spark that makes personal distinction was not so evident.

Walton's "Façade" was given a superb revival in Kresge Auditorium, Nov. 20, as the first in a series of Humanities Concerts by the music department of Massachusetts Institute of Technology. Klaus Liepmann conducted members of the Zimbler Sinfonietta and other Boston Symphony players, and Norma Farber spoke the nonsense verses of Dame Edith Sitwell. Before the performance began, Carvel Collins provided a helpful spoken explanation of what "Façade" is all about, with some sample verbal legerdemain by Mrs. Farber.

The whole show was brilliant. Mrs. Farber had memorized her long and frightfully difficult part, and she spoke it as so many glittering diamonds tumbling from her lips.

Russell Stanger, gifted young Greater Boston conductor, has been appointed to direct the student orchestra of Boston University. At the B. U. Theater, Nov. 21, Mr. Stanger gave a fine account of what, upon first and short acquaintance, Mr. Stanger can do with amateurs. It was a worthy performance, indeed, of Respighi's "Roman Festivals", the Haydn Symphony in D major, No. 104, and the Fifth Symphony by Sibelius. Having heard Mr. Stanger in Philadelphia last February, when he was guest conductor upon Eugene Ormandy's invitation, I was not surprised by the young man's prowess. How he will manage longer association with non-professionals, we must, of course, await to see. The honeymoon has been very happy.

London's cosmopolitan orchestra, the Philharmonia, ended its first American tour at Symphony Hall, Saturday evening, Nov. 19. Next morning, the weather behaving tractably, they all flew home.

CYRUS DURGIN

MUSICAL COURIER
NEW YORK CITY
DEC 15 1955

Boston Symphony Orchestra, Charles Munch conducting, Nov. 16, E—As a feature of its 75th anniversary the Boston Symphony has commissioned works from 15 contemporary composers. The first of these works, Milhaud's Symphony No. 6, was somewhat disappointing to this reviewer. The composer's amazing technique is always in evidence, but there is not much meat here. Moreover, the work is really an orchestral suite rather than a symphony. It is light, at times entertaining, and bears the unmistakeable stamp of Milhaud's unique use of polytonality. Another feature of the Boston's first New York appearance of the season was a calm and effective reading of Mozart's Masonic Funeral Muisc. The performance was dedicated to the memory of the late Olin Downes. The orchestra's first harpist, Bernard Zighera, collaborated with a reduced ensemble in a fine reading of Ravel's Introduction and Allegro for Harp. A rather refined but thoroughly convincing reading of Tchaikovsky's Symphony No. 4 concluded the program. G. W.

The Sixth is an accessible, agreeable work; there is little in it to shock or disturb. H. T., N. Y. TIMES

I am afraid that in this new symphony . . . Mr. Milhaud folded his

MUSICAL COURIER

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 15 1955

National Symphony Books Orchestras

WASHINGTON, D. C.—The National Symphony will present concerts by the Boston Symphony and perhaps the Philadelphia Orchestra as part of its regular subscription series next season.

Ralph Black, manager of the National Symphony, has also expressed the desire to add the Metropolitan Opera and the Royal Danish Ballet to the series, although nothing definite has happened in the case of these attractions.

In previous seasons, the Washington orchestra has presented two series of programs played by itself. The Boston and Philadelphia orchestras have given four- and eight-concert series, respectively, under the local management of the Snow Concert Bureau, directed by Constance Snow.

In the 1956-57 season, the National Symphony will sponsor 15 pairs of concerts, playing ten of them. The Boston Symphony will play one pair, and the Philadelphia Orchestra, if it agrees to the project, will play two. Other attractions would be added as plans develop.

The Metropolitan Opera, in the last few seasons, has appeared here under the auspices of the Hayes Concert Bureau, headed by Patrick Hayes, which books many of the leading artists into the capital. Mr. Hayes has stated that he has every expectation of continuing to book the Metropolitan appearances.

Mrs. Snow, who previously booked the Philadelphia and Boston orchestras, is retiring, and she co-operated with Mr. Black in the National Symphony project.

Mr. Black believes that his "package" plan will produce larger audiences by presenting major attractions at lower over-all costs and spacing them properly throughout the season. A drive to increase the National Symphony subscriber list would still leave more than 6,000 tickets for individual events available to those who did not want to attend the whole series.

[220]

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

DEC 16 1955

PENSION FUND CONCERT

Oistrakh Plays With Symphony

Charles Munch last night conducted the Boston Symphony Orchestra in a special concert at Symphony Hall to benefit the pension fund. David Oistrakh, Soviet violinist, was the soloist, appearing for the first time with this orchestra. The program: Haydn: Symphony in B-flat, No. 102; Mozart: Violin Concerto in A major (K. 219); Brahms: Violin Concerto in D major.

By CYRUS DURGIN

David Oistrakh returned to Symphony Hall last night, just one week after his local debut, to be soloist at a special pension fund concert of the Boston Symphony Orchestra. Once again he furnished a dazzling exhibition of technical virtuosity blended with musical expression of the highest order. The house had been sold out days ago; the audience was most enthusiastic, and even before the final chord of the Brahms Concerto had been sounded, tumult broke loose.

Between his solo concert a week ago, and his appearance last night, I doubt that any one musician in several years has reaped as much acclaim in this city as had David Oistrakh. Last night's demonstration went on for minutes, while Oistrakh and Charles Munch returned to bow. Finally they came back again, Mr. Oistrakh hoisted his fiddle, and the conductor mounted the stand.

Tradition had another slice taken off it as an encore was played. I was too far back to hear clearly Mr. Munch's announcement of it, I did not know the piece, but I believe it to have been the Caprice Andalou of Saint-Saens, a work of 1904. This over, the applause, stamping and cheering were resumed, and Heaven knows how long they might have continued had the orchestra not left the stage.

In these two concerts of Mr. Oistrakh, we have been in the presence of musical greatness. The Oistrakh technic undoubtedly is equalled by other first rank violinists of the day, but surely it is not excelled by any. Apart from the smoothness of bowing and phrasing, from the fingerboard fireworks, there is a power and a dignity and a vast glow of repose in Oistrakh's playing that is truly great.

Once in a while, as noticeably at the outset of Brahms' finale, he will indulge a little, gypsy-like broad expression out of strict tempo. But that is not often, and over all his work, as over the ample and luminous tone he produces, is an aura of remarkable control and discipline. You could not have asked a finer style, with more lyrical intimacy, in Mozart's Concerto, nor for a bigger or more powerful interpretation of Brahms' huge masterwork.

While Mr. Munch did not seek to polish up the details of Haydn's noble symphony, it went straightforwardly and well. For a moment near the beginning of the Mozart Concerto, there was an uneasy feeling that soloist and orchestra were not together, but that soon passed. All in all, this was a concert of consistent and pervasive beauty, and it will be remembered.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 16 1955

MUSIC

David Oistrakh Pension Fund

The Boston Symphony orchestra, in its 120th Pension Fund concert last night presented David Oistrakh, violinist, as soloist. Charles Munch conducted. The program:
Symphony in B flat, No. 102.....Haydn
Violin Concerto No. 5 in A (K.219) Mozart
Violin Concerto in D, Op. 77....Brahms

By RULOLPH ELIE

It is not strange that David Oistrakh has so vividly and completely captured the imagination of his American audiences. The reason was powerfully evident in every moment of his appearance in Symphony Hall with the Boston Symphony last night, from the first notes of the Mozart to the last bars of his encore, Saint Saens' infectious introduction and Rondo Capriccioso (which he did following one of the poisest ovations I've ever heard in the Hall).

First of all there is the question of his unimaginably advanced musicianship from the sheer standpoint of technique. This is by no means a guarantee of acceptance: as I have often had occasion to remark many an incredible virtuoso in all musical fields has failed to make contact for reasons of sheer mystery. But everything begins from there, of course, and Mr. Oistrakh's virtuosity is all but overwhelming. His whirring trills, his immense international security, his ability to fly up and down the finger board with astonishing nimbleness is fascinating to hear and see. Meantime, his bowing, which stunned me on the occasion of his solo recital a week ago, is expressive of every range open to the violinist from the most equisite flute-like effect to the broad stroke of the detache; from the vigorous hammered stroke to a literal caressing of the strings.

GENIAL, CHARMING

These are the technical attainments, but there is much more, for there is an essential musical thought that carries everything before it. Addressing himself to Mozart with a radiance of phrase and an ear attuned to the inner values, he made it a treasurable experience at once delicate and sensitive but wholly masculine. But there is even more beyond these two essentials.

And that is a modesty of bearing, a complete lack of mannerism in any detail and a physical appearance that is at once enormously appealing—and enormously convincing as well. His personality instantly severs that inscrutable barrier between all performers and their audience like a searchlight. He is, in short, established before he plays a note as indeed all great virtuosos are. On top of all this he is genial; no glowering Rachmaninoff he, and I was told by members of the orchestra he completely charmed them all during the day-long recording session of the day before.

As for the orchestra itself on this occasion, it was on its mettle behind the soloist and, under Mr. Munch's always notable accompanying art, it played like an angel throughout. With a special word for the oboe playing of Ralph Gomberg in the Brahms, and the most cordial invitation expressible for the return of this great artist and man, we can put this one into the realm of evergreen memory.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 16 1955

Music Review

By TUCKER KEISER

The world's greatest violinist, playing a concerto by the world's greatest composer, with orchestral support by one of the world's greatest orchestras, provided an historic evening of music-making last night in Symphony Hall, when David Oistrakh performed a Mozart Concerto in A major with the Boston Symphony in a truly "special" Pension Fund concert.

Only a week ago last night the Russian fiddler astonished an overflow audience in his debut recital here; but even before he came to the Hub, tickets for the Pension Fund concert were gone, so great was his reputation.

If his debut was the most exciting event of the season, a red-letter day, the crystalline flawlessness of the Mozart and the iridescent flame of the Brahms Concerto in D minor made last night almost as historic as that famous day when King Henry fought and won at Agincourt. Those who were there will tell their children and grandchildren, "Yes, I heard Oistrakh play Mozart and Brahms with the Symphony under Munch."

And in directing sensitive orchestral support for an artist, Charles Munch has no serious rivals. At every point Munch and Oistrakh matched phrase with phrase and nuance with nuance.

The perfect realization of the Mozart Adagio and the infectious Rondo, the meaningful and subtle interplay between orchestra and artist in the opening movement of the Brahms, the depth of perception in the Brahms Adagio, the verve and Teutonic strength of the finale were communications at the highest level of musical art.

It was one of those concerts which happen only once in a great while, that touch and move the very soul, that make one proud that men can occasionally rise to such heights in the most ambitious of arts.

After each concerto the audience gave the musicians a thunderous ovation; the orchestra itself led the bravos for the soloist.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

DEC 16 1955

Charles Munch, Boston Symphony Orchestra conductor, 2d left, gets citation from Mayor Hynes and $1600 RCA-Victor high-fidelity record player, on orchestra's diamond jubilee. L. to r., Alan Steinert, The Eastern Co., Boston, RCA-Victor distributor; Munch; G. R. Marek, N. Y. RCA-Victor executive; His Honor.
(Record-American, Frank A. Manchester)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

DEC 16 1955

Fiedler Solves Gift Problem

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

DEC 16 1955

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

DEC 16 1955

ARTHUR FIELDER WITH CHARLES W. EISEMAN
Gilchrist VP Aids Shopping of Pops Conductor

Fiedler Shops at Gilchrist's

Arthur Fiedler, conductor of the Boston Pops orchestra and RCA Victor recording artist, made a bee line for Gilchrist's One-Stop Gift Shopping Center upon his return for a vacation in Hawaii.

Fiedler knew that Gilchrist's gift center, on the third floor of the Boston store, is equipped for speedy selection of presents for men, women, children and the home.

Gilchrist's is also ready to advise customers on gift problems through expert advice from its sales staff. The Home Gift Shop on the sixth floor of the Boston store is also a shopping mecca for gifts.

Another feature is the self-service Toy Town on the seventh floor where Santa Claus is also on hand and thousands of youngsters enjoy rides on the merry-go-round.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Arthur Fiedler Pays Visit to Gilchrist's

Arthur Fiedler, Boston Pops Orchestra conductor, visited Gilchrist's One-Stop Gift Shopping Center upon his return from a vacation in Hawaii.

He is currently guest conductor of the Boston Symphony Orchestra.

Giftwares from every department in the store can be found in the gift center on the third floor of the Boston store.

Sections are arranged for

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

DEC 16 1955

PENSION FUND CONCERT

Oistrakh Plays With Symphony

Charles Munch last night conducted the Boston Symphony Orchestra in a special concert at Symphony Hall to benefit the pension fund. David Oistrakh, Soviet violinist, was the soloist, appearing for the first time with this orchestra. The program: Haydn: Symphony in B-flat, No. 102; Mozart: Violin Concerto in A major (K. 219); Brahms: Violin Concerto in D major.

By CYRUS DURGIN

David Oistrakh returned to Symphony Hall last night, just one week after his local debut, to be soloist at a special pension fund concert of the Boston Symphony Orchestra. Once again he furnished a dazzling exhibition of technical virtuosity blended with musical expression of the highest order. The house had been sold out days ago; the audience was most enthusiastic, and even before the final chord of the Brahms Concerto had been sounded, tumult broke loose.

Between his solo concert a week ago, and his appearance last night, I doubt that any one musician in several years has reaped as much acclaim in this city as had David Oistrakh. Last night's demonstration went on for minutes, while Oistrakh and Charles Munch returned to bow. Finally they came back again, Mr. Oistrakh hoisted his fiddle, and the conductor mounted the stand.

Tradition had another slice taken off it as an encore was played. I was too far back to hear clearly Mr. Munch's announcement of it. I did not know the piece, but I believe it to have been the Caprice Andalou of Saint-Saens, a work of 1904. This over, the applause, stamping and cheering were resumed, and Heaven knows how long they might have continued had the orchestra not left the stage.

In these two concerts of Mr. Oistrakh, we have been in the presence of musical greatness. The Oistrakh technic undoubtedly is equalled by other first rank violinists of the day, but surely it is not excelled by any. Apart from the smoothness of bowing and phrasing, from the fingerboard fireworks, there is a power and a dignity and a vast glow of repose in Oistrakh's playing that is truly great.

Once in a while, as noticeably at the outset of Brahms' finale, he will indulge a little, gypsy-like broad expression out of strict tempo. But that is not often, and over all his work, as over the ample and luminous tone he produces, is an aura of remarkable control and discipline. You could not have asked a finer style, with more lyrical intimacy, in Mozart's Concerto nor for a bigger or more powerful interpretation of Brahms' huge masterwork.

While Mr. Munch did not seek to polish up the details of Haydn's noble symphony, it went straightforwardly and well. For a moment near the beginning of the Mozart Concerto, there was an uneasy feeling that soloist and orchestra were not together, but that soon passed. All in all, this was a concert of consistent and pervasive beauty, and it will be remembered.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 16 1955

MUSIC

David Oistrakh
Pension Fund

The Boston Symphony orchestra, in its 120th Pension Fund concert, last night presented David Oistrakh, violinist, as soloist. Charles Munch conducted. The program:
Symphony in B flat, No. 102.....Haydn
Violin Concerto No. 5 in A (K.219)
Violin Concerto in D, Op. 77....Brahms

By RULOLPH ELIE

It is not strange that David Oistrakh has so vividly and completely captured the imagination of his American audiences. The reason was powerfully evident in every moment of his appearance in Symphony Hall with the Boston Symphony last night, from the first notes of the Mozart to the last bars of his encore, Saint Saens' infectious introduction and Rondo Capriccioso (which he did following one of the noisiest ovations I've ever heard in the Hall).

First of all there is the question of his unimaginably advanced musicianship from the sheer standpoint of technique. This is by no means a guarantee of acceptance: as I have often had occasion to remark many an incredible virtuoso in all musical fields has failed to make contact for reasons of sheer mystery. But everything begins from there, of course, and Mr. Oistrakh's virtuosity is all but overwhelming. His whirring trills, his immense international security, his ability to fly up and down the finger board with astonishing nimbleness is fascinating to hear and see. Meantime, his bowing, which stunned me on the occasion of his solo recital a week ago, is expressive of every range open to the violinist from the most equisite flute-like effect to the broad stroke of the detache; from the vigorous hammered stroke to a literal caressing of the strings.

GENIAL, CHARMING

These are the technical attainments, but there is much more, for there is an essential musical thought that carries everything before it. Addressing himself to Mozart with a radiance of phrase and an ear attuned to the inner values, he made it a treasurable experience at once delicate and sensitive but wholly masculine. But there is even more beyond these two essentials.

And that is a modesty of bearing, a complete lack of mannerism in any detail and a physical appearance that is at once enormously appealing—and enormously convincing as well. His personality instantly severs that inscrutable barrier between all performers and their audience like a searchlight. He is, in short, established before he plays a note as indeed all great virtuosos are. On top of all this he is genial; no glowering Rachmaninoff he, and I was told by members of the orchestra he completely charmed them all during the day-long recording session of the day before.

As for the orchestra itself on this occasion, it was on its mettle behind the soloist and, under Mr. Munch's always notable accompanying art, it played like an angel throughout. With a special word for the oboe playing of Ralph Gomberg in the Brahms, and the most cordial invitation expressible for the return of this great artist and man, we can put this one into the realm of evergreen memory.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 16 1955

Music Review

By TUCKER KEISER

The world's greatest violinist, playing a concerto by the world's greatest composer, with orchestral support by one of the world's greatest orchestras, provided an historic evening of music-making last night in Symphony Hall, when David Oistrakh performed a Mozart Concerto in A major with the Boston Symphony in a truly "special" Pension Fund concert.

Only a week ago last night the Russian fiddler astonished an overflow audience in his debut recital here; but even before he came to the Hub, tickets for the Pension Fund concert were gone, so great was his reputation.

If his debut was the most exciting event of the season, a red-letter day, the crystalline flawlessness of the Mozart and the iridescent flame of the Brahms Concerto in D minor made last night almost as historic as that famous day when King Henry fought and won at Agincourt. Those who were there will tell their children and grandchildren, "Yes, I heard Oistrakh play Mozart and Brahms with the Symphony under Munch."

And in directing sensitive orchestral support for an artist, Charles Munch has no serious rivals. At every point Munch and Oistrakh matched phrase with phrase and nuance with nuance.

The perfect realization of the Mozart Adagio and the infectious Rondo, the meaningful and subtle interplay between orchestra and artist in the opening movement of the Brahms, the depth of perception in the Brahms Adagio, the verve and Teutonic strength of the finale were communications at the highest level of musical art.

It was one of those concerts which happen only once in a great while, that touch and move the very soul, that make one proud that men can occasionally rise to such heights in the most ambitious of arts.

After each concerto the audience gave the musicians a thunderous ovation; the orchestra itself led the bravos for the soloist.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

DEC 16 1955

Fiedler Solves Gift Problem

Arthur Fiedler, conductor of the Boston Pops orchestra and RCA Victor recording artist, made a bee line for Gilchrist's One-Stop Gift Shopping Center upon his return from a vacation in Hawaii.

Fiedler knew that Gilchrist's gift center, on the third floor of the Boston store, is equipped for speedy selection of presents for men, women, children and the home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Arthur Fiedler Pays Visit to Gilchrist's

Arthur Fiedler, Boston Pops Orchestra conductor, visited Gilchrist's One-Stop Gift Shopping Center upon his return from a vacation in Hawaii.

He is currently guest conductor of the Boston Symphony Orchestra.

Giftwares from every department in the store can be found in the gift center on the third floor of the Boston store.

Sections are arranged for

ARTHUR FIEDLER, CHARLES W. EISEMAN · Gets Last of Yule Shopping Gifts From Gilchrist VP

Fiedler Shops at Gilchrist's

Arthur Fiedler, conductor of the Boston Pops orchestra and RCA Victor recording artist, made a bee line for Gilchrist's One-Stop Gift Shopping Center upon his return from a vacation in Hawaii.

Fiedler knew that Gilchrist's gift center, on the third floor of the Boston store, is equipped for speedy selection of presents for men, women, children and the home.

Gilchrist's is also ready to advise customers on gift problems through expert advice from its sales staff. The Home Gift Shop on the sixth floor of the Boston store is also a shopping mecca for gifts.

Another feature is the self-service Toy Town on the seventh floor where Santa Claus is also on hand and thousands of youngsters enjoy rides on the merry-go-round.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

DEC 16 1955

Charles Munch, Boston Symphony Orchestra conductor, 2d left, gets citation from Mayor Hynes and $1600 RCA-Victor high-fidelity record player, on orchestra's diamond jubilee. L. to r., Alan Steinert, The Eastern Co., Boston, RCA-Victor distributor; Munch; G. R. Marek, N. Y. RCA-Victor executive; His Honor. (Record-American, Frank A. Manchester)

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

DEC 16 1955

PENSION FUND CONCERT

Oistrakh Plays With Symphony

Charles Munch last night conducted the Boston Symphony Orchestra in a special concert at Symphony Hall to benefit the pension fund. David Oistrakh, Soviet violinist, was the soloist, appearing for the first time with this orchestra. The program: Haydn: Symphony in B-flat, No. 103; Mozart: Violin Concerto in A major (K. 219); Brahms: Violin Concerto in D major.

By CYRUS DURGIN

David Oistrakh returned to Symphony Hall last night, just one week after his local debut, to be soloist at a special pension fund concert of the Boston Symphony Orchestra. Once again he furnished a dazzling exhibition of technical virtuosity blended with musical expression of the highest order. The house had been sold out days ago; the audience was most enthusiastic, and even before the final chord of the Brahms Concerto had been sounded, tumult broke loose.

Between his solo concert a week ago, and his appearance last night, I doubt that any one musician in several years has reaped as much acclaim in this city as had David Oistrakh. Last night's demonstration went on for minutes, while Oistrakh and Charles Munch returned to bow. Finally they came back again, Mr. Oistrakh hoisted his fiddle, and the conductor mounted the stand.

Tradition had another slice taken off it as an encore was played. I was too far back to hear clearly Mr. Munch's announcement of it. I did not know the piece, but I believe it to have been the Caprice Andalou of Saint-Saens, a work of 1904. This over, the applause, stamping and cheering were resumed, and Heaven knows how long they might have continued had the orchestra not left the stage.

In these two concerts of Mr. Oistrakh, we have been in the presence of musical greatness. The Oistrakh technic undoubtedly is equalled by other first rank violinists of the day, but surely it is not excelled by any. Apart from the smoothness of bowing and phrasing, from the fingerboard fireworks, there is a power and a dignity and a vast glow of repose in Oistrakh's playing that is truly great.

Once in a while, as noticeably at the outset of Brahms' finale, he will indulge a little, gypsy-like broad expression out of strict tempo. But that is not often, and over all his work, as over the ample and luminous tone he produces, is an aura of remarkable control and discipline. You could not have asked a finer style, with more lyrical intimacy, in Mozart's Concerto, nor for a bigger or more powerful interpretation of Brahms' huge masterwork.

While Mr. Munch did not seek to polish up the details of Haydn's noble symphony, it went straightforwardly and well. For a moment near the beginning of the Mozart Concerto, there was an uneasy feeling that soloist and orchestra were not together, but that soon passed. All in all, this was a concert of consistent and pervasive beauty, and it will be remembered.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 16 1955

MUSIC

David Oistrakh
Pension Fund

The Boston Symphony orchestra, in its 120th Pension Fund concert, last night presented David Oistrakh, violinist, as soloist. Charles Munch conducted. The program:
Symphony in B flat, No. 102.....Haydn
Violin Concerto No. 5 in A (K.219) Mozart
Violin Concerto in D, Op. 77....Brahms

By RULOLPH ELIE

It is not strange that David Oistrakh has so vividly and completely captured the imagination of his American audiences. The reason was powerfully evident in every moment of his appearance in Symphony Hall with the Boston Symphony last night, from the first notes of the Mozart to the last bars of his encore, Saint Saens' infectious introduction and Rondo Capriccioso (which he did following one of the noisiest ovations I've ever heard in the Hall).

First of all there is the question of his unimaginably advanced musicianship from the sheer standpoint of technique. This is by no means a guarantee of acceptance: as I have often had occasion to remark many an incredible virtuoso in all musical fields has failed to make contact for reasons of sheer mystery. But everything begins from there, of course, and Mr. Oistrakh's virtuosity is all but overwhelming. His whirring trills, his immense international security, his ability to fly up and down the finger board with astonishing nimbleness is fascinating to hear and see. Meantime, his bowing, which stunned me on the occasion of his solo recital a week ago, is expressive of every range open to the violinist from the most equisite flute-like effect to the broad stroke of the detache; from the vigorous hammered stroke to a literal caressing of the strings.

GENIAL, CHARMING

These are the technical attainments, but there is much more, for there is an essential musical thought that carries everything before it. Addressing himself to Mozart with a radiance of phrase and an ear attuned to the inner values, he made it a treasurable experience at once delicate and sensitive but wholly masculine. But there is even more beyond these two essentials.

And that is a modesty of bearing, a complete lack of mannerism in any detail and a physical appearance that is at once enormously appealing—and enormously convincing as well. His personality instantly severs that inscrutable barrier between all performers and their audience like a searchlight. He is, in short, established before he plays a note as indeed all great virtuosos are. On top of all this he is genial; no glowering Rachmaninoff he, and I was told by members of the orchestra he completely charmed them all during the day-long recording session of the day before.

As for the orchestra itself on this occasion, it was on its mettle behind the soloist and, under Mr. Munch's always notable accompanying art, it played like an angel throughout. With a special word for the oboe playing of Ralph Gomberg in the Brahms, and the most cordial invitation expressible for the return of this great artist and man, we can put this one into the realm of evergreen memory.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 16 1955

Music Review

By TUCKER KEISER

The world's greatest violinist, playing a concerto by the world's greatest composer, with orchestral support by one of the world's greatest orchestras, provided an historic evening of music-making last night in Symphony Hall, when David Oistrakh performed a Mozart Concerto in A major with the Boston Symphony in a truly "special" Pension Fund concert.

Only a week ago last night the Russian fiddler astonished an overflow audience in his debut recital here; but even before he came to the Hub, tickets for the Pension Fund concert were gone, so great was his reputation.

If his debut was the most exciting event of the season, a red-letter day, the crystalline flawlessness of the Mozart and the iridescent flame of the Brahms Concerto in D minor made last night almost as historic as that famous day when King Henry fought and won at Agincourt. Those who were there will tell their children and grandchildren, "Yes, I heard Oistrakh play Mozart and Brahms with the Symphony under Munch."

And in directing sensitive orchestral support for an artist, Charles Munch has no serious rivals. At every point Munch and Oistrakh matched phrase with phrase and nuance with nuance.

The perfect realization of the Mozart Adagio and the infectious Rondo, the meaningful and subtle interplay between orchestra and artist in the opening movement of the Brahms, the depth of perception in the Brahms Adagio, the verve and Teutonic strength of the finale were communications at the highest level of musical art.

It was one of those concerts which happen only once in a great while, that touch and move the very soul, that make one proud that men can occasionally rise to such heights in the most ambitious of arts.

After each concerto the audience gave the musicians a thunderous ovation; the orchestra itself led the bravos for the soloist.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

DEC 16 1955

Charles Munch, Boston Symphony Orchestra conductor, 2d left, gets citation from Mayor Hynes and $1600 RCA-Victor high-fidelity record player, on orchestra's diamond jubilee. L. to r., Alan Steinert, The Eastern Co., Boston, RCA-Victor distributor; Munch; G. R. Marek, N. Y. RCA-Victor executive; His Honor.
(Record-American, Frank A. Manchester)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

DEC 16 1955

Fiedler Solves Gift Problem at Gilchrist's

Arthur Fiedler, conductor of the famous Boston Pops Orchestra, organizer and conductor of the newer but almost equally celebrated Esplanade concerts, and R. C. A. Victor recording artist, had a Christmas problem.

Because he's only recently returned from a working vacation with Mrs. Fiedler in Hawaii, he was a little behind on his Christmas shopping. He solved it by recalling another Boston institution, Gilchrist's One-Stop Gift Shopping Center.

There are concentrated the choicest gift wares from every department of the store. It is conveniently located on the third floor of the Boston store. Sections are arranged for speedy selection of gifts for men, women, children and the home.

Gilchrist's is also equipped to advise customers on gift problems through expert advice from its sales staff. The Home Gift Shop on the sixth floor of the Boston store is also a shopping mecca for gift seekers and holiday hostesses. Featured are imports from the four corners of the world.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

Arthur Fiedler Pays Visit to Gilchrist's

Arthur Fiedler, Boston Pops Orchestra conductor, visited Gilchrist's One-Stop Gift Shopping Center upon his return from a vacation in Hawaii.

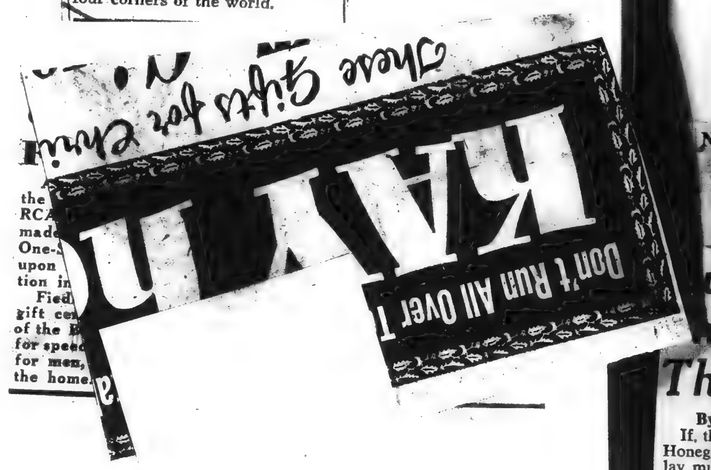
He is currently guest conductor of the Boston Symphony Orchestra.

Giftwares from every department in the store can be found in the gift center on the third floor of the Boston store.

Sections are arranged for speedy selection of gifts for men, children and the home.

Santa Claus is on hand to talk over Christmas expectations with every boy and girl at Gilchrist's self-service Toy Town on the seventh floor of the Boston store.

The exciting merry-go-round is attracting thousands of youngsters to the toy department.



[221]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
DEC 16 1955

Arthur Fiedler will conduct the Boston Symphony's concerts in Symphony Hall today, Saturday night, Sunday afternoon, Tuesday night, and in Sanders Theater Tuesday, Dec. 27.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
DEC 17 1955

VICTOR SETS SPEED MARK

Releases Oistrakh LP Disk Week After Recording

A production speed mark of one week was claimed yesterday by R. C. A. Victor with the release of the first American LP disk made by David Oistrakh, the Soviet violinist. Mr. Oistrakh recorded for Red Seal in Boston on Dec. 9, and the disk was shipped to distributors yesterday.

Accompanied by Vladimir Yampolsky, Mr. Oistrakh plays Prokofieff's Sonata No. 1 in F minor; Locatelli's Sonata in F minor, and Leclair's Sonata No. 3 in D. While in Boston the violinist also made a recording with the Boston Symphony under Charles Munch.

• The works he selected were the Chausson "Poème" and the Saint-Saëns "Introduction and Rondo Capriccioso." These will be released on one side of a Victor disk. The other side will contain orchestral excerpts from Berlioz' "Romeo and Juliet."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

NEWPORT NEWS, VA.
PRESS
Circ. D. 27,410 - S. 43,920
DEC 16 1955
DEC 18 1955

Oistrakh Soloist With Boston Symphony

Swiss Composer Was More Than The One Composition That He Was Tagged With

By IRVING KOLODIN

If the recent death of Arthur Honegger meant anything to the lay music lover (meaning by that someone with a passing interest in the art but no great awareness of its substantial values) it would relate to his identity as the composer of a work called "Pacific 231." That is a pity, for the work was barely more than a nine days' wonder, is rarely played any more and relates but little to the main career of a man who worked successfully in the large musical forms.

In a way Honegger—whose national roots were always slightly twisted, since he was born in Le Havre of Swiss parents, lived in Paris much of his life and still is generally described as a Swiss composer—was a victim of his own virtuosity. "Pacific 231" (which takes its name from a certain mammoth locomotive of the "Pacific" type) was the kind of "jeu d'esprit" that many young composers (he was then in his early thirties) were trying to write in the early '20s. Honegger's misfortune was that he did the likeness of the machine with much more success than most of the others, hence he was tagged thereafter with it, as Ravel was tagged with "Bolero," although it is but a noisy echo of a career otherwise filled with much music of quiet distinction.

Perhaps the notable fact about Honegger is that although he had the faculty of creating such a "succes de scandale" (his later "Rugby" made sport, so to speak, of writing for symphony orchestra) and could turn out palatable film scores with ease (of some 30 picture scores that he is credited with "Mayerling" and "Pygmalion" are probably best known to American audiences) he was not seduced into this line of least resistance, careerwise.

At 28 he wrote a durable piece for orchestra called "Pastorale d'Ete" and at 29 a sizable cantata-symphony titled "Le Roi David." In the years to come he added notably to creations to both categories, including five symphonies (on the orchestral side) and "Judith," "Antigone" and "Joan of Arch at the Stake" in the opera-choral category.

Doubtless the last of these would have done even more for

ARTHUR HONEGGER

Honegger's reputation in America had it not come out in 1938, and suffered a blackout from concert halls here during the war. I was present when Charles Munch presented it for the first time in New York with the Philharmonic-Symphony six or seven years ago, with Vera Zorina as a fine impersonator of the spoken part allotted to Joan. There was little doubt then that we were hearing a creation of size and imaginative force, a fact enforced by its subsequent performance in numerous other American cities, including one as a stage presentation by the San Francisco Opera Company.

However, Americans need not apologize for the interest here in Honegger's career, for it was Serge Koussevitzky who impelled him to write his first symphony (1930) for the Boston Symphony's 50th anniversary year, and it was Charles Munch, 25 years later, who commissioned his fifth, and last, symphony. Between these was the expressive No. 3 ("Liturgique"), in which Honegger's affirmative spirit transcended the temporarily dour mood of the immediate postwar France.

Certainly he was a man who used his gift well, searching for and eventually finding eloquence in music where every notable composer looks—within himself.

Works by Mozart and Brahms Played by Soviet Violinist

By Harold Rogers

David Oistrakh, the extraordinary Soviet violinist, is making the most of his first visit to the United States. His capacity for work is evidently equal to his ability to play, considering the tight schedule he is following for recitals, recording sessions, rehearsals, and appearances with orchestra.

Our leading orchestras have taken advantage of his availability by setting up concerts for the benefit of their pension funds, and last night in Symphony Hall Mr. Oistrakh appeared as soloist for the Boston Symphony Orchestra's 120th pension fund concert.

This concert sold out soon after it was announced, and one hopes that many who were unable to hear his Symphony Hall recital a week ago were able to buy tickets for last night. The listeners found him unstinting in his music making. He played two concertos—Mozart's No. 5 in A major, K. 219, and the Brahms in D major, Op. 77. Then for good measure he gave us the Saint-Saëns Rondo Capriccioso as an encore.

* * *

Charles Munch opened the program with an inspired reading of Haydn's Symphony in B-flat, No. 102. It was crisp and clear, a classical work infused with romantic excitement. Then Oistrakh came on stage for the Mozart and showed us that he is as human as other violinists. The flawless information he displayed a week ago was not so flawless last night. There were many sharpened notes in the opening Allegro aperto, but he recovered in the final two movements. His focus was clear.

During the intermission a woman formerly of Russia, whose musical understanding is penetrating and accurate, told me that Oistrakh follows in the great Russian tradition—a school of playing that is emotionally controlled and stylistically correct. This was certainly true of his Mozart; elegantly styled and purified of all unclassical manners.

This is not to say however, that Oistrakh is emotionally cool. His tone was vibrantly warm, yet without lush vibrato. The melodies sang and soared with effortless grace, the result of a controlled bowing that apparently knows no limitations. His instrument, incidentally, is a Stradivarius belonging to the Soviet State.

* * *

In the Brahms the artist showed, as he did in his recital last week, that he is truly at home in the romantic period. Here the man and his violin seemed to fuse into one, an enthralling outpouring of vitality, sincerity, and wonderful music.

The cadenza—as was also true of the Mozart cadenzas—left one in a state of astonishment. It is almost incredible that a man can so easily combine coordination, speed, and accuracy—especially in the flawless delineation of two separate melodies at the same time.

Surely this artist will carry many favorable impressions back to his homeland. Those of Boston should be particularly happy, considering that in Mr. Munch he had an orchestral accompanist par excellence. Both of his audiences—last night and a week ago—gave him devoted attention and resounding ovations.

After he responded to the first round of cheers with the Saint-Saëns—winningly struck off—the mounting ovation recalled him again and again to the stage. It must be thrilling for an artist to hear almost an entire audience shouting bravo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 1 7 1955

Music Review

By TUCKER KEISER

After 26 years of directing the Boston "Pops," after years of leading the field in the recording of the 'light-classic' repertory, after a distinguished career as guest-conductor of nearly every major and minor orchestra in the country, after several cross-country tours with the Boston "Pops" Tour Orchestra, and many years after his name became synonymous with symphony conductor in the popular mind, Arthur Fiedler has finally been asked to conduct the Boston Symphony in its winter series, an invitation long overdue. Only once before has he been on the podium for a Boston Symphony concert, a pinch-hit job in the Tuesday evening series some time ago.

His program yesterday afternoon was well chosen and splendidly played. Frescobaldi's Toccata, transcribed by Hans Kindler, and Kodaly's "Dances of Galanta" received their first performance at these concerts; Beethoven's Eighth Symphony and Rachmaninoff's Rhapsody on a Theme of Paganini rounded out the bill.

Our orchestra never ceases to amaze for its ability to give exactly what the conductor demands, and Mr. Fiedler asked for that wonderful old Koussevitsky tone and got it. So startling was this rich, gorgeous sound, coming after we have grown accustomed to the glassy, brassy brillance Mr. Munch fancies, that I bolted nearly out of my seat with surprised delight at the sonorous opening of the Frescobaldi.

The Beethoven, a good-natured, unpretentious symphony, was crisp, the string players obviously tickled with an opportunity to give forceful, unfussy attack to the phrases.

Aldo Ciccolini's sparkling piano part added just the right amount of dash to Rachmaninoff's luxuriant orchestration in the Rhapsody. Here Mr. Fiedler did not allow the score to fall into cheap sentimentality but kept it moving briskly and tunefully.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 1 7 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Arthur Fiedler conducting, gave the eighth program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Aldo Ciccolini, pianist. The program:
Toccata ..... Frescobaldi-Kindler
Symphony No. 8 in F op. 93 Beethoven
Rhapsody on a Theme of Paganini, Op. 43 ..... Rachmaninoff
Dancas of Galanta ..... Kodaly

By RUDOLPH ELIE

Arthur Fiedler's debut conducting a regular concert of the Boston Symphony, a debut many years overdue, was of much interest yesterday afternoon as he led the orchestra, with which he has been associated for 40 years, in an attractive and satisfying program.

Mr. Fiedler's style, deriving more from Monteux than anyone else, is that of the musician-leader. He has a remarkably bold and clear beat; he knows where he is every second and where everyone else is, too. His cues are fleet and exact; the musicians at no time need fear he will fail them or do something unexpected or in a way differing from the details worked out at rehearsal. He is steady and wonderfully secure and he has a highly developed capacity for discerning the musical architecture of the works he performs.

Made It Stunning

A case in point was certainly his Beethoven, which he did yesterday meticulously. But he also caught the inner excitement of the long development of the first movement and made it stunning. Actually the whole thing went especially well: all the details were clear, the balances perfect, the tonal sheen glowing and warm. If it may be said that Mr. Fiedler has not the spark of the great temperament and that he doesn't often rise to the sweeping passion of some others, the same may be said of Monteux himself. Both are masters of the orchestra and both let the music speak for itself. It is their mission to let it do so, their role being that of the flawless leader rather than that of the interpretative fireman.

Mr. Fiedler was fortunate to have on his program the return engagement of Aldo Ciccolini, a 30-year old Italian pianist who made a brilliant debut with the orchestra five years ago. A slim, good looking young man with a big technical apparatus and a high degree of musicianship, he played Rachmaninoff's familiar Rhapsody on a Theme of Paganini with great elan. In the more lyrical phases, as in the famous 18th variation of recent hit parade honor, he displayed a warm poetic feeling, but his was essentially a dynamic approach, and he won protracted applause. Mr. Fiedler, who has probably accompanied more soloists than any other living conductor and knows their every strength and weakness, provided the young pianist with a brilliant orchestral background.

The two outer works on the program were not any too substantial but both were pleasant novelities—and Fiedler has always had a flair for unearthing those. The Frescobaldi Toccata, in a sonorous, organ-like orchestra setting by Hans Kindler, begins with a grave introduction, the ensuing toccata itself darting from one voice to the other in a striking and vigorous counterpoint. Although Mr. Fiedler has often done it at the Pops, this was its first appearance on these programs.

Also first on these programs was Kodaly's Dances of Galanta, a folksy assortment of gypsy songs and dances of the composer's native Hungary. It is colorful music, now with long instrumental cadenzas of the most typical Magyar character, again in quick, nervous movements for the whole orchestra. I think I tired of it a little before it was over, but it was pleasant to hear it in Mr. Fiedler's energetic style.

Richard Burgin will be the soloist in Sibelius' Violin Concerto next week, Mr. Munch further observing the composer's 90th birthday with his Seventh Symphony. Also on the program is the Sinfonia and Choral from Pach's Christmas Cantata and Mozart's Haffner Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

DEC 1 7 1955

BOSTON SYMPHONY ORCHESTRA

Fiedler Guest Conductor

The Boston Symphony Orchestra gave at Symphony Hall, yesterday afternoon, the eighth program in the "regular" Friday–Saturday series. Arthur Fiedler was guest conductor in the following program: Frescobaldi: Toccata (freely transcribed for orchestra by Hans Kindler; first time at these concerts); Beethoven: Eighth Symphony; Rachmaninoff: Rhapsody on a Theme of Paganini (Aldo Ciccolini, piano soloist); Kodaly: Dances of Galanta (first time at these concerts).

By CYRUS DURGIN

Let us salute Arthur Fiedler upon two counts this morning: his excellent guest conducting of the Boston Symphony Orchestra yesterday, and the fact that today is his 61st birthday.

Since he founded the Esplanade Concerts in 1929, and became director of the Boston Pops in 1930, Mr. Fiedler has become a conductor of international renown. He has guested and toured all over this country, and surely his records with the Boston Pops have circulated wherever there are phonographs to play them. For some years now, he has been a much bigger musician than some, perhaps, in this vicinity have realized. It was later than high time he was invited to conduct as guest of the Boston Symphony. Now that he has done so, let us hope it will become an annual pleasure.

In the music of Frescobaldi and Kodaly, Mr. Fiedler introduced two substantial and enjoyable scores to the repertory of Boston's orchestra. Each has received due attention, in the past, from recording artists. As they were done yesterday by a superfine orchestra they sounded better than ever. Kodaly's Hungarian gypsy dances from the town of Galanta, between Vienna and Budapest, are a remarkably fresh and brillian treatment of old Magyar gypsy tunes. The orchestration is often virtuoso, complex and ornamented, but never so elaborated as to smother the melodies. Those sound forth, in all the proverbial infectious rhythms of the Hungarians, with an earthy, irresistible vigor.

The several clarinet solos were played with a wonderful singing quality, and splendid mastery of the instrument, by the Boston Symphony's distinguished first clarinetist, Gino Cioffi. Most deservedly, Mr. Cioffi was bidden by Mr. Fiedler to take solo bows.

Some Proper "Schmalz"

Between the live, compact, blended and "un-fussed" tone of the orchestra, and the sight of Mr. Fiedler's spare, dominating and expert baton technic, it was plain we were enjoying the work of a most able conductor. It is Mr. Fiedler's nature to play music "straight," all within the style of the composer at hand, but never with any fussing over extremely subtle nuances. Accordingly, all was healthy and vigorous yesterday, but not coarse. I suspect he personally does not care for what is known as "schmalz," but when it came, in the celebrated melody of the 18th variation of the Rachmaninoff Rhapsody, Mr. Fiedler bade the orchestra give it the works. And they did.

The Beethoven Symphony went superbly, light and rippling, and with an even, unforced rhythm which it deserves and does not always get. Nor did Mr. Fiedler try to shrink the F major Symphony down into 18th Century expressive scale. The flowing, tuneful quality of this music is a little deceptive; while it is, comparatively, a "small" symphony, it is not echoed Mozart or Haydn, but full-grown Beethoven, at 44, a decade after he had penned the "Eroica." Thus Mr. Fiedler made it sound.

Every measure of Rachmaninoff's Rhapsody upon the theme of Paganini's 24th violin Caprice, was sheer pleasure. The performance in toto was clear and balanced, a long line of musical motion, details all in place but kept in their place and not permitted to distort the contours of the score as a whole. I heard a good deal more orchestral background work yesterday than ever I had before with the Rhapsody.

Mr. Ciccolini, a well-rounded pianist, was as successful with Rachmaninoff as he had been with Tchaikovsky and Beethoven at his previous appearances with the Boston Symphony. I like his way of playing immensely, because it is crisp and clean, spirited, wholesomely rhythmed and very "singing" in sound and phrasing. This is genuine music-making, honest and with modesty behind the brilliance. He, Mr. Fiedler and the orchestra all were roundly applauded.

The concert will be repeated at 8:30 tonight. Next week Charles Munch will return, to give us the Sinfonia and Chorale from Bach's Christmas Oratorio; Mozart's "Haffner" Symphony (K. 385), and two pieces by Sibelius, the Violin Concerto with Richard Burgin as soloist, and the Seventh Symphony. N. B.: The evening concert next week will be on Thursday, to leave Christmas Eve free for public and musicians.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
DEC 17 1955

Fiedler Symphony Guest

8-55

Aldo Ciccolini Soloist In Rachmaninov Rhapsody

By Harold Rogers

Arthur Fiedler became associated with the Boston Symphony Orchestra 40 years ago as a violinist. His father before him had been a violinist in the orchestra for 25 years.

Twenty-five years ago Mr. Fiedler became the conductor of the Boston Pops Orchestra, a position that has brought him international fame. He has conducted the Esplanade Concerts for more than a quarter of a century, a series he founded. For his efforts to bring good music to thousands of people who might not otherwise attend a concert, the City of Boston has honored him by naming a handsome footbridge after him.

* * *

He has made numerous successful recordings. He has taken three transcontinental tours with the Boston Pops Tour Orchestra, a group he assembled for the purpose.

For these many valid reasons —and none too soon—Mr. Fiedler has been invited to conduct the Boston Symphony for five of its midseason concerts, the first of which took place yesterday afternoon. These same players, minus those of the first chairs, become the Boston Pops at the end of the formal season. Nearly everyone knows that this orchestra functions under two titles, but the point is made here for interesting reasons.

An orchestra is often referred to as an instrument; and indeed it is, like a piano or a violin. As a piano responds to the musical personality at its keyboard, so does an orchestra reflect the man on the podium.

One was curious to see, therefore, if the orchestra yesterday would perform for Mr. Fiedler as the Boston Pops or the Boston Symphony; and the result was somewhere in between. Since the men were on their best behavior (not casual and relaxed as they are during the Pops season) the concert yesterday was certainly not just another Pops concert. Never have they played so well for Mr. Fiedler, but they nevertheless reflected the style for which he is noted.

Mr. Fiedler's program, with the possible exception of the Beethoven Eighth Symphony, is more or less in keeping with the type of music he knows so well. He will repeat this program in Symphony Hall tonight, Sunday afternoon, and Tuesday evening, and in Sanders Theater, Cambridge, the following Tuesday.

He opened with Hans Kindler's transcription of a Toccata, attributed to Frescobaldi, and brought it off with a sturdy, forthright beat. After a rather routine traversal of the Beethoven Eighth, he accompanied the young Italian pianist, Aldo Ciccolini, in Rachmaninov's Rhapsody on a Theme of Paganini.

* * *

Although this virtuoso piece is designed mainly for pyrotechnical display, Signor Ciccolini brought a considerable amount of poetry to it, especially in the little waltz portion. He is a sensitive player, as he demonstrated here five years ago when he played the Beethoven Piano Concerto No. 4.

Yesterday he also proved that he could handle a flamboyant showpiece with clean articulation, incredible speed, and a variety of tone colors. He was recalled to the stage several times by clapping hands and stamping feet.

Mr. Fiedler closed with Kodály's colorful Dances of Galanta. Here he brought out the rhapsodic Hungarian moods, the spinning rhythms and sudden rubatos. The lilting rise and fall came forth in the conductor's best vein.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071
1955

Balanced Concert Program Like Good Menu

To the Editor of The Herald:

Undeterred and unconverted by the sharp verbal barrages directed at his similar reactionary pronouncements last season, Mr. W. H. Chamberlin now returns to his long-lost cause with the bitter complaint that to sandwich a Piston symphony between the "protective flankers" of works by Brahms and Beethoven is nothing but a low trick of compulsory indoctrination.

With his usual sense of accuracy and fairness in these matters, he fails to note the historical fact that our captive and force-fed Friday and Saturday audiences at Symphony Hall last month gave the world famous American composer Walter Piston a genuine and rousing ovation for his Sixth Symphony, and that our browbeaten and brainwashed music critics — all four of them — acclaimed the work as "lucid, masterful, excellent—arresting musical substance, clean and polished writing—very fine and distinguished, splendid and invigorating — warmhearted, lyrical melodies, idiom not forbidding though thoroughly contemporary, stirring intensity."

Mr. Chamberlin's quote from Henry Pleasants' "The Agony of Modern Music" (a book aptly characterized by so eminent a historian as Paul Henry Lang of the New York Herald Tribune as "musical rabble rousing") needs to be contrasted with the following observation by one of this country's veteran critics, the senior editor of Musical America, Robert Sabin. Here, indeed, are "valid reasons for placing new music in the middle": New York Philharmonic under Mitropoulos, Feb. 17, 1955; program — Mendelssohn Overture, Peter Mennin Sixth Symphony, Brahms Piano Concerto No. 2. "This was the sort of program that one longs to encounter more often — an exciting new contemporary symphony, flanked by an unhackneyed classic and a familiar masterpiece, renewed through an inspired interpretation." A balanced symphonic diet resembles a well-ordered menu, with soup or aperitif to start (the unhackneyed classic), then the main course (the new work), and the rich dessert (the familiar masterpiece).

As another example, this time about the Piston Fourth Symphony, brought to New York by Mr. Munch, December 1, 1952, reported by Musical America's chief editor, Ronald Eyer: "It is indeed news when a new work by an American composer—surrounded by such sanctified notables as Berlioz, Schumann and Wagner — gets the loudest and longest applause of the evening from the Bostonians' New York devotees. . ."

Intelligent and perceptive commentary about new music from musical laymen, however critical, should always be welcome in this city. Audiences, it would appear, have changed, have become more curious intellectually, less limited in emotional scope — even if some listeners have not. The time seems ripe for Mr. Chamberlin to ride his "conspiracy" hobbyhorse elsewhere.

Newton Centre. K. G. Roy

NEW YORK, N. Y.
TIMES
Circ, D. 526,215 - S. 1,146,860
DEC 18 1955

COMPOSER WITH STYLE

Goffredo Petrassi, Visitor From Italy, Explains His Aims and Methods

By JOHN BRIGGS

GOFFREDO PETRASSI, whose Fifth Concerto for Orchestra recently had its first New York performances by the Boston Symphony, is a 51-year-old Italian of medium stature, with slightly Mephistophelean eyebrows and the well-groomed look of a man fresh from the barber shop.

Signor Petrassi, as a matter of fact, was just off the plane from Boston, where he had heard the first performances of his concerto by Charles Munch and the Bostonians. The concerto is one of fifteen new works jointly commissioned by the Boston Symphony and the Serge Koussevitzky Music Foundation to celebrate the orchestra's seventy-fifth anniversary.

To a visitor who apologized for not being familiar with his music, Signor Petrassi smilingly replied that that was not surprising, since he has had few performances in this country. Rather oddly, he has been played not in New York, but in university towns. His "Coro di morti" has been done at the University of California at Los Angeles with Lukas Foss conducting, at the University of Illinois and at Indiana University. The work is written for men's voices, three pianos, brass, percussion and double-bass.

Instrumental Color

"This instrumentation strikes you as odd?" Signor Petrassi observed. "Let me explain that I have no use for the orchestral tutti, the traditional mélange of instrumental sounds. My aim is to write in the style of each instrument. In the orchestra each instrument has its individuality, its special timbre. A musical phrase well suited to the violins, for example, may not be appropriate for the brass. And vice versa. My instrumentation is based on the timbres of the instruments themselves. I seek to create new sonorities based on pure instrumental sounds rather than a big, muddy ensemble. It naturally follows that every instrument has its own direct responsibility; it cannot hide behind the other instruments."

Signor Petrassi turned this thought over in his mind, and added: "And every player in the orchestra must be a concert-master."

That is why, the composer explained, his musical thought has never taken symphonic form. He calls his orchestral compositions "concertos," in the Italian sense of "pezzi concertati"—"concerted pieces," or simply instruments playing together.

Signor Petrassi said his musical style employs the techniques of the twelve-tone system, but utilized freely, with an eye to musical values rather than Schoenbergian orthodoxy. "I am to some extent a dodecaphonist, but not a dogmatic one," he explained.

A thoroughgoing Italian, born at Zagarola, near Rome, Signor Petrassi in his student days at the St. Cecelia Academy was steeped in the great polyphonic tradition that goes back to Palestrina. He says he has "much regard for the human voice," and to prove it, has written many choral works and solo songs. "Il Cordovano," his comic opera in one act, was done at La Scala in 1949.

His favorite composers are two great Italian masters, Monteverdi and Frescobaldi. He

Fayer, Wien
Goffredo Petrassi

is also an admirer of Verdi, but points out that "the essential qualities of Verdi are already found in Monteverdi" — the expressiveness of the music, its dramatic power, and its direct appeal to the listener.

And Wagner?

At this question Signor Petrassi fairly erupted.

"Wagner! This is a monster, with whom every musician must square his accounts. Every musician at some time in his career, whether atonalist or traditionalist, finds himself confronted by the problem of Wagnerism. The specter of Wagner still troubles the nights of musicians. As for me, after my youthful enthusiasm for Wagner had passed, I became tranquil in regard to Wagnerism. For me it is a historic fait accompli. One does not write today in the style either of Wagner or of Mozart."

On the question of trends at the present time, especially among the younger men, Signor Petrassi was frankly perplexed. "It is difficult to say, because so much is being written, in such a variety of styles. I should like to see the best of all the contemporary styles merged, finally, into a single contemporary style. It is still too early to say whether this is happening. Meanwhile, a great deal of experimental music is being written, which is well worth doing if only for its value as an experiment."

[22]

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

DEC 18 1955

THE WORLD OF MUSIC

Boston Symphony to Play for First Time at Edinburgh Next Fall

By ROSS PARMENTER

THE Boston Symphony Orchestra will play at next year's Edinburgh Festival. And this item is only one of the news nuggets to be found in the festival's prospectus. Others: The opera schedule will include a revival of Cornelius' "The Barber of Bagdad"; the drama wing will include Shakespeare's "Henry V," with the Stratford Ontario Festival Company being imported to give it, and the major ensembles will include the Vienna Hofmusikapelle, which is made up of instrumentalists and choristers from the Vienna Opera and the youngsters of the Vienna Boys' Choir.

The Boston Symphony will be the second major American orchestra to go to Edinburgh, for the New York Philharmonic-Symphony already has played there twice—in 1951 and this year. The Boston orchestra will give five concerts between Aug. 26-30, with Charles Munch and Pierre Monteux as its leaders. The appearances in Scotland will be worked into the orchestra's European tour, which may include a visit to Moscow if the arrangements can be made.

The Cornelius opera was introduced by Liszt in 1858, when he was conducting at Weimar. Its revival will be good news to those who love Cornelius' songs and who feel he has not had his due as a composer. It will be given by the Hamburg State Opera, which will be the festival's resident opera company, as it was in 1952. The company's other productions will be Strauss' "Salome," a double bill of Stravinsky's "Mavra" and "Oedipus Rex" and the production of Mozart's "Die Zauberfloete," with which it reopened the new Hamburg Opera House in October.

Aug. 19 to Sept. 8 will be the dates of the Edinburgh Festival, which will be the tenth of its kind. The ninth festival this year attracted a record-breaking crowd of 84,416. Of these, 11,783 were Americans.

CHORUS: An ambitious choral society has been growing up under the wings of the Protestant Episcopal Church of the Heavenly Rest, Fifth Avenue and Ninetieth Street. It was started to help church services in the fall of 1951, and the members found they enjoyed singing together so much that they decided they wanted to become an independent body. In the autumn of 1952, they took the name of the Canterbury Choral Society, and they have been giving regular seasons at the church since then. As they have expanded, they have engaged orchestras and asked opera singers to be their soloists. Earlier this season, for instance, they had Eleanor Steber, Phyllis Curtin, David Lloyd and Mack Harrell sing Mozart's Great Mass in C minor with them. And at 5 o'clock this afternoon, Mr. Lloyd and Mr. Harrell will be back with them for a Bach program consisting of the Magnificat and Cantata No. 140, "Wachet Auf."

RESUME: "Stunning" was the word for the Metropolitan Opera's new production of "Tosca," led by Dimitri Mitropoulos. It had an outstanding trio of principals in Renata Tebaldi, Leonard Warren and Richard Tucker. . . . There was some excellent chamber music, for the concert of the Musicians Guild was "consistently fine and often exciting," the program of the Philharmonic Chamber Ensemble was "richly rewarding" and the Chamber Music Circle gave a "warm, songful" performance of Chausson's Concerto for violin, piano and string quartet. . . . The Boston Symphony introduced a "neat and well-made" work in Walter Piston's Sixth Symphony. . . . Among women song recitalists, Lois Marshall was "an impressive artist," Conchita Gaston showed "great promise" and Mary MacKenzie's "naturally attractive voice" was "well trained." . . . The American Opera Society demonstrated the vitality of early opera afresh with Purcell's "Dido and Aeneas" and Monteverdi's "Il Combattimento di Tancredi e Clorinda," and Elena Nikolaidi sang impressively in both. . . . Bernard Garfield introduced a "sprightly" Bassoon Concerto by Gordon Jacob.

MBER 20, 1955 N.Y. TIMES

Opera Work Rests Him

Monteux' Activity Outraces His Years

By JAY S. HARRISON

There's no other way to put it—Pierre Monteux simply refuses to act his age. Last Monday the French maestro, now in his eightieth year, conducted Offenbach's "Tales of Hoffmann" at the opening of the Metropolitan Opera; on Tuesday and Wednesday he rehearsed the Philharmonic-Symphony and on Thursday and Friday he directed its concerts. In between, he found time to see this reporter. It was a week of work sufficient to tire a man a third of his age. How, was the obvious first question, did Mr. Monteux maintain both his radiant health and grueling schedule?

Age Keeps Him Going

"I just do what I have to do," he replied in his ripe Gallic accent. "I do not go out, do not socialize at all. For this I am excused because of my age. So I am left to conduct. I confess it is strange, as I am officially retired, but you know what happens? Symphony boards they say to each other: Monteux, we must have him before he dies. So I work."

It's a fact. Following Mr. Monteux' resignation from the San Francisco Symphony in 1952 the music world imagined it had lost one of its leading and most beloved figures. Since then, however, the conductor has been busier than ever. There is scarcely a major orchestra, foreign or domestic, that he has not led, and his return to the arena of opera after an absence of thirty-five years has introduced a whole new generation to his efforts in that field. In short, the ubiquitous Mr. Monteux continues to ply his trade with enormously successful results.

Advances He's Seen

Thirty-nine of his eighty years having been spent in this country, it seemed proper, as a starting point, to ask for his comments on the American scene. What, if any, had been the advances he noted in the last quarter of a century?

"First," he observed, "there is the development of the symphony orchestra. When I came here in 1916 there were just so many orchestras, but now they are everywhere. Yes, sometimes they are not first-rate, but just the same they can play. That is what counts. Then, too, there is the matter of American composers. I found on my arrival that almost every one was a disciple of Wagner or Beethoven or even Mozart. In other words, those educated by the Germans had distinctly German musical backgrounds.

The U. S. Musical Language

"Now it is all different. All your composers are educated in a modern way. They know French music, Russian music—everything. So they are open minded and with their open minds have developed their own idiom."

From America the subject leaped to France, specifically the France of Mr. Monteux' youth and early career.

"I had begun," he said, "as a violinist. Then I changed to viola and played in quartets for twenty years. It is, in fact, due to my playing his chamber music, that Brahms became and remains my favorite composer. Beethoven is next.

Success With Stravinsky

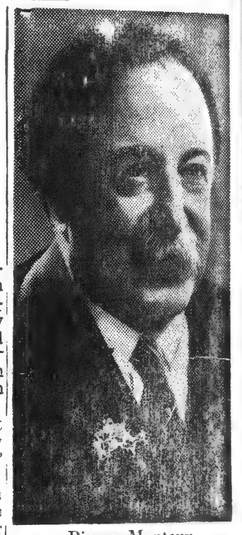
"Anyway, after that I was the assistant conductor of the Cologne Orchestra, and one day in 1911 the great Serge Diaghilev asked me if I was interested in conducting the rehearsals of a new ballet by the young composer Stravinsky. It was called 'Petrouchka.' Diaghilev had previously asked Gabriel Pierné to take the rehearsals but he refused saying that if he did the rehearsals he must also do the performance. At that I stepped in and soon Stravinsky demanded that no one else but me conduct the premiere. What a success we had!

"Then came the premiere of Ravel's 'Daphnis and Chloe.' You know, people thought of Ravel as an eccentric, but he really was not. He liked to be grandly dressed, but otherwise he was very simple. And he knew exactly what he wanted. When Ravel gave you a score it was perfect, finished. Saint-Saens was like that, too.

Stuck With a Habit

"But not Debussy. After every performance he went home and made changes. 'Pelleas,' the 'Nocturnes,' 'La Mer'—there were constant orchestral revisions and each one had to be copied into the parts by the librarian. But that's another story. After 'Daphnis' came 'Le Sacre du Printemps,' which is still the most difficult work I have ever conducted. Stravinsky, I realize, has made a new, simplified edition of it, but it is of no use to me. For forty years I have dealt with the old one and it has become a habit. At my age, it's a little hard to change."

It is only natural, owing to his personal ties with French music in the early part of our century, that Pierre Monteux knew virtually every leading composer of his day. D'Indy, Fauré, Schmitt, the members of Les Six were all his comrades, and his contacts even extend as far back as Cesar Franck.



Pierre Monteux

"I used to visit him at the Conservatoire," he remarked. "He taught organ, an instrument I love, and I used to attend his lectures on improvisation. Today people think improvisation means sitting at the piano and playing a little of this and that. But it's not. Improvising is an art. Franck used to give his students three bars of music and make them improvise a movement in strict sonata form out of it. That is what improvisation really is."

In Opera for Ease

A final question. Since Mr. Monteux had recently returned to opera did he find it more taxing than his work with symphony orchestras?

"On the contrary," he replied, "I conduct opera to rest. In a concert, the orchestra must give everything it can, but in opera you hold the orchestra down. Even though you stand less or on your feet, opera is much easier. Truly, though, I have no real preference."

The interview seemed at an end. Was there anything the Maestro wanted to add? He thought for a moment.

"Yes," he said. "As you see, my mustache is white, but my hair is black. Would you put in your paper, to stop rumors, that that is a natural condition. My hair, I assure you, is not dyed. My mother died at eighty-four and though she had very little hair left, what remained was coal black. Also," Mr. Monteux concluded with a grin, "you might mention that I have all of my teeth."

[225]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ, 122,000

DEC 24 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

ADVENT OF DAVID OISTRAKH

One of the most poignant moments in the entire violin literature occurs in the Brahms Concerto at the point where, after that tremendous cadenza, the soloist and the orchestra rejoin each other for a final restatement of the opening theme. When David Oistrakh performed this concerto at the Symphony's pension fund concert last week, so great was the tension that had built up that when this moment was reached, a vast and prolonged sigh issued from the audience. This is some measure of the man's impact.

Oistrakh, long a Russian legend, had suddenly been allowed to come to these shores as an exigency attendant upon the short-lived Geneva spirit. It required only a few weeks of sold-out houses, critical acclaim and idolatrous audience reactions to create an American legend. And so it was that a fortnight ago this phenomenon of our time came to Boston for a recital, which included Beethoven's D major Sonata, Prokofieff's First Sonata, Tartini's "Devil's Trill," Ysaye's Unaccompanied Sonata and assorted short Russian pieces. After that performance a good many local folk—critics, connoisseurs and interested lay listeners alike—were satisfied that here was a violinist without parallel. Others, undoubtedly a minority, felt that while Ooistrakh without question belongs in the very front rank of the great masters of his instrument, the time had not necessarily arrived to suggest to Messrs. Heifitz, Stern, Millstein, et al, that they pack up their violin cases for good. This was the narrow range of the opinions.

For my part, I am dubious whether a single performance can ever be a sufficient basis to reach a definite conclusion about a great artist's craft; the programing of this particular recital, moreover, was markedly uneven for such a purpose. Even so, the recital was enough to make these things plain: that Oistrakh is very much a product of the great, opulent Russian line of violinists and as such quite distinguishable from the lean, silken stylists of, say, a Francescatti; that he is not one to intrude his own musical trademark into the score; that he is a technician without a flaw—passage work, intonation, control of dynamics seem to present him with no problems whatsoever; and that probably on account of an incredible bowing arm, a fabulous smoothness is the most salient aspect of his playing. His tone, it appeared, though not particularly big was likewise smooth and very even and, despite a vibrato rather deep and rapid for my taste, remarkably pure. As for his capacity to deal with a range of styles, as against the very positive impression that I garnered from his playing of Beethoven and Prokofieff sonatas and the short pieces, his playing of the "Devil's Trill" struck me as rather lacking in the baroque spirit, emerging mainly as a stupefying display of pyrotechnics.

After hearing him for a second time at the pension fund concert, I had little doubts as to the immensity of Oistrakh's stature in any respect. Why was he even more impressive on this occasion? Partly because in a concerto a soloist is almost bound to be carried along by the spectacular momentum generated by the orchestra; but mainly—and this is contrary to the general rule—because the two works played, namely, Mozart's A major Concerto and the Brahms provided far more sustained and convincing opportunity for him to demonstrate his overall musicianship and violin craft than did the recital. The Mozart was perfectly straightforward—no Russian opulence here—but within its beautifully modeled outer lines, each phrase was shaped and polished to perfection. Again, the incredible smoothness of his playing was almost overwhelming; though in the first two movements imperfections of intonation did creep in and there were minor problems of ensemble.

It was under the spell of the breadth, the variety of the textures and the sweep of Brahms' great masterpiece that Oistrakh came most fully into his own. Rising to the occasion, he brought off a performance whose grandeur of conception, refinement of detail and perfection of execution obviously excited and exalted the orchestra players, Mr. Munch and the audience. It was a great musical occasion, not soon to be forgotten by those fortunate enough to be present.

After the Brahms, following minutes of stamping, clapping and shouting, Mr. Oistrakh returned to play as an encore Saint-Saens' Introduction and Rondo Capriccioso. Granted the great good will of both soloist and conductor, one wonders whether any encore after the Brahms is not self-defeating. Be that as it may, the slick Saint-Saens tour-de-force was rendered to perfection and sent the audience from the hall in a state of attenuated euphoria.

Oistrakh will soon be on his way back to the Soviet Union and who can now say if and when we will hear him again. But his brief advent has been an eloquent apostrophe to the fact that for all the meanness in this sick world the human spirit will still reach out universally to embrace the truly great and noble artist.

FIEDLER CONDUCTS AT SYMPHONY

Arthur Fiedler, after twenty-five years of conducting at Pops and the Esplanade, for the first time has conducted the full symphony during its regular season. His invitation was part of the 75th anniversary celebration of the orchestra.

Mr. Fiedler's choice of program constituted a skillful demonstration of the manner in which over the years he has introduced the popular audience to the classics. If Frescobaldi's Toccata (as orchestratedby Kindler), Beethoven's 8th Symphony, Rachmaninoff's Rhapsody on a Theme by Paganini and Kodaly's Dances of Galanta could easily have been the fare for one of the better chosen evenings in the Hatch Shell, at the same time they made a perfectly respectable program for subscription series purposes.

The piano soloist in the Rachmaninoff work was Aldo Ciccolini, who, as he did some years ago in the Tchaikowsky Concerto, showed himself to be a virtuoso with style and a real flair for the bravura. Mr. Fiedler is one of the more experienced accompanists to be found anywhere and together he and Mr. Ciccolini invested the performance with sufficient fireworks to overcome the lethargy of the orchestra, which seemed to be afflicted both with a letdown from the pension fund concert of the night before and the accumulated boredom of twenty-five years of Pops.

BOSTON SYMPHONY ORCHESTRA

Sibelius Concerto With Burgin

The Boston Symphony Orchestra this week gave the ninth program in its "regular" series, at Symphony Hall. The evening concert was put ahead to Thursday, to leave Christmas Eve free. Charles Munch conducted the following program: Bach: Sinfonia and Chorale from the "Christmas Oratorio;" Mozart: "Haffner" Symphony (K. 385); Sibelius: Seventh Symphony. Violin Concerto (Richard Burgin, soloist).

By CYRUS DURGIN

Taken all in all, and by substance as well as performance, the Boston Symphony Orchestra has given this week one of its more notable programs of the season thus far. In a sense of musical news, the outstanding portion was that given to the work of Sibelius as a remembrance of his recently passed 90th birthday.

It did not seem possible that the Sibelius Violin Concerto had not been done in these series since 1934, but such was the case. This time we were especially fortunate that concertmaster Richard Burgin was invited to be the soloist, for Sibelius is a composer of whom Mr. Burgin has an especial and deep understanding, and for whom he has high admiration. Yesterday's performance was altogether welcome for this is a too-little heard and therefore under-valued work. There was fine rapport between orchestra and soloist, there was warmth and tenderness as well as strength, and a fine long line of rhythmic vigor and interpretive communication.

That Mr. Burgin's intonation was frequently a hair wide of the exact pitch was a minor matter, in view of the broad style and the authority with which he played. (Sometimes, paradoxically, the sheer sound of a solo string player can be the least of his merits; the late Bronislaw Huberman, in his latter years, was not especially grateful upon the ear, but the character of his work was that of a musical giant.)

He Wins an Ovation

Mr. Burgin was accorded a special honor when he strode onstage, for the orchestra rose in greeting. At the end, there was a full-scale ovation for him, applause and cheers, that went on and on. All of it was fully deserved. Both as artist and man, Mr. Burgin occupies a special place in the affection of this orchestra and the public.

Now that Charles Munch has ventured some of the best Sibel[illegible], I hope he will essay more. He showed a superb understanding of the Finnish composer's musical personality, both in the Seventh Symphony and in the Concerto. Each was done with a thorough grasp of idiom and architecture, and the Symphony was just what it should be, a long crescendo of emotional drama, with the background of instrumental and harmonic detail fitted properly into the whole, and the peak reached in the concluding simple but striking cadence. The tone of the orchestra was glowing and rich—especially the strings in that long, songful episode soon after the beginning of the work. Mr. Munch's achievement here ought to help in demolishing the notion that Sibelius is essentially alien to the French.

Bach's music, "sung" most lovingly, was appropriate gesture to the season, and Mozart's "Haffner" Symphony was pleasing for its unforced clarity and vigor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

DEC 24 1955

Music Review

By TUCKER KEISER

For the symphony concerts this holiday week end, Mr. Munch has chosen two works by Jean Sibelius, the Seventh Symphony and the Violin Concerto with Richard Burgin as soloist, Mozart's "Haffner" Symphony, and Bach's Sinfonia and Chorale from the "Christmas Oratorio," the only seasonal item to be included.

The Bach was a noble opening indeed with the strings singing with luminous purity and the woodwinds adding body and color to the touching, meditative score. Just as I settled back assured that the concert was going to send me home completely satisfied with enough musical substance to last through the holiday season, the conductor characteristically jumped with both feet squarely on the delectable "Haffner" and pounded the symphony into a melodramatic pulp, giving about as coarse and graceless a reading as one can imagine.

However, the Sibelius Seventh which followed, again characteristically, lifted the concert once more into the realm of superb music making. The score is a thorny one, the most inaccessible of the Finnish master's symphonies yet the most fascinating since each performance and each conductor's interpretation reveals new dimensions in the work.

Mr. Munch dwelt not on the lyric beauty of the constantly unfolding thematic transformations nor did he underscore that granitic orchestral color peculiar to Sibelius but swept everything along with Olympian assurance to a climactic and triumphant affirmation.

[226]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

DEC 24 1955

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 9th program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Richard Burgin, violin. The program:

Sinfonia and Chorale from the Christmas Oratorio ..... Bach
Symphony No. 35 in D (K. 385) ..... Mozart
Symphony No. 7, Op. 105; concerto in D Minor, Op. 47 ..... Sibelius

By RUDOLPH ELIE

Richard Burgin, who has been associate conductor and concertmaster of the Boston Symphony orchestra for more than 30 years, provided one of the most startling feats possible to an orchestral musician yesterday afternoon (and presumably the night before); he stepped out of the orchestra to become a violin virtuoso for a day . . . and revealed himself a man of great attainment and a violinist of an exceedingly high order into the bargain.

That he is a man of attainment everyone knows; everyone knows moreover that he is a violin virtuoso. But 30 years in an orchestra could dampen the ardor suggested in the word virtuoso in a lesser man and in the process diminish the special technical eclat that goes with and is indeed a part of the solo performer. It could well diminish the special temperament that nourishes the virtuoso, too, and result in merely good playing but not playing of real fire and brilliance.

This has not happened to Mr. Burgin. He has managed to retain the inner temperamental structure of the virtuoso and outer technical equipment of the virtuoso in an exceedingly persuasive degree. To be sure the Sibelius Concerto, not heard here for 21 years, has long been Mr. Burgin's work, so to speak, but he has not performed it with the orchestra since 1934.

While it may be presumed he played it then with even greater technical virtuosity, it would be hard to imagine that the intervening years have not deepened his view of the Concerto. He played it yesterday with a rich, imaginative insight, catching the grave beauty of its slow movement in dark, lustrous tones bringing, meanwhile, to the outer movements, a sense of urgency and drama. He was especially effective on the low strings, producing a warm and opulent quality highly becoming to this interesting work.

Nor can Mr. Munch's role in the traversal be overlooked. It is not impossible he has never before conducted the work for he seems to share the continental aversion to Sibelius and would have doubtless had little inclination or indeed opportunity to do it.

Fresh Approval

Yet in the Concerto, and particularly in the Seventh Symphony, he was electrifying bringing, as he did, a fresh and almost novel approach to it. Since the music evidently doesn't appeal to him too much he has scrutinized and studied it with exceptional care and in doing so appears to have recognized the great need in it for special clarity of texture; nothing can bog down in tonal muddiness faster than a Sibelius Symphony tossed off as a sort of epic in tone.

Mr. Munch sought out the smallest details, high-lighted the moments of force and power without a heavy hand and gave the concerto orchestral background its proper equal billing with the violin. The result was to reveal a good deal more stature to this somewhat disregarded work than it often has. Mr. Burgin, who rose from a sick bed to play the work despite urgent advice not to do so, was rewarded with an ovation at the end, the orchestra itself leading it.

It is pretty clear by now that the Seventh Symphony is Sibelius' master work. A beautiful work in a mood of the sheerest contemplation save in its fragmentary outbursts, when it takes on an almost bizarre coloring, it seemed to have scored with Mr. Munch himself so perfectly did he convey its inner logic. At no time was there a turgid quality to it, or a sense of meandering pointlessness, nor did its climaxes ever suggest melodrama. It was a extraordinarily fine performance, in short, of a much overlooked symphony.

The concert began with a glowing performance of the Pastoral music from Bach's "Christmas Oratorio," and the Mozart went beautifully until the finale, when Mr. Munch set a tempo that seemed entirely impractical to me. The men managed to get through it, but I would be very curious to know what the basses would have sounded like had they been playing their passages alone. Quite a scramble, I'll venture to say.

Ernest Ansermet returns as guest conductor for two weeks next week. His first program includes Mozart's "Jupiter," Berg's "Lyric Suite," Debussy's "Nocturnes" and Ravel's "Bolero."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

DEC 24 1955

Sibelius Music Heard at Symphony

Munch Conducting, Burgin Soloist

By Harold Rogers

For the Boston Symphony's concerts this week Charles Munch's program wore a Janus face—looking ahead to Dec. 25 with Bach's Sinfonia and Chorale from the Christmas Oratorio and looking back to Dec. 8, the 90th anniversary of Jean Sibelius, with the Seventh Symphony and the Violin Concerto.

Other than the tone poem "Finlandia," these were the first Sibelius works Mr. Munch has conducted since coming to Boston. Although he has indicated in interviews that he is not specially interested in this composer (as few Frenchmen are), he nevertheless gave us devoted readings yesterday that would surely appeal to the Finns themselves.

These were no routine traversals, as one might expect from an unsympathetic conductor. They were dedicated, and one felt that he responded correctly and intensely to their vast Nordic spirit. One hopes that now he will be willing to essay some of Sibelius's other monumental masterpieces.

The soloist was Richard Burgin, the orchestra's concertmaster and associate conductor. He played the concerto three times under Koussevitzky, his last performance being 21 years ago. While attending the Sibelius Festival in Helsinki I heard it done by one of our leading American violinists; and although the Finns were impressed by his technical facility, they were not too pleased with the performance. It was not played, they said, according to the way they were used to hearing it.

Mr. Burgin may have had a few technical difficulties along the way, but his concept of the work transcended his performance, and it seems certain that the Finns would applaud him as heartily as did his colleagues and his listeners yesterday afternoon. His tone was songful and glowing; his way with the Adagio was especially heartwarming.

Mr. Munch's approach to Sibelius differs from Koussevitzky's in that it is more dry, but for that reason it is more in keeping with the way that Finnish conductors play this music. They prefer an attitude that is brooding, introspective, austere—something that might be called a magnificent loneliness.

Between the Bach and the Sibelius Mr. Munch gave us a prismatic reading of the Mozart "Haffner" Symphony. In the Bach we heard two oboi d'amore and two English horns, singing responses as a quartet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

DEC 25 1955

VISITOR FROM SWITZERLAND—Ernest Ansermet has arrived in Boston to prepare for a two-week stint as guest conductor of the Boston Symphony Orchestra. He will direct his first program at the concerts of next Friday afternoon and Saturday evening.

Ernest Ansermet Symphony Guest

Ernest Ansermet, who has just arrived in this country from Switzerland to be the guest conductor of the Boston Symphony Orchestra, will lead the concerts next Friday afternoon, Saturday evening and Tuesday evening (Dec. 30 and 31, Jan. 3). His program will consist of Mozart's "Jupiter" Symphony; the Lyric Suite in orchestral form by Alban Berg, which will be heard for the first time at these concerts; Debussy's Nocturnes—Clouds, Festivals, Sirenes—in the last of which the New England Conservatory Chorus will assist; and Ravel's Bolero. Mr. Ansermet will also conduct the "Open Rehearsal" on Jan. 5 in preparation for his last pair of concerts in Boston on the following days.

The concert in Cambridge on Dec. 27 will be conducted by Arthur Fiedler with Aldo Ciccolini, the pianist, as the guest soloist. The program will include a Toccata by Frescobaldi; Beethoven's Eighth Symphony; Rachmaninoff's Rhapsody on a Theme of Paganini, for Piano and Orchestra; and Kodaly's Dances of Galanta.

THE WORLD OF MUSIC

Boston Symphony to Play for First Time at Edinburgh Next Fall

By ROSS PARMENTER

THE Boston Symphony Orchestra will play at next year's Edinburgh Festival.

And this item is only one of the news nuggets to be found in the festival's prospectus. Others: The opera schedule will include a revival of Cornelius' "The Barber of Bagdad"; the drama wing will include Shakespeare's "Henry V," with the Stratford Ontario Festival Company being imported to give it, and the major ensembles will include the Vienna Hofmusikapelle, which is made up of instrumentalists and choristers from the Vienna Opera and the youngsters of the Vienna Boys' Choir.

The Boston Symphony will be the second major American orchestra to go to Edinburgh, for the New York Philharmonic Symphony already has played there twice—in 1951 and this year. The Boston orchestra will give five concerts between Aug. 26-30, with Charles Munch and Pierre Monteux as its leaders. The appearances in Scotland will be worked into the orchestra's European tour, which may include a visit to Moscow if the arrangements can be made.

The Cornelius opera was introduced by Liszt in 1858, when he was conducting at Weimar. Its revival will be good news to those who love Cornelius' songs and who feel he has not had his due as a composer. It will be given by the Hamburg State Opera, which will be the festival's resident opera company, as it was in 1952. The company's other productions will be Strauss' "Salome," a double bill of Stravinsky's "Mavra" and "Oedipus Rex" and the production of Mozart's "Die Zauberfloete," with which it reopened the new Hamburg Opera House in October.

Aug. 19 to Sept. 8 will be the dates of the Edinburgh Festival, which will be the tenth of its kind. The ninth festival this year attracted a record-breaking crowd of 84,416. Of these, 11,783 were Americans.

Three Fine Concerts By Boston Symphony

By TUCKER KEISER

Three events by the Boston Symphony Orchestra in the 10 days prior to Christmas can be considered the most rewarding Yuletide present we have received musically in many years. They are so extraordinary that I feel Christmas '55 may live long in pleasurable memory.

First, there was the spectacular Pension Fund concert with Oistrakh as soloist. The following afternoon Arthur Fiedler rather belatedly conducted the first of five performances in the several series. And third, Mr. Munch included the Sibelius Seventh Symphony and Violin Concerto in this week end pair of concerts.

Taking them in reverse, let's consider Munch and Sibelius. At a press conference some time ago, our conductor said in effect that he was totally out of sympathy with music of the Finnish composer. In England, parts of Germany, and the United States, Sibelius has been very popular and his works have become staples in our symphonic diet for a long time.

In France, the cultural home of Mr. Munch, Sibelius is about as well-known as the Hit Parade's "Love and Marriage" in Afghanistan. To Frenchmen who love order and labels above all else in their art, his music is formless. His style is ruggedly personal, lacking French restraint.

Therefore, Mr. Munch is to be commended highly for putting aside personal tastes in preparing two difficult scores for his listeners because they love the music and look forward to hearing it.

Arthur Fiedler's Debut

Fiedler's debut in the winter series is long overdue for reasons listed in these columns before. His concert was beautifully performed, tonally mostalgic, and interestingly put together.

Locally, at least, Mr. Fiedler is associated with the lighter repertory, though a casual look through old "Pops" programs reveals a surprisingly large amount of music by the so-called "old masters." He felt that his Symphony program should not deviate radically from his accustomed path yet must contain substance.

Consequently, he opened with a broad reading of Frescobaldi's Toccata in the Kindler arrangement, turned in a crisply articulate performance of Beethoven's Eighth Symphony, captivated the ear with Rachmaninoff's lushly orchestrated Rhapsody on a Theme by Paganini, and ended with a blaze of "Pops" glory by giving the first performance at these concerts of Kodaly's Dances of Galanta.

The Pension Fund concert found Oistrakh playing with the orchestra only one week after his sensational debut in Symphony Hall. For my money he is the foremost fiddler today, embodying a technique as good as if not superior to that of Heifetz, the poetry of Kreisler, and the scholarship of Szigeti.

His performance of and Mr. Munch's accompaniment to Mozart's Violin Concerto in A major and Brahms' Concerto takes its place alongside such stirring events as Bernstein's first Boston reading of Mahler's Second ("Resurrection") Symphony, Munch's "The Damnation of Faust" (second time round,) and Gieseking's initial appearance after the war.

Moss

Ernest Ansermet of Switzerland will be the guest conductor of the Boston Symphony Orchestra for its concerts in Symphony Hall Friday afternoon, Saturday evening, and Tuesday evening. He will also conduct the Open Rehearsal on Thursday night, Jan. 5.

Ansermet Guest at the Symphony

HERALD MUSIC DEC. 31 '55

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 10th program o fthe 75th season in Symphony Hall yesterday afternoon. The N. E. Conservatory Chorus, Lorna Cook De Varon, conductor, assisted. The program:

Symphony in C (K. 551) .... Mozart
Lyric Suite ..... Berg
Nocturnes ..... Debussy
Bolero ..... Ravel

By RUDOLPH ELIE

Ernest Ansermet, who came brilliantly to the rescue of the Boston Symphony during Mr. Munch's illness three years ago, returned yesterday afternoon to give us one of the most successful concerts of the season.

If ever the profound influence of a conductor over an orchestra was demonstrated, it certainly was yesterday; the transformation of the character of the orchestra was instantly evident. For one thing Mr. Ansermet had brought the cellos to the right foreground, which in itself influences the tonal quality of the orchestra. But it went much deeper than that. Seeking out tonal values everywhere and capturing, with his endlessly moving left hand, a prodigious variety of nuance, he gave the orchestra a quality of warmth and benevolence that was finely grained but not over-refined, vigorous but not vehement.

This was the essence of the Mozart: it moved along but never with a murmur of undue haste; it had repose but not indolence; it had clarity but not dryness. It was, in fine, a winning conception filled at once with classic objectivity and emotional restraint but with none of the superficiality so often leveled at the classic. It was, in short, very beautifully done and the orchestra was in the top of its form.

If it may be said to have been in the top of its form for Mozart, it virtually accomplished the impossible in Berg's Lyric Suite, heard for the first time at these concerts. An excerpt of three movements from Berg's fantastically complex six-movement work for string quartet arranged for string orchestra by the composer, the work is extraordinarily effective. In it the composer, working within the arbitrary limits of the 12-tone system, one that forbids consonance as a dangerous leaning to a sense of tonality, has nonetheless accomplished the seemingly impossible: he has clothed the bare bones of an esthetically irrational method with music, or rather continuous lyric sound, that is exceedingly arresting.

How the string band of the orchestra played it at all is a mystery. It really requires a dozen rehearsals — two dozen would be more like it if the men are to really traverse its grotesque difficulties. But it is more than likely that no living conductor so completely understands the problems it involves as Mr. Ansermet does, or one so technically able to convey his wishes to the orchestra. The result was phenomenal and if, as is doubtless the case, it was not a perfect performance from Mr. Ansermet's or the orchestra's point of view, it was to the uninitiate in the audience.

Although "Nuages" and "Fetes" of Debussy's Nocturnes are familiar enough, "Sirenes," the final section requiring women's voices, has not been heard here in 36 years. It need not, for me at any rate, be done again very soon. Once it had presented its materials and established its mood, a very delicate one, it seemed to go on and on. However, Mr. Ansermet's conducting of it was fascinating to watch. He abandoned his stick for the movement and, with a superb mastery of the upbeat so necessary to choral conducting, gave it a beautiful performance, the N. E. Conservatory Chorus responding wonderfully well. Ravel's "Bolero" concluded the afternoon. Not all of its solos went perfectly, but its closing bars always electrify an audience.

Next week Mr. Ansermet does Bartok's Music for Strings, Percussion and Celesta, Stravinsky's Symphony for Wind Instruments and Franck's D minor Symphony.

Berg's Lyric Suite on New Year Program

By Harold Rogers

Ernest Ansermet, here for two weeks as guest conductor of the Boston Symphony, is welcoming the New Year with much fanfare and fireworks—tonal and atonal.

What musical noisemaker, for instance, could exceed the climax found in the concluding number yesterday afternoon—Ravel's Bolero? True, M. Ansermet's reading may fall a few decibels short of Mr. Munch's, but even so, one is rocked by tidal waves of sound.

Most of the listeners were vastly amused and hugely entertained, though there was one music lover who referred to it as his "bête noir," and there was another who called it "an insult to the ear and to the intelligence."

There is a trombone player, too, who probably wishes Ravel had never thought of the Bolero—let alone the treacherous trombone solo that he, as have many of his predecessors, came to grief on. But we all can't have our way with these things. As soon as the snare drum opens with its insistent tattoo, most of us submit and allow ourselves to be enthralled in a crescendo of emotion.

Even when badly played, the Bolero never fails. M. Ansermet's reading, however, was superb, though he did not succeed in draining it of every last ounce of excitement. That accomplishment is reserved for Mr. Munch.

There are other musical celebrations in this program, such as the piece called "Fêtes" from Debussy's Nocturnes. Mr. Ansermet played the "Nuages" and the "Sirènes," too, with the girls of the New England Conservatory Chorus making beguiling sounds for the latter under the tutelage of their able conductor, Lorna Cooke deVaron. M. Ansermet's "Fêtes" was jolly but not intensely giddy, as it can be.

For something different he gave us the first performance at these concerts of Alban Berg's atonal Lyric Suite. This is the orchestral suite for strings the composer drew from his original version for string quartet. He chose three movements of the six, the three he thought would be playable by an orchestra.

And they are playable, though just barely. In rehearsal M. Ansermet told the men that it would sound better if they were not such good musicians—that a less skilled orchestra would leave out a lot of the less important notes.

One of the men in the orchestra wanted to know if the music made any sense to the audience, that it was completely confounding to the musicians from their aural viewpoint. Yes, it does make sense. There are traces of form in it—like a name written in soggy sand at the beach—and there are some sequential passages, some imitative passages, and the rest is emotionally overcharged and highly atmospheric. The middle movement, for instance—Allegro misterioso— makes one feel as if lost in a jungle at midnight, surrounded by millions of busy insects. It is a scherzo of extremely rarefied humors.

And what more does M Ansermet's New Year program have to offer? Well, it opens with Mozart's magnificent Symphony in C major, the "Jupiter," and he played it with gracious tempos and a satisfying warmth of tone. It was Mozart as Sir Thomas Beecham might conduct it—or Bruno Walter. There was no straining to make it cold and brilliant, like diamonds in the snow. It was suffused with yellow sunshine, and the darker shadows served to deepen the perspective.

GLOBE DEC. 31 '55

BOSTON SYMPHONY ORCHESTRA

Ansermet Guest Conductor

The Boston Symphony Orchestra gives this week the 10th program in the Friday afternoon—Saturday evening series, at Symphony Hall. Ernest Ansermet, as guest, conducts the following program: Mozart: "Jupiter" Symphony; Alban Berg: Lyric Suite, arranged for string orchestra, first time at these concerts; Debussy: Nocturnes—"Clouds," "Festivals," "Sirens" (New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisting); Ravel: Bolero.

By CYRUS DURGIN

It was a great pleasure yesterday afternoon to hear the excellent Swiss musician, Ernest Ansermet, again at Symphony Hall as guest conductor of the Boston Symphony Orchestra. As we have known from his first visit in the season of 1948-49, and his longer stay in 1951-52 during the illness of Charles Munch, he is a conductor of technical prowess and much delicacy and imagination as interpreter. The gifts which we had come to know in years past again were abundantly evident yesterday.

He offers us, this week, no new music in the sense of recent creation, but the massed strings version of three movements from the Alban Berg Lyric Suite is new to the Symphony concerts. As Mr. Ansermet has stated, and with emphasis, he does not esteem the 12-tone system of musical fabrication, but he does regard these Berg pieces as music of beauty. He is quite correct. Strangely, though the composer worked them out faithfully according to 12-tone rules, the over-all effect is of emotional communication, certainly of much beauty of sound.

But just as strangely, the worth of the Lyric Suite, in this amplified scoring, lies in a comparative style and harmony, melody and timbre, which is very close to Schoenberg's "Transfigured Night," a work originally created more than 50 years ago. To be sure, Berg went farther out of tonality and into organizational dissonance than did Schoenberg of 1899, but the emotional suggestion is a good deal the same. This is especially true of Berg's first and third numbers, for the second, that vague allegro of much buzzing and little residue, is the least of the three numbers.

Some in yesterday afternoon's audience liked the Lyric Suite excerpts, some as evidently did not. But it was good to hear them, for, as one elder listener said: "They may not be easy to take, but they are challenging."

Viennese "Jupiter"

Mr. Ansermet conducted Mozart's great "Jupiter" Symphony with a sustained line of rhythm and architecture, and a softness of outline almost Viennese. The reduced orchestra sounded full and rich, and also relaxed. There was no forcing, either of sound or emphasis, in Mozart or any other piece of the afternoon.

The Debussy Nocturnes were marvelously mellow and evocative, although Mr. Ansermet asked from the chorus a biger volume of sound than one might have expected in so evanescent a score. As the orchestra played with extraordinary clarity and pure colors, so did the girls' chorus sing.

It was interesting to observe the Ansermet performance of that much-overworked Ravel hit, Bolero. From first to last it was all musical, a long and finely graduated crescendo, and the big bang at the end was in proportion. Surely this performance put in the best light what has become none too fascinating a score. Let me here also enter my personal commendation of the valiant playing of the snare drum part, so long and reiterative, by Harold Farberman.

Mr. Ansermet was most cordially greeted by the Friday subscribers. He, in turn, at every opportunity shared the applause with the orchestra.

Next week Mr. Ansermet will conduct Bartok's Music for Strings, Percussion and Celesta; Stravinsky's Symphonies for Wind Instruments (first time at these concerts), and the D Minor Symphony of Cesar Franck.

Dec 31 Boston Post

Music Review

By TUCKER KEISER

Ernest Ansermet, founder and conductor of the famous Orchestra de la Suisse Romande, is back in Boston for two weeks with the Boston Symphony. He first appeared here in 1949, making such a fine impression that he was asked to lead the orchestra for two months, four years ago during Mr. Munch's illness.

He brings to the podium a keen intellect (he was a former mathematics professor) and admirable grasp of the structural elements in music. He also has a decided flair for contemporary music.

All these virtues were in evidence yesterday as he opened the program with a meticulous, somewhat grey-colored reading of Mozart's "Jupiter" Symphony. The Berg Lyric Suite, however, originally a string-quartet but now arranged for string orchestra and minus outside movements, lifted the afternoon into the realm of exciting music, a lofty position from which it never descended.

Berg's music is difficult, austere, and atonal, yet it is genuine music with highly charged emotional impulses rather than a mechanically contrived pattern of sound. It cannot be recommended as a steady diet, but, heard occasionally, its astringent dissonances suggest certain reservations about more conventional and less interesting scores.

Debussy's Nocturnes including the often omitted Sirenes, emerged in all their iridescent beauty. Mr. Ansermet made no attempt to build water-color sketches into neon-lighted chromos, as has been done. The New England Conservatory Chorus, much reduced because of the holidays no doubt, sang the wordless female chorus competently.

Despite one of the most magnificent bloopers ever encountered in Symphony Hall, during the trombone solo, Ravel's "Bolero" created a powerful effect as the final item. Ansermet's trick is to keep the rhythm absolutely stady while insinuating the monotonously vivid drum beat rather than hitting the listener over the head with it.

[229]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

DEC 29 1955

MUSIC IN REVIEW

By GERALD A. BERLIN

BURGIN SOLOIST WITH BSO

Editor's Note: This column is by Allan Sly, composer and pianist, whose criticism often appears in the Advocate.

Every program which Mr. Munch plans, and in which he conducts the Boston Symphony Orchestra, has, as it were, its own ethos, an identity which assures its particular place among the listener's remembered musical banquets. Musical picnics, snacks, luncheons and so on, there may be between symphony concerts, but these latter are fully formal occasions and one brings to them a measure of self-preparation, self-restraint followed by cautious self-release, until one achieves finally a complete absorbtion in what is, after all, a social ritual, a tribal self-declaration.

To be sure, this program would appear ridiculously calculated, if announced as the intended scope of a concert, but I cannot avoid the thought that something of the kind occurs as I observe the reactions of fellow listeners, with my own, and from them try to deduce what it is all about.

Last Thursday we started with a seasonal observance, the Sinfonia and Chorale which respectively open and close the second part of Bach's Christmas Oratorio.

Then followed the Mozart "Haffner" Symphony, worldly and extrovert, with an imperial brilliance and sparkle. Mr. Munch's fast tempos were very fast indeed, but convincing, because they were evidently part of an over-all conception of this symphony which took account of its structural details as well as its buoyancy and geniality. It proved to be an excellent choice, coming after the Bach, to establish a spring board from which to plunge into Sibelius for the rest of the evening.

Sibelius is a composer with whom Mr. Munch is said to feel little affinity, but he gave nevertheless an exceedingly well thought-out account of the seventh symphony, one which may well be nearer to its essential character than were the more flamboyant and dramatic performances Boston heard in years past. Sibelius' place in the orchestral repertoire of today seems to be a problem in itself. Perhaps a decade of neglect, after the excesses of the 'thirties, is natural; and before he is rediscovered by a new generation of concert goers we may have to find time and place for his tone poems no less than his symphonies. The seventh is not easy listening, but it prevailed with Thursday's audience (the usual Saturday audience with some inevitable substitutions) and was the crowning achievement of the first half.

After intermission we had a less forbidding Sibelius—the violin concerto of 1903, with Richard Burgin as soloist. This listener was not on hand for any of Mr. Burgin's several earlier performances of this work with the BSO, but they surely could not have approached this one, for the passage of twenty years has added immeasurably to Mr. Burgin's stature as a musician, while taking nothing away from his instrumental virtuosity. It was a joy to hear the heights scaled so triumphantly, the deeps plumbed, the challenges accepted, the difficulties vanquished. Mr. Burgin, Mr. Munch and the orchestra collaborated superbly and gave noble old work a glow and elan that dismissed—almost—the questions that arise to plaque the listener—how can such a medley of musical cliches constitute a masterwork (does it help to drag the Town Hall of Stockholm into the program notes?)

Can such turgid, brooding sentiments be admitted to the company of the great masters—are we over-impressed with the physical survival of this late romantic (Sibelius has just celebrated his ninetieth birthday?) Perhaps only time can prove the staying power of this vast work; but it gave Mr. Burgin ample opportunity to show us the consummation of his talents and at the same time gave Bostonians a chance to congratulate themselves that their city has provided the milien in which Mr. Burgin's gifts have thus matured to their fullest. Something of these thoughts may have informed the warm and affectionate greeting which the long-sustained applause accorded Mr. Burgin at the close.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

DEC 30 1955

ITALIAN COMPOSER HERE FOR SALUTE — The original composition by Italian composer Goffredo Petrassi, written for the 75th anniversary of the Boston Symphony Orchestra, was given its world premier during [illegible] Salute to Rome. Here the composer (seated) and Mark Bortman, chairman of the Salute, look over the score of the piece.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Cash Box
NEW YORK, N. Y.
Weekly

DEC 31 1955

Boston Mayor Honors Symphony On Its 75th Anniversary

BOSTON, MASS. — For "its conspicuous contribution in spreading the fame of Boston throughout the world as a center of culture and the arts," Mayor John B. Hynes last week cited the Boston Symphony Orchestra and its conductor, Charles Munch, in special exercises at the Boston Club commemorating the Orchestra's seventy-fifth anniversary.

At the same time, George Marek, of New York, RCA-Victor official, presented Munch with a new $1600 RCA Victor high fidelity record player to mark the long-time association of his company with the Boston Symphony. Marek paid tribute to Munch for the "prestige the Orchestra's recorded works have given the entire recording industry."

"For three-quarters of a century the Boston Symphony has been a symbol of Boston's pre-eminence in culture and the fine arts," the Mayor's citation read. "Its interpretation of the world's greatest compositions has been acclaimed at home and abroad by countless thousands of music lovers through RCA Victor records.

"Through performances on the concert stage and on records, the lives of people in Boston and throughout the world have been immeasurably enriched," the citation continued. "Its unsurpassed musical ability has reflected great credit on the City of Boston and has enhanced the reputation of this City throughout the musical world."

Marek revealed that there is a greater demand than ever before for the recordings of the Boston Symphony Orchestra. He attributed this to "the great virtuosity" of Conductor Munch, to the development of improved recording techniques and to the growing popularity of high-fidelity record players for the home.

"People are discovering that, through recordings, they can get the same realism out of the world's greatest music, and the world's finest artists in their own living rooms as they do in the concert halls," Marek declared.

Also unveiled at the exercises was a coming RCA Victor records of Beethoven's Fifth and Schubert's Unfinished Symphonies, played by the Boston Symphony Orchestra, and scheduled for release next month.

Conductor Munch christened his new record player by playing Beethoven's Seventh Symphony—his first recording with the Boston Symphony Orchestra—and Berlioz' Romeo And Juliet which was recently awarded Grande Prix du Disque of the French Academy.

Among the invited guests were Alan Steinert, president of the Eastern Company, RCA distributor, Thomas D. Perry, Jr., manager, Boston Symphony Orchestra and Asher J. Shuffer, manager, RCA Victor record division, The Eastern Company.

[230]

BLANK PAGE

BLANK PAGE

Sat. Review of Literature
NEW YORK, N. Y.

DEC 31 1955

De los Angeles and Munch

BERLIOZ: *"Les Nuits d'Été,"* DEBUSSY: *"La Damoiselle Élue." Victoria de los Angeles with the Boston Symphony Orchestra conducted by Charles Munch.* RCA Victor LM-1907, $3.98.

AS MAY BE noted in the recently released "Madama Butterfly" (RCA Victor LM-6121) something has been happening to the De los Angeles voice and—for a fortunate change—it is all to the good. As long as there have been De los Angeles records (in the latter 78-rpm days) there has been admiration for the musicianship and serious purpose with which she used her beautiful sound. But some sense of reticence, of incomplete projection stood between her performance and a real communication to the listener.

To judge from both the "Summer Nights" of Berlioz and "The Blessed Damozel" of Debussy that element in her artistic equipment is coming into better focus all the time. Perhaps it is a matter of greater maturity and deeper understanding of what she is doing: it is, in any case, welcome while the voice retains its fresh sound and, indeed, takes on more warmth than it previously possessed.

Thanks to the framework supplied by Munch, these two idiomatic performances are particularly welcome as coupled. Bidu Sayao's singing in the early LP Columbia "Damoiselle Élue" with Ormandy and the Philadelphia Orchestra lingers with me as a more atmospheric treatment of the French text as well as a masterful statement of the Debussy line, but it must defer to the greater totality realized here. (Carol Smith, incidentally, shows a notably rich and vibrant mezzo voice as the narrator and the Radcliffe Choral Society does its work well.) Miss de los Angeles has another formidable standard to match in at least "L'Absence" of "Nuits d'Eté," namely that of Maggie Teyte. For the while this may be admired as superior, generally, to the Suzanne Danco-Thor Johnson version on London, while leaving us hopeful, still, of something more subtle and vocally colorful. RCA's new, excellent kind of Boston Symphony sound adds much to the whole

TRAVEL MAGAZINE
NEW YORK, N. Y.

DEC 1955

Tanglewood, near Lenox, Mass., has the *Berkshire Music Festival* in July and August. The scenic setting's delightful, but not even that inducement should be needed to listen to the masterful performances by the always superb Boston Symphony Orchestra. Nearby, see the *Jacob's Pillow Dance Festival.*

Want to let your long hair down instead? Then hiss the villain—late every July in Swanzey, N. H., home of Denman Thompson who wrote the ageless melodrama, *The Old Homestead.* The tearjerker is re-

THE ETUDE
BRYN MAWR, PA.

DEC 1955

The Boston Symphony, Charles Munch and the Koussevitsky Music Foundation in the Library of Congress have jointly commissioned fifteen new works by the following composers: B. Britten, H. Dutilleux, J. Ibert, D. Milhaud, G. von Einem, G. Petrassi, H. Villa-Lobos, S. Barber, L. Bernstein, A. Copland, H. Hanson, B. Martinu, W. Piston, W. (*Continued on Page* 8)

WORLD OF MUSIC

(*Continued from Page* 7)

Schuman, and R. Sessions. The manuscript scores will be deposited permanently in the Library of Congress.

Sat. Review of Literature
NEW YORK, N. Y.

DEC 31 1955

De los Angeles and Munch

BERLIOZ: *"Les Nuits d'Été,"* DEBUSSY: *"La Damoiselle Élue." Victoria de los Angeles with the Boston Symphony Orchestra conducted by Charles Munch.* RCA Victor LM-1907, $3.98.

AS MAY BE noted in the recently released "Madama Butterfly" (RCA Victor LM-6121) something has been happening to the De los Angeles voice and—for a fortunate change—it is all to the good. As long as there have been De los Angeles records (in the latter 78-rpm days) there has been admiration for the musicianship and serious purpose with which she used her beautiful sound. But some sense of reticence, of incomplete projection stood between her performance and a real communication to the listener.

To judge from both the "Summer Nights" of Berlioz and "The Blessed Damozel" of Debussy that element in her artistic equipment is coming into better focus all the time. Perhaps it is a matter of greater maturity and deeper understanding of what she is doing: it is, in any case, welcome while the voice retains its fresh sound and, indeed, takes on more warmth than it previously possessed.

Thanks to the framework supplied by Munch, these two idiomatic performances are particularly welcome as coupled. Bidu Sayao's singing in the early LP Columbia "Damoiselle Élue" with Ormandy and the Philadelphia Orchestra lingers with me as a more atmospheric treatment of the French text as well as a masterful statement of the Debussy line, but it must defer to the greater totality realized here. (Carol Smith, incidentally, shows a notably rich and vibrant mezzo voice as the narrator and the Radcliffe Choral Society does its work well.) Miss de los Angeles has another formidable standard to match in at least "L'Absence" of "Nuits d'Eté," namely that of Maggie Teyte. For the while this may be admired as superior, generally, to the Suzanne Danco-Thor Johnson version on London, while leaving us hopeful, still, of something more subtle and vocally colorful. RCA's new, excellent kind of Boston Symphony sound adds much to the whole

TRAVEL MAGAZINE
NEW YORK, N. Y.

DEC 1955

Tang[redacted] Mass., has the B[redacted] in July and [redacted] et-ting's delights, but not even that inducement should be needed to listen to the masterful performances by the always superb Boston Symphony Orchestra. Nearby, see the *Jacob's Pillow Dance Festival.*

Want to let your long hair down instead? Then hiss the villain—late every July in Swanzey, N. H., home of Denman Thompson who wrote the ageless melodrama, *The Old Homestead.* The tearjerker is re-

[redacted] PA.

The Boston Symphony, Charles Munch and the Koussevitsky Music Foundation in the Library of Congress have jointly commissioned fifteen new works by the following composers: B. Britten, H. Dutilleux, J. Ibert, D. Milhaud, G. von Einem, G. Petrassi, H. Villa-Lobos, S. Barber, L. Bernstein, A. Copland, H. Hanson, B. Martinu, W. Piston, W. (*Continued on Page* 8)

WORLD OF MUSIC

(*Continued from Page* 7)

Schuman, and R. Sessions. The manuscript scores will be deposited permanently in the Library of Congress.

[233]

BLANK PAGE

Plan Fetes To Mozart This Year

By TUCKER KEISER

In the world of music the brightest prospects for the new year is the celebration of Wolfgang Amadeus Mozart's 200th birthday. It will be the rare program which does not include some work by this composer. Already plans have been announced by the various world music festivals to honor the greatest composer who ever lived.

Locally we will share in this celebration also. Mr. Munch has scheduled heavier Mozart choices in his forthcoming programs; the New England Opera Theatre plans a week of alternating "Cosi fan tutte" and "Don Giovanni" at the Majestic Theatre during the last week in January; church choirs are preparing his masses and motets; the Handel and Haydn Society is presenting the "Requiem" at its spring concert around Easter, and the record stores are stocking up on the latest Mozart recordings—which by now encompass nearly everything he wrote.

Liked by All

Nothing could make this listener happier, for as time passes each repetition reveals of his works some new facet of this composer's depth and perception. To the young, Mozart appeals because he is sophisticated and urbane; to the middle-aged, his music adds poetry and emotional maturity, and to the old he speaks with Shakespearean truth and wisdom.

There have been other composers, of course, whose greatness cannot be denied but none has ever been a complete master in all fields as was Mozart. Haydn and Beethoven were never successful operatic composers; "Don Giovanni" in the opinion of many is the greatest single masterpiece in all art.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 3 1956

Modern Music Deserves Chance

To the Editor—In the letter (What People Talk About, Dec. 15) on the subject of "how to make sandwiches out of music," it was stated that contemporary music is deliberately "sandwiched" between two works of the standard repertoire so that the audience cannot escape hearing it.

It seems unfortunate that there are some who have so little regard for the judgment and artistic good sense of Charles Munch and other great conductors who recognize that contemporary music must be given a chance to be heard before it can be understood and appreciated.

No responsible conductor would treat a composer's sincere effort as just so much filler to be forced upon the public in the method described above. There has been no lessening of enthusiasm or applause for such works as Menotti's Violin Concerto, Honnegger's 5th Symphony, Piston's 4th and 6th Symphonies, Barber's Prayers of Kierkegaard, or such composers as Bartok, Hindemith and many others.

Greater amounts of modern music are being programmed every year to larger audiences. There aren't any more empty seats in Symphony Hall than in former times. If new music must "gate crash" to be heard, then let it, but in the very near future, if not now, open minded and progressive people will give it its rightly deserved place in art, and the number of people shut up behind an "Iron Curtain" of music will be pitifully small.

If modern music must be likened to a sandwich, even then, all the components of a sandwich have equal importance.

MYRON BRENNER PRESS.
Dorchester.

More About Ansermet's Views on Music in 12-Tone System

By CYRUS DURGIN

"The strict 12-tone system in music is like Communism, a ready-made order for those who are confused or lost, who do not know what to do or where to turn. Many younger composers today do not know what style to adopt, and the 12-tone system offers them a haven in which to work, for the rules are thorough and they cannot be accused of sounding old-fashioned.

★ ★ ★

"So with people dissatisfied with their own society. The Communists say to them: 'Here is a complete system of social justice, all you have to do is conform to the rules.'"

His Analogy

So declared Ernest Ansermet, the Swiss currently guest conductor of the Boston Symphony Orchestra, over a Turkish cigarette in the Green Room at Symphony Hall after rehearsal last Thursday morning. He did not add that both the 12-tone system and Communism, in this analogy, are attractive to confused and lost people because there is no longer any possibility of individual thought and responsibility, but I gathered that was his drift.

He was speaking half in fun, half seriously in his analogy, but it was obvious he dislikes both systems intensely. Yet he does believe that selective use of some elements of the 12-tone system with conventional tonality can produce musical beauty. That is why he performed, last week, the massed strings version of numbers from Alban Berg's Lyric Suite.

Mr. Ansermet is a man of exceptional intellect, his horizons extending far beyond his own art of music. He was a professor of mathematics before he turned to music professionally. For 10 years he has been writing a book upon the "phenomenology" of music, a work which, he says, will take still two or three years to finish. When it is published, I shall read it with care, for his views are, to make an understatement, most interesting.

The 12-tone system in music is one in which the 12 semi-tones of our scale have equal relationships with each other. This is quite different from the tonal system which was evolved over the years, in which the masterpieces (and the junk!) of the past have been created. There music is ruled by greater and lesser relationships of tones and of families of chords. Tonality has definite keys, 12-tone music has none. Tonality includes strong, dissonant chords—"harmonic tensions," and static chords which make repose. Musical expression works between them. The 12-tone system, taken literally and strictly, is just about all dissonance.

"I have examined the laws of hearing and I have proved by mathematical formulae that the 12-tone system is entirely contrary to those laws. You see objects in perspective, the closer ones bigger to your eye, the distant ones smaller. So in music," continued Mr. Ansermet. "You perceive closer certain tones of greater authority in tonality, lesser ones are perceived more distantly, a sort of hearing perspective. The 12-tone system has no perspective, just as it has no strong and governing bass."

How It Started

When I suggested that the 12-tone practise of having to make a melody out of a "tone-row" and putting in each of the dozen tones before you can repeat any of them, is sheerly mechanical, the conductor agreed.

"It is mechanical, but if you ignore that rule, at once you begin to return to tonality, and the men who believe in the 12-tone system forbid any suggestion of traditional tonality.

"The 12-tone system began because, after Wagner's "Tristan and Isolde," which has extremely chromatic harmony and rapid changes of key, some German composers felt that the language of music as they knew it was worn out. Reger, for example, tried to renew it by going back to counterpoint, but that was not enough. Others, notably Arnold Schoenberg, thought they could renew the musical materials by this system of free relationships among the 12 tones of the scale. That is not a natural but a fabricated, a synthesized, an artificial system.

"The eternal principle in musical development is rationality. Our old tonal system is rational, and the human mind demands rationality, not mere complication. The complication of 12-tone writing is fiercely demanding. I truly believe that Alban Berg, who died at the age of 50, in 1935, was worn out from the mental ravages of working at details of his system.

"But I do believe, and make no mistake, that you can utilize some practises of the 12-tone system, always in a tonal way, and produce music of beauty. Strangely, the Lyric Suite is strict in its 12-tone manipulation, but it is also good music because Berg's sense of musical beauty in this piece was stronger than his system."

New Records: Ernest Ansermet Directs "Scheherazade" Suite

By JOHN WM. RILEY

Up for consideration, while he is a visitor in these parts, is a new recording by Ernest Ansermet, currently, guest conductor of the Boston Symphony. The disc is from London; the music is the Symphonic Suite from Rimsky-Korsakov's "Scheherazade" played by L'Orchestre de la Societe des Concerts du Conservatoire de Paris. Mr. Ansermet does not drive this into a hi-fi nightmare, as do some conductors. The performance is relaxed, and the sound has a lovely sheen.

★ ★ ★

An Epic disk dedicated to modern French music is a delight, in an unpretentious way. Jean Fournet and Jean Martinot are the conductors; the orchestra is that of the Concerts Lamoureux. The pieces: Roussel's "Bacchus et Ariane," Suites one and two; Faure's "Pelleas et Melisande" and Debussy's "Petite Suite."

Violin Concertos

One of the great modern fiddle performances is Jascha Heifetz' playing of the Chausson Concerto in D for Violin, Piano and String Quartet. Jesus Maria Sanroma and the Musical Art Quartet assist. R. C. A. presents it in company with the Sibelius Violin Concerto, Mr. Heifetz performing.

For London Ruggiero Ricci plays the first and second Paganini Violin Concertos, with the London Symphony Orchestra under Anthony Collins. Some of Ricci's phrasing is as natural as breathing; some rather rough, like an unpolished diamond.

A Chopin Recital by Nikita Magaloff for London offers scintillating performances of the Sonata in B minor, four Impromptus and the Berceuse, Op. 57.

Alexander Brailovsky has recorded a typical recital program for R. C. A.; two Schubert Impromptus, Schumann's F-Sharp minor Sonata, Mendelssohn's Andante and Rondo Capriccioso, Weber's "Invitation to the Dance." The last one is hurried and rough. The others are marvelously done.

Schubert again, from Vox, with Ingrid Haebler playing the Impromptus of Op. 90 and 142 with a nice Viennese style.

NOVELTIES FOR BOSTON ORCHESTRA

PISTON'S SIXTH SYMPHONY

FROM A NEW YORK CORRESPONDENT

The third and fourth of the 15 compositions commissioned by the Boston Symphony Orchestra to commemorate its seventy-fifth anniversary have now been given their first performance with Mr. Charles Munch as conductor. The works are Walter Piston's Sixth Symphony, first given in Boston and repeated at the orchestra's first New York concert a few days later, and Goffredo Petrassi's Fifth Concerto for Orchestra, also first heard in Boston during its "Salute to Rome" week, and afterwards taken to New York.

Mr. Piston, who is Professor of Music at Harvard University, a winner of a Pulitzer Prize, and a newly elected member of the American Academy of Arts and Sciences, has had a long and intimate association with the Boston Orchestra. His Sixth Symphony, he says, was not only written on commission for the orchestra, but written with one ear to the special sonorities of this orchestra, "as though the melodies were being written by the instruments themselves."

The composer is a classicist among the moderns to the extent that his music is firmly tonal and carefully planned in structure, melodic and communicative. Altogether this is a work written with great skill and freshness, and performed with equal skill and freshness.

NEW WORKS BY PETRASSI

Although Goffredo Petrassi is professor of composition at the Sta. Cecilia Conservatoire in Rome, president of the International Society for Contemporary Music, and one of Italy's most distinguished composers, he is little known in America. He is not, he says, a symphonist, and dislikes orchestral tutti and instrumental melange. He is interested rather in individual instrumental colors, and his music for orchestra has often the concerto grosso form, in the sense of instruments playing together, without concertino or extended solo passages. His technique is of the 12-tone system, but not strictly or in the strictest Schoenbergian manner. Another potent influence has been Stravinsky.

The Fifth Concerto is almost a study in *pianissimo*, and certainly a disquisition on instrumental sound. There are some passages near the end of each of the two movements, then each trails off into nothingness. The first six notes are heard from muted strings, the second from muted trombones. Theme and rhythms are straight out of *Le Sacre du printemps*, evidently quoted deliberately, even to the ominous pounding of the drums and a discord from the brasses. The second movement employs the second six notes of the series, with a conversational interplay between instruments with a rather jazzy effect in a string pizzicato, another *forte* from the percussion and a *lento* from muted strings that dies softly away. It is an expert and fascinating work written for a group of instrumental virtuosi (two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp, tam-tam and strings). The Boston Orchestra played it superbly.

THE TIMES (LONDON) MONDAY JANUARY 2 1956

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

JAN 5 1956

Boston Symphony leader has a wide following

Ernest Ansermet, who will conduct the Boston Symphony Orchestra when it comes to the Mosque next Tuesday evening for a concert in the Griffith Music Foundation symphony series, is a conductor whose services are constantly in demand by major American orchestras.

However, his busy schedule in Europe, especially in Geneva, where he is conductor of L'Orchestre de la Suisse Romande, which he founded in 1918, limits his appearances as guest conductor in this country.

Nevertheless, he has rolled up an imposing number of podium appearances here and in Cuba and South America since he first visited this country as conductor of Daighileff's Ballet Russe. A specialist in Russian music, he has also helped to introduce many works by famous modern composers, including Stravinsky, De Falla and Satie. Works by Mozart, Bela Bartok and Cesar Franck will be on his Mosque program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JAN 5 1956

Symphony's Guest Conductor to Read Thesis at M.I.T.

The eminent Swiss musician, Ernest Ansermet, now guest conductor of the Boston Symphony Orchestra during the winter vacation of Charles Munch, will be introduced as a scientist by the Massachusetts Institute of Technology's Department of Humanities on Sunday afternoon at 4 o'clock. Before a group of scholars, in the Kresge Auditorium Little Theater, Cambridge, Mr. Ansermet will give the first public presentation of his brilliant thesis, "A Crossing Point in the Phenomenology of Music: The Function of Hearing." This is a chapter from the manuscript of book on which he has labored ten years. Although fluent in conversational English, he will read in French because of the technical vocabulary involved.

In his more familiar role, Mr. Ansermet will conduct the orchestra in tonight's Open Rehearsal, his second pair of weekend concerts in Symphony Hall, and continue on the orchestra's tour to Newark, New York, Washington, and back to Brooklyn and New York.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JAN 5 1956

Ansermet to Talk On Book at MIT

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra during Charles Munch's winter vacation, will present his scientific side.

At 4 p. m. Sunday in the Kresge Auditorium Little Theatre in Cambridge, Ansermet will read a chapter of his thesis for the first time. He is being presented by MIT Department of Humanities.

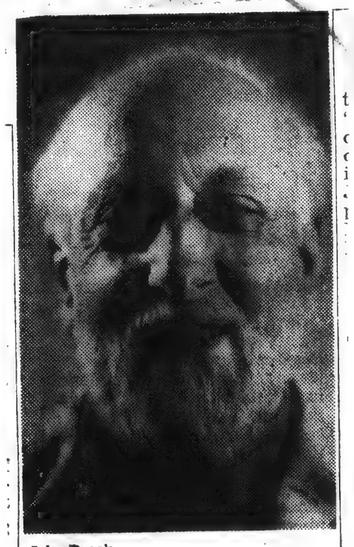
The thesisa, "A Crossing Point in the Phenomenology of Music: The Function of Hearing," is a chapter from the manuscript of his book. He has worked 10 years on his manuscript and expects to work at least two more before he will be completed. He will read in French because of the technical vocabulary involved.

He will conduct tonight's Open Rehearsal as well as the second pair of week-end concerts in Symphony Hall. Afterwards, the orchestra goes to New York, Newark, Washington, Brooklyn and back to New York to complete its tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 5 1956



John Brook

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra, will conduct the Open Rehearsal in Symphony Hall tonight, and the weekend concerts Friday afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JAN 5 1956

THE NEW RECORDINGS
Khatchaturian Conducts

By JOHN WM. RILEY

Among the most popular orchestral display pieces of recent years have been Aram Khatchuturian's "Gayne" and "Masquerade" suites. Conductors, from the Boston Pops' Arthur Fiedler to many a lesser light, have whipped these works into a fine frenzy (both in concert and on records) to show both their own baton virtuosity and the talents of their orchestra.

But now we have it from the horse's mouth, so to speak, with the Soviet-Armenian composer himself conducting the Philharmonic Orchestra of London in remarkably relaxed and easy-going performances of both works. Plainly, from the evidence on this Angel disc, Mr. Khatchaturian is not a virtuoso conductor. But he gives a competent performance. Tempi are slower; some accents are more marked than in other recordings. Some intensity is lost; but the lyrical sections sing more broadly. Emphasis is on the melodic line, with accompaniment figures and nuances rather left to chance. Still, the general feeling is authoritative.

BEETHOVEN OVERTURES

Olympian, perhaps, is the word for the general style of Otto Klemperer's performances of Beethoven's "Four Overtures for Fidelio" on an Angel disc. Excellent notes, by the way, by Andrew Porter.

All of Grieg's music for string orchestra is contained on an M-G-M disc, with Arthur Winograd conducting. The pieces range from Suite In Olden Time, "From Holberg's Time," to four pairs of short lyric works, some from Grieg songs, some from folk tunes. Tender, sentimental, perhaps; but pleasant background music, and a facet of Grieg newly revealed.

Paul Paray directs the Detroit Symphony in a squarely Germanic performance of the Brahms Fourth Symphony for Mercury. Good sound.

Epic pairs the Mendelssohn E minor and Dvorak A minor Violin Concertos, with Arthur Grumiaux soloist in the first and Thomas Magyar in the second. The orchestra is the Vienna Symphony. The conductors are Rudolf Moralt and Wilhelm Loibner, respectively. Serviceable, both.

The Hollywood String Quartet gives competent performances of Schumann's Quintet in E flat (Victor Aller, pianist) and Hummel's Quartet in G. Capitol.

Mozart's Quartets in D major (K.499 and 575), two of his greatest, are played with some niceties and ensemble, and some roughness, by the Barchet Quartet. Vox record.

Cor de Groot is a Dutchman with a yen for Spanish music. For Epic he has recorded "Piano Music from Spain" embracing such wonderful things as Falla's "Four Spanish Pieces" and some lesser known brevities of Albeniz and Mompou. The touch is light, the skill rippling. De Groot is a trifle free with time accents. But the complex rhythms are vibrant and clear.

On the lighter side is a wonderful Angel Blue Label record in which Stanley Holloway performs some of his famous old music hall sketches. "Famous Adventures with Old Sam, and the Ramsbottoms." Remember "Little Albert," who got et up by the lion in the zoo? Or "Anne Boleyn, with 'er 'ead tucked underneath 'er arm?" British humor straight out of Punch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JAN 5 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

ANSERMET CONDUCTS BSO

Editor's Note: Mr. Berlin's customary review was written this week by a Cambridge physician who has a considerable amateur interest in music.

Ernest Ansermet returns as guest-conductor for the first time since the 1951-52 season, when he conducted a series of concerts during Mr. Munch's illness. In opening the program with Mozart's "Jupiter" symphony, he gave a broad, slow-paced, substantial performance, clean and spacious, without fuss or affectation. This was the first impression, of dignity and leisure, in agreeable contrast to the attempts of many contemporary conductors to impart a new excitement to familiar works by means of unorthodox tempos and an exaggerated emphasis on nuance. This measured style was effective in the beautiful slow movement, but toward the end of the first movement and especially during the third and fourth movements, I felt an increasing sense of impatience. The leisurely pace seemed excessively deliberate and heavy, as if some essential spark were missing and the entire work never really got off the ground.

This tendency toward excessive deliberation was not apparent in the Debussy Nocturnes, where Mr. Ansermet seemed to regain his vigor and gave an admirably clear, precise and sensitive performance. The first two Nocturnes, Nuages and Fetes, with their rich atmospheric effects and echoes of Spain and the Orient, are almost as familiar in the concert hall as Mozart. The last Nocturne, Sirenes, which has not been played in Boston since 1919, was pleasant enough but its infrequent performance became understandable. Less interesting than the first two, it requires a chorus of women's voices for a relatively short section and the musical suggestion of waves by repetitious rhythms and sonorities (Debussy called all three "a study in grey") threatens to become an "ondulation permanente."

The concert was concluded by Ravel's Bolero, which Ravel himself considered a tour de force, almost a musical joke, "a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music.'" The original freshness and amusement that it possessed when first played in 1929 has not held up well over the years, and in playing the Bolero, Mr. Ansermet seemed to return to the leisurely pedestrian pace with which he began the concert. Although I did not time the performance, my subjective sense of time suggested an interval well over 17 minutes.

Alban Berg's Lyric Suite, which occupied the center of the program, was an exciting and entirely different kind of experience. Composed in 1925-26 for string quartet, this was Berg's first systematic work in the 12-tone style and, like other works by Schoenberg and his followers, it seems to refute Stendhal's aphorism, "l'hypocrisie etait impossible en mathematiques." Although intended to follow the strict mathematical principles of the 12-tone system (presumably even more strictly in three other movements that Berg omitted from this orchestral version), the Lyric Suite is suffused with a passionate musical expressiveness, an intense mood of melancholy and fitful gaiety that betrays Berg's earlier interest in Mahler and the romantic composers at the turn of the century. The third movement, allegro misterioso, was particularly striking, with its sustained emotional tension and rich texture of short, rapid fluttering figures, recalling Beethoven's use of a quickly repeated two-note interval in the first movement of his piano-sonata, Opus 109. The last movement, Adagio appasionato, which was not written in the 12-tone system, also achieved great emotional intensity, a dark, melancholy and—in the sense that it is commonly, however inexactly, applied to musical material—"poetic" feeling. Like those delicate constructions of curved planes and intersecting colored strings that demonstrate mathematical principles but that non-mathematicians can enjoy for their abstract beauty, the music of Alban Berg can be an intense musical experience for listeners without a technical understanding of the 12-tone system. As a work for orchestra, the Lyric Suite is extremely difficult to play and the number of instruments results in an unavoidable loss of precision, compared to the clarity and exactness of the original version for string-quartet, but Mr. Ansermet deserves great praise for giving this remarkable work its first Boston performance.

Plan Fetes To Mozart This Year

By TUCKER KEISER

In the world of music the brightest prospects for the new year is the celebration of Wolfgang Amadeus Mozart's 200th birthday. It will be the rare program which does not include some work by this composer. Already plans have been announced by the various world music festivals to honor the greatest composer who ever lived.

Locally we will share in this celebration also. Mr. Munch has scheduled heavier Mozart choices in his forthcoming programs; the New England Opera Theatre plans a week of alternating "Cosi fan tutte" and "Don Giovanni" at the Majestic Theatre during the last week in January; church choirs are preparing his masses and motets; the Handel and Haydn Society is presenting the "Requiem" at its spring concert around Easter, and the record stores are stocking up on the latest Mozart recordings—which by now encompass nearly everything he wrote.

Liked by All

Nothing could make this listener happier, for as time passes each repetition reveals of his works some new facet of this composer's depth and perception. To the young, Mozart appeals because he is sophisticated and urbane; to the middle-aged, his music adds poetry and emotional maturity, and to the old he speaks with Shakespearean truth and wisdom.

There have been other composers, of course, whose greatness cannot be denied but none has ever been a complete master in all fields as was Mozart. Haydn and Beethoven were never successful operatic composers; "Don Giovanni" in the opinion of many is the greatest single masterpiece in all art.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 3 1956

Modern Music Deserves Chance

To the Editor—In the letter (What People Talk About, Dec. 15) on the subject of "how to make sandwiches out of music," it was stated that contemporary music is deliberately "sandwiched" between two works of the standard repertoire so that the audience cannot escape hearing it.

It seems unfortunate that there are some who have so little regard for the judgment and artistic good sense of Charles Munch and other great conductors who recognize that contemporary music must be given a chance to be heard before it can be understood and appreciated.

No responsible conductor would treat a composer's sincere effort as just so much filler to be forced upon the public in the method described above. There has been no lessening of enthusiasm or applause for such works as Menotti's Violin Concerto, Honnegger's 5th Symphony, Piston's 4th and 6th Symphonies, Barber's Prayers of Kierkegaard, or such composers as Bartok, Hindemith and many others.

Greater amounts of modern music are being programmed every year to larger audiences. There aren't any more empty seats in Symphony Hall than in former times. If new music must "gate crash" to be heard, then let it, but in the very near future, if not now, open minded and progressive people will give it its rightly deserved place in art, and the number of people shut up behind an "Iron Curtain" of music will be pitifully small.

If modern music must be likened to a sandwich, even then, all the components of a sandwich have equal importance.

MYRON BRENNER PRESS.
Dorchester.

More About Ansermet's Views on Music in 12-Tone System

By CYRUS DURGIN

"The strict 12-tone system in music is like Communism, a ready-made order for those who are confused or lost, who do not know what to do or where to turn. Many younger composers today do not know what style to adopt, and the 12-tone system offers them a haven in which to work, for the rules are thorough and they cannot be accused of sounding old-fashioned.

★ ★ ★

"So with people dissatisfied with their own society. The Communists say to them: 'Here is a complete system of social justice, all you have to do is conform to the rules.'"

His Analogy

So declared Ernest Ansermet, the Swiss currently guest conductor of the Boston Symphony Orchestra, over a Turkish cigarette in the Green Room at Symphony Hall after rehearsal last Thursday morning. He did not add that both the 12-tone system and Communism, in this analogy, are attractive to confused and lost people because there is no longer any possibility of individual thought and responsibility, but I gathered that was his drift.

He was speaking half in fun, half seriously in his analogy, but it was obvious he dislikes both systems intensely. Yet he does believe that selective use of some elements of the 12-tone system with conventional tonality can produce musical beauty. That is why he performed, last week, the massed strings version of numbers from Alban Berg's Lyric Suite.

Mr. Ansermet is a man of exceptional intellect, his horizons extending far beyond his own art of music. He was a professor of mathematics before he turned to music professionally. For 10 years he has been writing a book upon the "phenomenology" of music, a work which, he says, will take still two or three years to finish. When it is published, I shall read it with care, for his views are, to make an understatement, most interesting.

The 12-tone system in music is one in which the 12 semi-tones of our scale have equal relationships with each other. This is quite different from the tonal system which was evolved over the years, in which the masterpieces (and the junk!) of the past have been created. There music is ruled by greater and lesser relationships of tones and of families of chords. Tonality has definite keys, 12-tone music has none. Tonality includes strong, dissonant chords—"harmonic tensions," and static chords which make repose. Musical expression works between them. The 12-tone system, taken literally and strictly, is just about all dissonance.

"I have examined the laws of hearing and I have proved by mathematical formulae that the 12-tone system is entirely contrary to those laws. You see objects in perspective, the closer ones bigger to your eye, the distant ones smaller. So in music," continued Mr. Ansermet. "You perceive closer certain tones of greater authority in tonality, lesser ones are perceived more distantly, a sort of hearing perspective. The 12-tone system has no perspective, just as it has no strong and governing bass."

How It Started

When I suggested that the 12-tone practise of having to make a melody out of a "tone-row" and putting in each of the dozen tones before you can repeat any of them, is sheerly mechanical, the conductor agreed.

"It is mechanical, but if you ignore that rule, at once you begin to return to tonality, and the men who believe in the 12-tone system forbid any suggestion of traditional tonality.

"The 12-tone system began because, after Wagner's "Tristan and Isolde," which has extremely chromatic harmony and rapid changes of key, some German composers felt that the language of music as they knew it was worn out. Reger, for example, tried to renew it by going back to counterpoint, but that was not enough. Others, notably Arnold Schoenberg, thought they could renew the musical materials by this system of free relationships among the 12 tones of the scale. That is not a natural but a fabricated, a synthesized, an artificial system.

"The eternal principle in musical development is rationality. Our old tonal system is rational, and the human mind demands rationality, not mere complication. The complication of 12-tone writing is fiercely demanding. I truly believe that Alban Berg, who died at the age of 50, in 1935, was worn out from the mental ravages of working at details of his system.

"But I do believe, and make no mistake, that you can utilize some practises of the 12-tone system, always in a tonal way, and produce music of beauty. Strangely, the Lyric Suite is strict in its 12-tone manipulation, but it is also good music because Berg's sense of musical beauty in this piece was stronger than his system."

THE TIMES (LONDON)
JAN 2 1956

NOVELTIES FOR BOSTON ORCHESTRA

PISTON'S SIXTH SYMPHONY

FROM A NEW YORK CORRESPONDENT

The third and fourth of the 15 compositions commissioned by the Boston Symphony Orchestra to commemorate its seventy-fifth anniversary have now been given their first performance with Mr. Charles Munch as conductor. The works are Walter Piston's Sixth Symphony, first given in Boston and repeated at the orchestra's first New York concert a few days later, and Goffredo Petrassi's Fifth Concerto for Orchestra, also first heard in Boston during its "Salute to Rome" week, and afterwards taken to New York.

Mr. Piston, who is Professor of Music at Harvard University, winner of a Pulitzer Prize, and a newly elected member of the American Academy of Arts and Sciences, has had a long and intimate association with the Boston Orchestra. His Sixth Symphony, he says, was not only written on commission for the orchestra, but written with one ear to the special sonorities of this orchestra, "as though the melodies were being written by the instruments themselves."

The composer is a classicist among the moderns to the extent that his music is firmly tonal and carefully planned in structure, melodic and communicative. Altogether this is a work written with great skill and finish, and performed with equal skill and finish.

NEW WORK BY PETRASSI

Although Goffredo Petrassi is professor of composition at the Sta. Cecilia Conservatoire in Rome, president of the International Society for Contemporary Music, and one of Italy's most distinguished composers, he is little known in America. He is, he says, a symphonist, and dislikes orchestral tutti and instrumental melange. He is interested rather in individual instrumental timbre, and his music for orchestra is akin to the concerto grosso form, in the sense of instruments playing together, without concertino or extended solo passages. His technique is of the 12-tone system, but not rigidly or in the strictest Schoenbergian manner. Another potent influence has been Stravinsky.

The Fifth Concerto is almost a study in *pianissimo*, and certainly a dissertation on instrumental sound. There are *forte* passages near the end of each of the two movements, then each trails off into quietness. The first six notes are heard from muted strings, the second from muted trombones. Theme and rhythms are straight out of *Le Sacre du printemps*, evidently quoted deliberately, even to the ominous pounding of the drums and a discord from the brasses. The second movement employs the second six notes of the series, with a conversational interplay between instruments with a jazzy effect in a string pizzicato, another tone from the percussion and a *lento* from muted strings that dies softly away. It is an expert and fascinating work, written for a group of instrumental virtuosi (two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp, tam-tam and strings). The Boston Orchestra played it superbly.

New Records: Ernest Ansermet Directs "Scheherazade" Suite

By JOHN WM. RILEY

Up for consideration, while he is a visitor in these parts, is a new recording by Ernest Ansermet, currently, guest conductor of the Boston Symphony. The disc is from London; the music is the Symphonic Suite from Rimsky-Korsakov's "Scheherazade" played by L'Orchestre de la Societe des Concerts du Conservatoire de Paris. Mr. Ansermet does not drive this into a hi-fi nightmare, as do some conductors. The performance is relaxed, and the sound has a lovely sheen.

★ ★ ★

An Epic disk dedicated to modern French music is a delight in an unpretentious way. Jean Fournet and Jean Martinot are the conductors; the orchestra is that of the Concerts Lamoureux. The pieces: Roussel's "Bacchus et Ariane," Suites one and two; Faure's "Pelleas et Melisande" and Debussy's "Petite Suite."

Violin Concertos

One of the great modern fiddle performances is Jascha Heifetz' playing of the Chausson Concerto in D for Violin, Piano and String Quartet. Jesus Maria Sanroma and the Musical Art Quartet assist. R. C. A. presents it in company with the Sibelius Violin Concerto, Mr. Heifetz performing.

For London Ruggiero Ricci plays the first and second Paganini Violin Concertos, with the London Symphony Orchestra under Anthony Collins. Some of Ricci's phrasing is as natural as breathing; some rather rough, like an unpolished diamond.

A Chopin Recital by Nikita Magaloff for London offers scintillating performances of the Sonata in B minor, four Impromptus and the Berceuse, Op. 57.

Alexander Brailovsky has recorded a typical recital program for R. C. A.: two Schubert Impromptus, Schumann's F-Sharp minor Sonata, Mendelssohn's Andante and Rondo Capriccioso, Weber's "Invitation to the Dance." The last one is hurried and rough. The others are marvelously done.

Schubert again, from Vox, with Ingrid Haebler playing the Impromptus of Op. 90 and 142 with a nice Viennese style.

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

JAN 5 1956

Boston Symphony leader has a wide following

Ernest Ansermet, who will conduct the Boston Symphony Orchestra when it comes to the Mosque next Tuesday evening for a concert in the Griffith Music Foundation symphony series, is a conductor whose services are constantly in demand by major American orchestras.

However, his busy schedule in Europe, especially in Geneva, where he is conductor of L'Orchestre de la Suisse Romande, which he founded in 1918, limits his appearances as guest conductor in this country.

Nevertheless, he has rolled up an imposing number of podium appearances here and in Cuba and South America since he first visited this country as conductor of Daighileff's Ballet Russe. A specialist in Russian music, he has also helped to introduce many works by famous modern composers, including Stravinsky, De Falla and Satie. Works by Mozart, Bela Bartok and Cesar Franck will be on his Mosque program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JAN 5 1956

Symphony's Guest Conductor to Read Thesis at M.I.T.

The eminent Swiss musician, Ernest Ansermet, now guest conductor of the Boston Symphony Orchestra during the winter vacation of Charles Munch, will be introduced as a scientist by the Massachusetts Institute of Technology's Department of Humanities on Sunday afternoon at 4 o'clock. Before a group of scholars, in the Kresge Auditorium Little Theater, Cambridge, Mr. Ansermet will give the first public presentation of his brilliant thesis, "A Crossing Point in the Phenomenology of Music: The Function of Hearing." This is a chapter from the manuscript of book on which he has labored ten years. Although fluent in conversational English, he will read in French because of the technical vocabulary involved.

In his more familiar role, Mr. Ansermet will conduct the orchestra in tonight's Open Rehearsal, his second pair of weekend concerts in Symphony Hall and continue on the orchestra's tour to Newark, New York, Washington, and back to Brooklyn and New York.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JAN 5 1956

Ansermet to Talk On Book at MIT

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra during Charles Munch's winter vacation, will present his scientific side.

At 4 p. m. Sunday in the Kresge Auditorium Little Theatre in Cambridge, Ansermet will read a chapter of his thesis for the first time. He is being presented by MIT Department of Humanities.

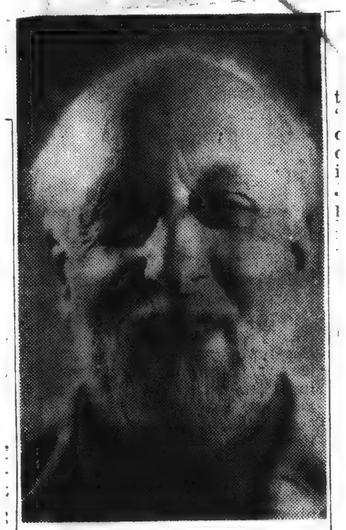
The thesisa, "A Crossing Point in the Phenomenology of Music: The Function of Hearing," is a chapter from the manuscript of his book. He has worked 10 years on his manuscript and expects to work at least two more before he will be completed. He will read in French because of the technical vocabulary involved.

He will conduct tonight's Open Rehearsal as well as the second pair of week-end concerts in Symphony Hall. Afterwards, the orchestra goes to New York, Newark, Washington, Brooklyn and back to New York to complete its tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 5 1956



John Brook

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra, will conduct the Open Rehearsal in Symphony Hall tonight, and the weekend concerts Friday afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JAN 5 1956

THE NEW RECORDINGS
Khatchaturian Conducts

By JOHN WM. RILEY

Among the most popular orchestral display pieces of recent years have been Aram Khatchuturian's "Gayne" and "Masquerade" suites. Conductors, from the Boston Pops' Arthur Fiedler to Italy's Toscanini, have whipped these works into a fine frenzy (both in concert and on records) to show both their own baton virtuosity and the talents of their orchestra.

But now we have it from the horse's mouth, so to speak, with the Soviet-Armenian composer himself conducting the Philharmonic Orchestra of London in remarkably relaxed and easy-going performances of both works. Plainly, from the evidence on this Angel disc, Mr. Khatchaturian is not a virtuoso conductor. But he gives a competent performance. Tempi are slower; some accents are more marked than in other recordings. Some intensity is lost; but the lyrical sections sing more broadly. Emphasis is on the melodic line, with accompaniment figures and nuances rather left to chance. Still, the general feeling is authoritative.

BEETHOVEN OVERTURES

Olympian, perhaps, is the word for the general style of Otto Klemperer's performances of Beethoven's "Four Overtures for Fidelio" on an Angel disc. Excellent notes, by the way, by Andrew Porter.

All of Grieg's music for string orchestra is contained on an M-G-M disc, with Arthur Winograd conducting. The pieces range from Suite In Olden Time, "From Holberg's Time," to four pairs of short lyric works, some from Grieg songs, some from folk tunes. Tender, sentimental, perhaps; but, pleasant background music, and a facet of Grieg newly revealed.

Paul Paray directs the Detroit Symphony in a squarely Germanic performance of the Brahms Fourth Symphony for Mercury. Good sound.

Epic pairs the Mendelssohn E minor and Dvorak A minor Violin Concertos, with Arthur Grumiaux soloist in the first and Thomas Magyar in the second. The orchestra is the Vienna Symphony. The conductors are Rudolf Moralt and Wilhelm Loibner, respectively. Serviceable, both.

The Hollywood String Quartet gives competent performances of Schumann's Quintet in E flat (Victor Aller, pianist) and Hummel's Quartet in G. Capitol.

Mozart's Quartets in D major (K.499 and 575), two of his greatest, are played with some niceties and ensemble, and some roughness, by the Barchet Quartet. Vox record.

Cor de Groot is a Dutchman with a yen for Spanish music. For Epic he has recorded "Piano Music from Spain" embracing such wonderful things as Falla's "Four Spanish Pieces" and some lesser known brevities of Albeniz and Mompou. The touch is light, the skill rippling. De Groot is a trifle free with time accents. But the complex rhythms are vibrant and clear.

On the lighter side is a wonderful Angel Blue Label record in which Stanley Holloway performs some of his famous old music hall sketches. "Famous Adventures with Old Sam, and the Ramsbottoms." Remember "Little Albert," who got et up by the lion in the zoo? Or "Anne Boleyn with 'er 'ead tucked underneath 'er arm?" British humor straight out of Punch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 5 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

ANSERMET CONDUCTS BSO

Editor's Note: Mr. Berlin's customary review was written this week by a Cambridge physician who has a considerable amateur interest in music.

Ernest Ansermet returns as guest-conductor for the first time since the 1951-52 season, when he conducted a series of concerts during Mr. Munch's illness. In opening the program with Mozart's "Jupiter" symphony, he gave a broad, slow-paced, substantial performance, clean and spacious, without fuss or affectation. This was the first impression, of dignity and leisure, in agreeable contrast to the attempts of many contemporary conductors to impart a new excitement to familiar works by means of unorthodox tempos and an exaggerated emphasis on nuance. This measured style was effective in the beautiful slow movement, but toward the end of the first movement and especially during the third and fourth movements, I felt an increasing sense of impatience. The leisurely pace seemed excessively deliberate and heavy, as if some essential spark were missing and the entire work never really got off the ground.

This tendency toward excessive deliberation was not apparent in the Debussy Nocturnes, where Mr. Ansermet seemed to regain his vigor and gave an admirably clear, precise and sensitive performance. The first two Nocturnes, Nuages and Fetes, with their rich atmospheric effects and echoes of Spain and the Orient, are almost as familiar in the concert hall as Mozart. The last Nocturne, Sirenes, which has not been played in Boston since 1919, was pleasant enough but its infrequent performance became understandable. Less interesting than the first two, it requires a chorus of women's voices for a relatively short section and the musical suggestion of waves by repetitious rhythms and sonorities (Debussy called all three "a study in grey") threatens to become an "ondulation permanente."

The concert was concluded by Ravel's Bolero, which Ravel himself considered a tour de force, almost a musical joke, "a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music.'" The original freshness and amusement that it possessed when first played in 1929 has not held up well over the years, and in playing the Bolero, Mr. Ansermet seemed to return to the leisurely pedestrian pace with which he began the concert. Although I did not time the performance, my subjective sense of time suggested an interval well over 17 minutes.

Alban Berg's Lyric Suite, which occupied the center of the program, was an exciting and entirely different kind of experience. Composed in 1925-26 for string quartet, this was Berg's first systematic work in the 12-tone style and, like other works by Schoenberg and his followers, it seems to refute Stendhal's aphorism, "l'hypocrisie etait impossible en mathematiques." Although intended to follow the strict mathematical principles of the 12-tone system (presumably even more strictly in three other movements that Berg omitted from this orchestral version), the Lyric Suite is suffused with a passionate musical expressiveness, an intense mood of melancholy and fitful gaiety that betrays Berg's earlier interest in Mahler and the romantic composers at the turn of the century. The third movement, allegro misterioso, was particularly striking, with its sustained emotional tension and rich texture of short, rapid fluttering figures, recalling Beethoven's use of a quickly repeated two-note interval in the first movement of his piano-sonata, Opus 109. The last movement, Adagio appasionato, which was not written in the 12-tone system, also achieved great emotional intensity, a dark, melancholy and—in the sense that it is commonly, however inexactly, applied to musical material—"poetic" feeling. Like those delicate constructions of curved planes and intersecting colored strings that demonstrate mathematical principles but that non-mathematicians can enjoy for their abstract beauty, the music of Alban Berg can be an intense musical experience for listeners without a technical understanding of the 12-tone system. As a work for orchestra, the Lyric Suite is extremely difficult to play and the number of instruments results in an unavoidable loss of precision, compared to the clarity and exactness of the original version for string-quartet, but Mr. Ansermet deserves great praise for giving this remarkable work its first Boston performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JAN 7 1956

Serkin To Be Soloist

Rudolf Serkin will be the soloist at the next regular pair of Symphony concerts Friday afternoon and Saturday night, Jan. 20 and 21, and at the Sunday afternoon (Jan. 22) concert, following next week's New York trip.

Charles Munch will conduct these three concerts as well as the concert in Sanders Theater, Cambridge, on Tuesday night, Jan. 17. He will open the program for the three concerts with Beethoven's "Leonore" Overture No. 2. The program also will include Howard Hanson's "Elegy in Memory of Serge Koussevitzky," a commissioned work which is to have its first performance, and Debussy's Prelude to the Afternoon of a Faun.

In Cambridge, Mr. Munch will conduct Mozart's Sinfonia Concertante with four solo instruments, Strauss' "Don Juan," Piston's Sixth Symphony and Berlioz' Roman Carnival Overture."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 7 1956

BOSTON SYMPHONY ORCHESTRA

Bartok and Stravinsky Played

The Boston Symphony Orchestra yesterday afternoon gave the first concert of the 11th pair in the Friday–Saturday series, at Symphony Hall. Ernest Ansermet, as guest, conducted the following program: Bartok: Music for Strings, Percussion and Celesta; Stravinsky: Symphonies for Wind Instruments (first time at these concerts); Franck: Symphony in D minor.

By CYRUS DURGIN

Just how many friends were made and people influenced by guest conductor Ernest Ansermet yesterday afternoon is a question to remain forever moot. It is not likely that those who were enthralled by Bartok and Stravinsky were even interested by Cesar Franck, and vice versa. I kept thinking of Abraham Lincoln's remark, in paraphrase: "You cannot please all the people all the time."

All the same, Mr. Ansermet did some commendable missionary work in giving us Bartok and Stravinsky. Symphonies for Wind Instruments, now nearly 36 years old and sounding very tired for that age, was new to the Boston Symphony repertory, and, indeed, I can find no records in the office which show a previous Boston performance.

This is a thick slice of heavy and montonous wind sonorities, with no "lift," not much sense of motion, no communication save the purely technical one of a study in some effects of balance and instrumental colors. When Eric Walter White (quoted by Mr. Burk in the program notes) says that "the final impression is one of sombre brazen mathematical splendor," he has uttered about the last 10 words on the Symphonies for Wind Instruments.

Nonetheless, it is good to hear such a piece, especially from a man who is one of the top-ranking composers of the first half of this century. I'd like to hear it again—without, however, expecting too much. With a few notable exceptions along the way, most of the Stravinsky I have heard following that masterpiece, "The Rite of Spring," has seemed bleakly dry, laboratory experiments in patterns of notes and rhythms. Let us all try, try again, nonetheless, and perhaps the door will be opened for us.

Bartok Fascinating

Bartok's Music for Strings, Percussion and Celesta, on the other hand, is endlessly fascinating. Fascinating in its ingenuity, its variety of writing, its unfailing liveliness and play of tonal colors. There is something out of Mother Earth in Bartok, something with all the healthy activity of earth's flora, where Stravinsky is as antiseptic as a surgical pavilion. Bartok's musical intellect was prodigious but it never severed the bonds which happily connected Bartok with the earth, which is to say folk music. In Bartok's piece, as in all his other music which I have come to know, there are both intellect and passion. It is all very human.

Mr. Ansermet must have worked hard to obtain clean, clear performances of the modern scores. Bartok certainly went well, and Stravinsky was as well treated. So with the Franck Symphony, which sounded with a Gallic brilliance and yet a rich, full-bodied tone. By the time of the counterpointed summary in the finale, the music was a growing but transparent tissue of beauty. Yet, to enter an Old Curmudgeon's caveat, now that we have heard again this music of seraphs-and-incense, let us put it away for another five years.

Next week the orchestra will be out of town. Charles Munch will return, Jan. 20 and 21, to conduct Beethoven's "Leonore" Overture No. 2; Debussy's "Prelude to the Afternoon of a Faun", Howard Hanson's "Elegy in Memory of Serge Koussevitsky (composed for the Boston Symphony's 75 Anniversary, first performance) and the D minor and Piano Concerto of Brahms, with Rudolph Serkin as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 7 1956

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 12th program of the 75th season in Symphony Hall yesterday afternoon.

The program:

Music for Strings, Percussion and Celeste ..... Bartok
Symphonies for Wind Instruments ..... Stravinsky
Symphony in D minor ..... Franck

By RUDOLPH ELIE

I have no doubt that the vast majority of yesterday afternoon's audience groaned inwardly when it saw what was on the first half of the program—and sat through it all perplexedly reflecting on who was out of step, they or the music.

They may be reassured, I think, that they are not too far out of step; the Bartok is hard going, not for the difficulty or aggressively disagreeable idiom of the music but for the esthetic content for it, while the Stravinsky work is simply dull and pointless.

Actually, Bartok's Music for Strings, Percussion and Celesta ranks among the finest and most original of all his works. It is almost music of another sphere in the extraordinarily unusual sounds and moods it evokes as the composer contrasts the fully exploited strings with the delicately handled punctuations and commentaries of piano and percussion. There is in it, too, a feeling of elemental force even in the serene opening movement, and the whole work is touched with the creative urgency; it carries the listener along despite his uncertainty perhaps as to the significance or meaning of the work.

Slow Movement

Of the four movements the slow movement is far and away the most engrossing. Beginning with an other-worldly click of the xzylophone over weird glissandos in the tympani, it rises to great heights of expressivity before subsiding again in the atmosphere of the opening bars. And the last movement, with its echoes of Hungarian peasant tunes, brings the music to a bright and busy conclusion. While those bred in the older tradition doubtless find it hard to like, the immense conviction the work conveys is pretty persuasive and it was given a surprisingly cordial reception following an impressive performance by the orchestra under Mr. Ansermet.

While the Stravinsky promised much, if only in the very interesting contrast of the full wind band of the orchestra, it turned out to be a resounding disappointment. This is a particularly enjoyable ensemble when it has something to do, but the Symphonies for Wind Instruments is as incomprehensibly trivial as its title is obscure. Absolutely nothing happens from the amusing opening motto to the lugubrious reiteration of the typically Stravinskian chords at the end. There are, of course, many passages of interest and many fascinating juxtapositions of coloristic effects among the instruments and there is always the master's hand, but one wonders in this case if it wasn't his left.

Inasmuch as Franck's D minor Symphony, masterpiece although it is, bores me beyond words to tell (it has something to do with that endless, slithery chromaticism, I guess), I shall confine myself ot saying it went well under Mr. Ansermet's devoted leadership though there were a few technical ups and downs.

The orchestra is out of town next week, returning on the 20th to do Hanson's "Elegy in Memorry of Serge Koussevitzky," Beethoven 2d Leonore Overture, Debussy's "Afternoon of a Faun" and Branms' D minor Piano Concerto, Rudolph Serkin as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JAN 7 1956

Music Review

By TUCKER KEISER

Ernest Ansermet is again on the podium in Symphony Hall this week end to lead the Boston Symphony in a program devoted to Bartok's Music for Strings, Percussion, and Celesta, Stravinsky's Symphonies for Wind Instruments, and Franck's Symphony in D minor. Though the list looks promising enough on paper, by the time the Franck is half through no one, surely, is paying much attention.

The virile Bartok score towers over the other two pieces like a Watusi over a Pigmy. One of the few contemporary works which secures its effect by a kind of bi-aural scoring, its subtleties can only be appreciated in a live performance. Mr. Ansermet and the players gave a compelling rendition, making the most of the rhymthmic complexities but not overlooking the many expressive lyrical passages.

The Stravinsky, composed in 1920 but not heard at these concerts before, would undoubtedly be fun to analyze or to follow with a score, since its manipulation of wind timbres and harmonic compressions arouses intellectual curiosity. Interest is succeeded by ennui, however, as emotional sterility becomes increasingly evident. Ironically the symphonies are dedicated to Debussy, who, apparently, held Stravinsky's music in little esteem.

Franck's symphony seems headed for merited oblivion, with its interminable repetitive chromatic wanderings. Each time some champion of the thin French symphonic repertory is forced to revive it, the piece sounds increasingly dated and dull. In both interpretation and execution the performance yesterday was, to choose as kindly and uncritical a term as possible, perfunctory.

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JAN 7 1956

Serkin Is Symphony Soloist

Charles Munch will conduct the concerts by the Boston Symphony Orchestra taking place Friday afternoon and Saturday evening, January 20 and 21, and the concert of Sunday afternoon, January 22, following the New York trip.

Rudolph Serkin will be soloist at the Friday and Saturday concerts, and also in the Sunday afternoon concert, appearing in Brahms' Piano Concerto, No. 1, in D minor.

The program for the three concerts includes Beethoven's "Leonore" Overture, No. 2.

[237]

KANSAS CITY, MO.
STAR
Circ. D. 344,071 - S. 361,503
JAN 8 1956

BALLET MUSIC GIVEN VIGOR.

New Boston Pops Disc Has Chopin and J. Strauss Pieces.

Another in the recorded series of music by the Boston Pops orchestra and Arthur Fiedler, its conductor, is released by R. C. A. Victor. It is all ballet music, Chopin's "Les Sylphides" in which a spirit figuratively soars into the life of a mortal and becomes involved in human passions, and "Graduation Ball," by Johann Strauss, jr. Fiedler and his musicians endow it with their customary vitality. He and his Pops tour orchestra will be in live concert here Friday night, incidentally.

Of fairly recent vintage as long-play records go—is a Capitol 12-inch LP of Rachmaninoff's Symphony No. 2 in E Minor, by the Pittsburgh Symphony orchestra with William Steinberg conducting. The performance is a very good one, and timely for Kansas City listening, because the Kansas City Philharmonic and Hans Schwieger will perform the symphony at Tuesday night's subscription concert here.

A timely Victor disc is another tribute to her twenty-five years as a coloratura diva at the Metropolitan opera. She sings eleven arias exploiting the roles in which she has sung her way to fame. The orchestra is directed by her husband, Andre Kostelanetz, in seven of the eleven arias; by Pietro Cimara or Maurice Abravanel in the others. Miss Pons sings well, but is not always entirely free of variable pitch in the arrays of soaring notes. C. B. N.

...c. New England Newsclip Agency, Inc
...0 Box 2078, Boston 6 • Richmond 2-420

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JAN 8 1956

Modern Beginning

To the Editor of The Herald:

Mr. W. H. Chamberlain complains that the practice of "sandwiching" modernist music "between two protective flankers of the classical school" has been standard procedure at the concerts of the Boston Symphony Orchestra. Mr. Chamberlain believes that "historically and aesthetically modernist compositions would seem to belong at the end of a concert program."

If the modernist opus were to be placed at the end, Mr. Chamberlain would be well in the vanguard of the noticeable audience exodus which he feared would occur before the last number.

Now I have a plan to avoid such an exodus.

Let us consider the audience influx which invariably saunters through the doors at the conclusion of the first number, while Mr. Munch, who has made his perilous sprint from off-stage to the podium, grimly waits for the percussion of the seats to cease.

I say let us have the stimulation of presenting the Junior Leaguers among composers first with all their spastic rhythms and tonal smudges as a sort of musical prelude to the main course. No one need be there except the critics, a few students and wives of the instrumentalists, the musically erudite or pedantic and, in case he has not already died of malnutrition, the composer.

At their conclusion, there would be a pause. Mr. Munch would exit and the influx of real music lovers and other late comers would have ample time to fill sedately its accustomed space. . . .

DONALD RICHMOND.
Norwell.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JAN 8 1956

On the Record

Tchaikovsky's Concerto No. 1, played by Emil Gilels, the Russian pianist, with the Chicago Symphony Orchestra, Fritz Reiner conducting. Never once in this magnificent recording does the orchestra dominate the piano. Gilels has a big style and Reiner led his orchestra perfectly to match it. It is a sheer delight to listen to this performance in which both men strove to give their best. Though played many times by many different concert performers Gilels has brought a freshness and beauty to this concerto that reveals the wonder of it anew. **RCA Victor.**

• • •

Lalo's Symphonie Espagnole, Op. 21, played by David Oistrakh, violinist, with the Philharmonia Orchestra, Jean Martinon conducting. All five movements are included in the exquisite playing of this picturesque symphony in the Spanish idiom. Oistrakh has been hailed as one of the greatest violinists of all times and the music he elicites for this recording well warrants the praise. Particularly delightful is his interpretation of the second movement, the Scherzando and the fifth movement, the Rondo, which demands great virtuosity. Martinon's masterful control of the orchestra is pleasantly apparent, too. **Angel.**

• • •

Chet Baker Quartet—Jazz at Ann Arbor; Chet Baker, trumpet; Russ Freeman, piano; Carson Smith, bass, and Bob Neel, drums. At the annual May festival of classical music at Ann Arbor in 1954, Chet Baker's quartet was introduced and since then has won high acclaim throughout the jazz world for his fresh concepts and his amazing swing. This is a must for jazz lovers and the program is very good, "Line for Lyons," "Lover Man," "My Funny Valentine," "Maid in Mexico," "Stella by Starlight" and a few others. **Pacific Jazz.**

• • •

Beethoven Fifth Symphony and Schubert's "Unfinished" Symphony played by the Boston Symphony Orchestra under the direction of Charles Munch. This C minor symphony has often been badly recorded but Munch loses none of its masculine vigor in his interpreting in depth for this recording. The orchestra has fine resonance, clarity and what must be called inspiration, continuing under Munch the splendid tradition it has created in the recording of music. The "Unfinished" is so well know that little can be said except that it is equally as pleasing as the Beethoven. **RCA Victor.**

• • •

Mozart Symphonies Nos. 36, 39, 40 and 41, played by the Chicago Symphony Orchestra under the direction of Fritz Reiner. Mozart's music is most interesting because he among all composers is the link between the clasicism of Bach and the Romanticism of Beethoven. The robust, ebullient "Linz" symphony, No. 36, was composed, rehersed and performed in four days, according to Alfred Frankenstein, who has written the notes for these recordings. The last three symphonies were written in less than two months. That Mozart's genius worked best under pressure is obviously exhibited by this collection played so beautifully by the Chicago symphony orchestra. The E flat symphony, No. 39 illustrates how Mozart took a single theme and wove it into an entire movement. The "Jupiter" symphony, in G minor, exhibits the composer's greatest contribution to symphonic composition, the grand finale, the greatest weight at the close, a structure that Beethoven, Brahms and Schubert adopted and built on.

However the pleasure of these two disks is not based on musical history but on the magnificent music that the Chicago Symphony Orchestra has recorded on them with tremendous assistance from Fritz Reiner. **RCA Victor**

• • •

Chopin: Les Sylphides, orchestrated by Anderson and Bodge, and Johann Strauss, Jr. Graduation Ball, music from the ballet arranged by Anatal Dorati. The Boston Pops Orchestra, Arthur Fiedler, conductor. Spring and Pops still remain months away, but both seem nearer when listening to this exquisitely beautiful recording. Les Sylphides is reminiscent of France of the early and gay 19th century, and was inspired by a famous ballerina of that day, Marie Taglion of the Paris Opera, who starred in a ballet, Sylphide. The other side of the disk contains a relatively new offering, despite its Strauss authorship. Graduation Ball is a sprightly comedy ballet which was first produced by the Original Ballet Russe in Sidney, Australia in 1940, and which was brought to the United States seven months later. The arranger, Dorati, orchestrated several pieces by the younger Strauss which had been found in the manuscript library of the Vienna State Opera, to tell the story of a graduation at a girl's school. A group of cadets from a nearby military academy are guests, and there is much gaiety, in the delightful Strauss tradition. **RCA VICTOR**

• • •

Sir Thomas Beecham, Bart., has signed a recording contract with Electric & Musical Industries (U. S.) Ltd., announces Dario Sorfa, president. Opera, choral and symphonic works are planned, drawn from the repertoires and composers most associated with the conductor's name and fame. Sir Thomas has chosen for his first recording on the Angel label, the Handel oratorio "Solomon," which Sir Thomas has rearranged and recently revived at London's Royal Festival Hall.

Sir Thomas arrives here January 13th for a four-months tour.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 8 1956

Griffith Plans Busy January

Four Concerts Listed by Foundation This Month

The Boston Symphony Orchestra concert at the Mosque Tuesday evening conducted by Ernest Ansermet will be the first of several musical events to be presented by the Griffith Music Foundation during January.

Sunday afternoon, Jan. 15, the third of the current season's series of piano concerts, will introduce the young American pianist, Gary Graffman, who at 27 has already achieved a high standing as a concert pianist. Graffman, who first came into prominence in 1947 as the only winner of the first Rachmaninoff Fund Contest has ben hailed as a pianist in the great tradition.

Another outstanding event of the season will occur Sunday evening, Jan. 29, when the foundation brings Renata Tebaldi, the Metropolitan Opera's leading soprano, and Giuseppe Campora, Metropolitan Opera tenor, to the Mosque for an operatic recital in which they will sing many of the famous duets and arias they have sung together in "Tosca," "Aida," "Traviata" and other operas.

Another foundation event on the last Saturday of the month will be the third of the season's Orchestral Concerts for Young People.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 8 1956

Useful Tinkles

Celesta Lends Unique Effects

By ALAN BRANIGAN

ONE of the newest orchestral instruments is also one of the most popular today and is growing in usefulness with each new season. The instrument is the celesta, a name that most appropriately calls attention to its angelic tonal quality. The celesta can be found in many orchestras today—all the symphonies have them and many of the dance bands as well. As a sound effect for movies and television, the gadget has few equals, especially when it is used in conjunction with echo chambers and such.

What is a celesta? In size and conformation it is about half the dimensions of a spinet piano. Its range is four octaves up from middle C and the music is written one octave below the actual sound. It was invented in 1886 by Auguste Mustel of Paris, who placed small tuned steel plates over wooden resonating boxes, and then affixed a keyboard mechanism that would strike the plates with small hammers, in action like that of a piano.

✣ ✣ ✣

TSCHAIKOWSKY was among the first of the major composers to use the instrument. Peter Ilytch wrote one into "The Nutcracker Suite" in the "Dance of the Sugar Plum Fairy," creating a captivating, gauzy effect especially in the broken chords that sound like tiny bells tinkling in turn. (In this piece most of the neighborhood orchestras have to use a piano. Hiring a celesta with player usually costs about $50.)

One of the most recent symphonic usages occurs in a composition which will be played by Ernest Ansermet and the Boston Symphony Tuesday night at the Mosque. This is Bela Bartok's revolutionary and relatively obscure work, "Music for Strings, Percussion and Celesta." Those who have heard other Bartok works will be prepared for a fascinating and, perhaps, baffling experience.

✣ ✣ ✣

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JAN 8 1956

Ansermet On Music

By TUCKER KEISER

This afternoon in the Little Theatre of the Kresge Auditorium, Ernest Ansermet, the distinguished conductor who has been leading the Boston Symphony for the past two weeks, will give a lecture in French (he feels his English is limited) on the subject, "A Crossing Point in the Phenomenology of Music." This is a chapter from his book, "Le Sens de la Musique," already 10 years in preparation.

His audience will be composed primarily of physicists and sound engineers, but anyone who is interested may attend. He will defend his thesis that atonal music, written in the 12-tone system without any tonal basis, is contrary to the laws of music and the laws of hearing. He will prove his point, he declares, on a purely scientific and mathematical basis.

Mr. Ansermet is well qualified to speak to scientists on their own terms; besides being one of the world's foremost conductors without peer in his championship of contemporary music, he was originally a professor of mathematics at the University of Lausanne and at the Sorbonne.

After a rehearsal recently he met members of the press for a preview of his lecture. "I am the world's worst enemy of 12-tone music," he stated emphatically. "When you destroy a sense of tonal relationships, music becomes incomprehensible."

The unrestrained chromaticism of Wagner's "Tristan" led logically to Schoenberg's atonal system in which all 12 notes of the octave are treated independently with no reference to position in a traditional key. It was a logical evolution but the the logic is like that of wonderland or the wrong side of a looking glass; it ignores the psychological and traditional elements which make music a human experience.

Since he felt so strongly about atonal music, why was he playing Alban Berg's "Lyric Suite," a piece written in the 12-tone system, during his Boston visit?

He said that this one piece demonstrated a peculiar case in which the musical impulse was more important than the technique used for the expression.

"The system works here," he explained, "but it doesn't work well. A man may tire of walking normally, hold one foot up, and hop around. (He hopped around the room illustrating to the amusement of the group.) it doesn't work very well, but you can do it."

NEWARK, N. J.
STAR-LEDGER
Circ. D. 200,371 - S. 297,328

JAN 9 1956

Bostonians to feature Griffith season opening

Tomorrow night's Boston Symphony Orchestra concert at the Mosque, with Ernest Ansermet conducting, ushers in the winter schedule of the Griffith Music Foundation and will be the first of several major musical events scheduled this month by the organization.

Next Sunday will find the young American pianist, Gary Graffman, giving a concert at the Mosque, beginning at 3:45 P.M., in the foundation's master piano series.

A highlight of the Griffith season will occur Sunday evening, Jan. 29, when two Metropolitan Opera stars, Renata Tebaldi, soprano, and Giuseppe Campora, tenor, appear in a joint operatic recital. A fourth January event will take place Saturday, Jan. 28, at 11 A.M. when the foundation presents its third concert for young people. Both these events also will be held at the Mosque.

Tomorrow night's Boston Symphony program will include works by Mozart, Bela Bartok and Cesar Franck.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

JAN 11 1956

Chit Chat:

Boston Symphony Has Irishmen, Too

By JEANNE TOOMEY

BAY STATE ORCHESTRA—The Boston Symphony Orchestra, under direction of the Swiss conductor, Ernest Ansermet, returns to Brooklyn for its third concert of the season Friday evening, at 8:30 o'clock in the Opera House of the Brooklyn Academy of Music.

JEANNE TOOMEY

Blind veterans and their escorts from the Red Cross will come as guests of the Brooklyn Committee for the Boston Symphony Orchestra, generally conceded to be the top symphony orchestra in America. Officers of the Brooklyn Navy Yard will attend as guests of the Brooklyn Institute of Arts and Sciences.

* * *

RANDOM THOUGHTS—The musical cognoscenti of Boston were behind the founding of this great enterprise in 1881. Back Bay and Commonwealth ave. have always supported the Boston Symphony and the Massachusetts gentry are still to be found in their favorite boxes during the regular concert series in the citadel of culture. Irishmen are practically unknown elsewhere in the ranks of serious musicians, yet there are some Irish-Americans numbered in the roster of the personnel of this unique orchestra. Names like "Dwyer," "Holmes," "Keaney" and "Gibson" are listed, and, best of all, Osbourne McConathy in the horns section.

* * *

BOX HOLDERS—Among the box holders for Friday's concert are Mrs. Emmet J. McCormack, Friends School, Berkeley Institute, Mrs. Darwin R. James III, and Adelphi Academy Alumni. The program will consist of three major works: Bartok's Music for Strings, Percussion and Celesta; Stravinsky's Symphonies for Wind Instruments, and Cesar Franck's Symphony in D minor.

* * *

CHATTER—The Walter O'Malley's (Brooklyn Dodgers) spent one night during the holidays watching a motion picture story of the winning of the World Series by their beloved bums. The screening was held at their Amityville home.

There will be a reception for policewomen recently appointed to the Department and for new officers of the Policewomen's Endowment Association Tuesday at the Penn Top of the Hotel Statler, from 2:30 to 5:30 p.m. Mrs. Margaret Grafton of 4673 Bedford ave., Brooklyn, is president of this group.

The Community Day Nursery of 382 Sutter ave., Brooklyn, will have an open meeting today at the Midwood Jewish Center, 1625 Ocean ave. Installation of officers will be held. There'll be lots of entertainment, according to the committee, and Mrs. Pearl Groothius, mezzo soprano, will present her interpretation of some numbers from "Damn Yankees." The Nursery provides a full day care program, including hot meals and professional and medical supervision. Mrs. Molly Fischler is publicity chairman for the group.

* * *

KNOCK-OUT EXPERTS—The second meeting of the year of the State Association of Nurse Anesthetists was held recently at the Einhorn Auditorium of Lenox Hill Hospital, 78th st. and Park ave., Manhattan. Doris Nugent who lives at 98 Remsen st., Brooklyn, and is associated with St. Peter's Hospital, is president of the group.

Dr. Erwin Lear, anesthesiologist at the Jewish Hospital of Brooklyn, discussed "Chloropromazine and Side Effects." Dr. Robert Byers who holds the same post at New York Hospital-Cornell Medical Center, spoke on the subject, "Carbon Di-oxide Retention."

* * *

JOTTINGS—The Morning Choral Juniors held the first meeting of their organization for '56 at the home of Miss Meta Christensen, chairman of juniors. Final plans were set up for the annual Ruth Young Memorial Scholarship bridge to be held Feb. 4th at Grace Church Parish House. Miss Nancy Pettersen heads the bridge committee.

Mr. and Mrs. Mortimer O'Connell of Belle Harbor announce the engagement of their daughter, Ann, to Mr. William K. Franz, son of Mrs. Marian Franz of Levittown, and the late Harry Franz. The wedding date has not yet been set.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JAN 8 1956

Hands Across the Sea

Boston's recent "Salute to Rome," a week-long tribute to the Eternal City was highlighted by a visit from Rome's Mayor, Salvatore Rebecchini, his son, Filippo, 21, and his Minister of Protocol, Renato Silenzi. They visited Boston's famous historic sites, schools and colleges, museums and libraries. Also here for the occasion was the Minister of Education of Italy and Mrs. Paolo Rossi. Mark Bortman, Newton, was general chairman of the "Salute to Rome."

Studying a plaque at the Museum of Fine Arts is Mayor Rebecchini (second right) with (left to right) Mrs. Giovanni Formichella, wife of Italian Consul to Boston; William G. Dooley, director of education at the Museum; Mark Bortman; Mayor Rebecchini; and Renato Silenzi.

Filippo Rebecchini (right), the Mayor's son, meets Heavyweight Champion Rocky Marciano during the busy week's itinerary.

Mayor Rebecchini (right) accepts a musical scholarship for a student of Rome interested in learning American jazz at the Berklee School of Music, Boston, from the school's director, Lawrence Berk.

Rome's Mayor listened as attentively as the children to a story told on a record in the Children's Room of the Boston Public Library.

Chef at Hotel Somerset, Louis Turco, tells Rome's Mayor the hors d'ouvres to be served at the "Salute to Rome" fashion show are made of macaroni.

Charles Munch congratulates Goffredo Petrassi whose Fifth Concerto, written especially for the Boston Symphony Orchestra's 75th anniversary, was played as a special feature during Boston's "Salute to Rome."

[240]

Boston Symphony's trumpets.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 11 1956

Boston Symphony

Bartok, Mozart, Franck Works Conducted by Ansermet in Griffith Event at Mosque

By ALAN BRANIGAN

Another of the Boston Symphony Orchestra's unfailingly beautiful performances was on tap last night at the Mosque Theater, with a nearly capacity audience on hand to enjoy the music. The event, second in Griffith Music Foundation's highly commendable symphony series, marked the Bostonians' sole visit to this city this season.

The concert found the veteran orchestra in excellent form. There were some moments when it appeared that the guest conductor, Ernest Ansermet, had substituted a French dryness of tone for the ensemble's customary lush sounds, but this feeling persisted only in some of the violin passages and even there it was transient rather than prolonged.

Patriarchial

The conductor himself was something to behold. Ansermet at 72 resembles a patriarch straight from biblical times, with the bold profile of an eagle and a commanding way of holding himself, in spite of the stiffness of his years. His conducting technique reminded one of the old school of directing (indeed, Ansermet was already an orchestral star in the days of Diaghileff four decades ago) rather than that of today, which often seems too choreographic for our taste. At any rate, the orchestra responded immediately and unanimously to his beat and his phrasings and the evening went with a considerable swing.

The program's chief novelty was Bartok's Music for Strings, Percussion and Celesta, one of the glories of modern music. Many were the unusual tonal combinations that flowed forth from this river of music, some of them grotesque enough to shake the listener right down to his toes.

The work's most impressive moments came in the first movement, a sinuous, winding fugue for innumerable voices, scored for double string orchestras which answered each other across the stage. This astounding fugue, with its curious inversions, gave way before a rapid allegro in which the percussive instruments—timpani, piano, celesta, bass drum, xylophone, tam-tam—punctuated the active themes.

From there to the conclusion there were more bewildering things than one usually encounters in music, and yet the general effect was one of the supernatural beauty. The audience's response was downright enthusiastic. Here, certainly, is music worth repeated hearings.

Graceful

The Bartok was sandwiched between two far more familiar works, each a masterpiece. First came Mozart's Symphony No. 41 in C Major, commonly known as the "Jupiter" for the large and overwhelming fugue to be found in the final movement. It was here that the orchestra's tone was dry and lacking in Viennese flavor. But the beat was crisp, the graceful turns of Mozart's musical fancy were allowed to sing themselves gracefully along and the result was a noteworthy piece of playing.

Far more eloquent and indeed dazzling in its coloration was the concluding work, Cesar Franck's Symphony in D Minor. This Gothic music, churchly in its spiritual values and much given to modulations of the pipe organ variety, soared and sang throughout its length. The brooding first movement was a combination of drama and plaintive songs. Our favorite moment came in the second movement, when the English horn, violas and harps were chanting harmoniously together. The finale, which brought back all the tunes for another hearing, was a triumph of virtuoso playing and controlled fervor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
JAN 12 1956

TRADE STATION AWAITING OKAY

FM Outlet First of Its Kind In Northeast

Only the permission of the Federal Communications Commission is lacking to place the first public school noncommercial FM radio station in the Northeast on the airwaves.

Faculty officials of the station —WDEK at Trade High School—expect final approval soon.

With authorization, WDEK will begin educational-program broadcasts to a wide area. It will beam a signal of from 1000 to 3000 watts over an area of at least 50 miles from its State St. studio.

The station has been in existence for two years, broadcasting locally on a limited basis to provide experience for students in many phases of radio work.

Last summer, an anonymous benefactor gave the school a 3000-watt transmitter which students and faculty since have been installing.

With co-operation of the Adult Education Council, educational and cultural programs have been arranged. The programs will tie in many Connecticut Valley schools, colleges and universities.

School officials have arranged to relay programs sponsored by Station WGBH in Boston, educational radio station of Lowell Institute. Among the prospective "live" programs are performances of the Boston Symphony and Pops Orchestra and Tanglewood concerts.

Faced with a delay of from three to five months while the FCC processes the application, station officials wired for partial authorization to permit broadcasting. This authorization may be received within a few weeks at most.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 12 1956

Record-ially Yours

By MARTIN BOOKSPAN

CHAUSSON: Poeme for Violin and Orchestra; also, SAINT SAENS: Introduction and Rondo Capriccioso; also, BERLIOZ: Feast of the Capulets and Love Scene from "Romeo and Juliet." David Oistrakh, violin, (in the Chausson and Saint Saens) with Charles Munch conducting the Boston Symphony Orchestra. (RCA Victor LM 1988)

A combination of circumstances found David Oistrakh making his first American recordings here in Boston at Symphony Hall. On December 9, the day following his spectacular Boston recital debut, he spent eight and one-half hours recording Prokofieff, Leclair and Locatelli Sonatas which RCA Victor released little more than a week later. On December 14, having played in Cleveland, Syracuse and Ithaca in the meantime, Oistrakh found himself back at Symphony Hall in front of RCA Victor recording microphones, this time with the full Boston Symphony Orchestra and Mr. Munch behind him. What with Oistrakh's previous blanketing of the greater part of the violin repertoire and his commitments elsewhere, the pickings for his Boston Symphony session were pretty slim: neither the "Poeme" nor the Saint Saens display piece are such as to cause the blood to boil. But how he does play them! It's all been said before, but his fantastic technical ease mated to a musical intellect of the most aristocratic order makes anything he plays an experience. Mr. Munch and the Orchestra are eager collaborators and a strong sense of musical rapport emerges.

Those of us who came into contact with this great artist will not soon forget him; his graciousness, cordiality and humility stamp him as a great man over and above his qualities as an artist. Is it too much to hope that he will be allowed to return to the United States for a longer tour next season?

On the other side of the disc Mr. Munch and the Orchestra are heard in the "Feast at the Capulets" and the "Love Scene" from their complete recording of Berlioz' dramatic symphony, "Romeo and Juliet." What a pity that another work with Oistrakh could not have been recorded for this side! Even so, however, the disc is a warm souvenir of one of the most exciting events in recent Boston musical history.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
JAN 12 1956

COMING • EVENTS •

January 13—8:30 P.M. The Brooklyn Community Chorus, and the Brooklyn Community Symphony Orchestra will present a performance of "Miriam's Song of Triumph" by Schubert and "Dona Nobis Pacem" by Ralph Vaughn Williams, at the Walt Whitman Auditorium, Brooklyn College. The chorus of 150 singers and orchestra of 85 players will be conducted by Mr. Robert Hickok. Single admission tickets are 75c at the door.

January 13—11 A.M. New York League of Unitarian Women meeting at the Community Church. The speaker will be the Rev. Walter Donald Kring, "The Religions of Japan."

January 13—8:30 Boston Symphony Orchestra, under the direction of Ernest Ansermet, guest conductor. Third concert of the season at the Brooklyn Academy of Music.

January 14—2:30 and 8:30 P.M. Jose Greco and company, thrilling ensemble of Spanish dancers. Only New York appearances this season at the Brooklyn Academy of Music.

January 14—1:30 and 3:30 P.M. The Brooklyn Community Children's Theatre presents free performances for children. The Dept. of Parks will give two performances of "Cinderella" at the George Gershwin Theatre, Brooklyn College. First come, first served.

January 16—10:30 A.M. Meeting of the Board of Directors and at 2 P.M. meeting of the Department of Literature and Drama, Mrs. W. Lee Helms, Chairman, Brooklyn Women's Club, 114 Pierrepont Street. Miss Edythe Frost of the Brooklyn Public Library will give a "Book Talk."

January 16—6:00 P.M. Department of Publicity and Public Relations, B'klyn Division, Protestant Council, dinner meeting at the Neighborhood Club, 104 Clark St.

January 17—8:30 P.M. Third regular concert of the Brooklyn Philharmonia, Siegfried Landau—conductor at the Brooklyn Academy of Music. Soloist—Hilde Somer, pianist.

January 17—6:30 P.M. Tenth Anniversary Awards Dinner, Community Association of School Districts 25 and 27 honoring eleven outstanding leaders of Boro. Dr. Dan W. Dodson of N.Y.U. speaker. Michel's Restaurant, Flatbush near Eighth Avenue.

January 18 — 8:30 P.M. Concert presented by the Chamber Music Associates in the Brooklyn Academy of Music. Two divertimentos by Mozart will be featured in this third in a series of five performances by well-known professional chamber musicians.

January 18—8:00 P.M. The Religious Film Festival at the First Presbyterian Church, 124 Henry Street, presents "Heart of India". Admission is free, and all are invited.

January 20—1:30 p.m. Annual Dessert Card Party, auspices of Brooklyn Branch of the Needlework guild, at Hillis Hall, Plymouth Church of the Pilgrims.

January 21—11 A.M. to 4 P.M. Tandem Club of the Plymouth Church of the Pilgrims Sixth Annual Rummage Sale.

January 24 — Tuesday, 5:00 P.M., 127th Annual Meeting of the Brooklyn Division of the Protestant Council of the City of New York and the Brooklyn Church and Mission Federation in the Hanson Place Central Methodist Church, Hanson Place and St. Felix Street.

[2]

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JAN 8 1956

Hands Across the Sea

Studying a plaque at the Museum of Fine Arts is Mayor Rebecchini (second right) with (left to right) Mrs. Giovanni Formichella, wife of Italian Consul to Boston; William G. Dooley, director of education at the Museum; Mark Bortman; Mayor Rebecchini; and Renato Silenzi.

Boston's recent "Salute to Rome," a week-long tribute to the Eternal City was highlighted by a visit from Rome's Mayor, Salvatore Rebecchini, his son, Filippo, 21, and his Minister of Protocol, Renato Silenzi. They visited Boston's famous historic sites, schools and colleges, museums and libraries. Also here for the occasion was the Minister of Education of Italy and Mrs. Paolo Rossi. Mark Bortman, Newton, was general chairman of the "Salute to Rome."

Filippo Rebecchini (right), the Mayor's son, meets Heavyweight Champion Rocky Marciano during the busy week's itinerary.

Mayor Rebecchini (right) accepts a musical scholarship for a student of Rome interested in learning American jazz at the Berklee School of Music, Boston, from the school's director, Lawrence Berk.

Rome's Mayor listened as attentively as the children to a story told on a record in the Children's Room of the Boston Public Library.

Chef at Hotel Somerset, Louis Turco, tells Rome's Mayor the hors d'ouvres to be served at the "Salute to Rome" fashion show are made of macaroni.

Charles Munch congratulates Goffredo Petrassi whose Fifth Concerto, written especially for the Boston Symphony Orchestra's 75th anniversary, was played as a special feature during Boston's "Salute to Rome."

[240]

Boston Symphony's trumpets.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 11 1956

Boston Symphony

Bartok, Mozart, Franck Works Conducted by Ansermet in Griffith Event at Mosque

By ALAN BRANIGAN

Another of the Boston Symphony Orchestra's unfailingly beautiful performances was on tap last night at the Mosque Theater, with a nearly capacity audience on hand to enjoy the music. The event, second in Griffith Music Foundation's highly commendable symphony series, marked the Bostonians' sole visit to this city this season.

The concert found the veteran orchestra in excellent form. There were some moments when it appeared that the guest conductor, Ernest Ansermet, had substituted a French dryness of tone for the ensemble's customary lush sounds, but this feeling persisted only in some of the violin passages and even there it was transient rather than prolonged.

Patriarchial

The conductor himself was something to behold. Ansermet at 72 resembles a patriarch straight from biblical times, with the bold profile of an eagle and a commanding way of holding himself, in spite of the stiffness of his years. His conducting technique reminded one of the old school of directing (indeed, Ansermet was already an orchestral star in the days of Diaghileff four decades ago) rather than that of today, which often seems too choreographic for our taste. At any rate, the orchestra responded immediately and unanimously to his beat and his phrasings and the evening went with a considerable swing.

The program's chief novelty was Bartok's Music for Strings, Percussion and Celesta, one of the glories of modern music. Many were the unusual tonal combinations that flowed forth from this river of music, some of them grotesque enough to shake the listener right down to his toes.

The work's most impressive moments came in the first movement, a sinuous, winding fugue for innumerable voices, scored for double string orchestras which answered each other across the stage. This astounding fugue, with its curious inversions, gave way before a rapid allegro in which the percussive instruments—timpani, piano, celesta, bass drum, xylophone, tam-tam—punctuated the active themes.

From there to the conclusion there were more bewildering things than one usually encounters in music, and yet the general effect was one of the supernatural beauty. The audience's response was downright enthusiastic. Here, certainly, is music worth repeated hearings.

Graceful

The Bartok was sandwiched between two far more familiar works, each a masterpiece. First came Mozart's Symphony No. 41 in C Major, commonly known as the "Jupiter" for the large and overwhelming fugue to be found in the final movement. It was here that the orchestra's tone was dry and lacking in Viennese flavor. But the beat was crisp, the graceful turns of Mozart's musical fancy were allowed to sing themselves gracefully along and the result was a noteworthy piece of playing.

Far more eloquent and indeed dazzling in its coloration was the concluding work, Cesar Franck's Symphony in D Minor. This Gothic music, churchly in its spiritual values and much given to modulations of the pipe organ variety, soared and sang throughout its length. The brooding first movement was a combination of drama and plaintive songs. Our favorite moment came in the second movement, when the English horn, violas and harps were chanting harmoniously together. The finale, which brought back all the tunes for another hearing, was a triumph of virtuoso playing and controlled fervor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
JAN 12 1956

TRADE STATION AWAITING OKAY

FM Outlet First of Its Kind In Northeast

Only the permission of the Federal Communications Commission is lacking to place the first public school noncommercial FM radio station in the Northeast on the airwaves.

Faculty officials of the station —WDEK at Trade High School— expect final approval soon.

With authorization, WDEK will begin educational-program broadcasts to a wide area. It will beam a signal of from 1000 to 3000 watts over an area of at least 50 miles from its State St. studio.

The station has been in existence for two years, broadcasting locally on a limited basis to provide experience for students in many phases of radio work.

Last summer, an anonymous benefactor gave the school a 3000-watt transmitter which students and faculty since have been installing.

With co-operation of the Adult Education Council, educational and cultural programs have been arranged. The programs will tie in many Connecticut Valley schools, colleges and universities.

School officials have arranged to relay programs sponsored by Station WGBH in Boston, educational radio station of Lowell Institute. Among the prospective "live" programs are performances of the Boston Symphony and Pops Orchestra and Tanglewood concerts.

Faced with a delay of from three to five months while the FCC processes the application, station officials wired for partial authorization to permit broadcasting. This authorization may be received within a few weeks at most.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 12 1956

Record-ially Yours

By MARTIN BOOKSPAN

CHAUSSON: Poeme for Violin and Orchestra; also, SAINT SAENS: Introduction and Rondo Capriccioso; also, BERLIOZ: Feast of the Capulets and Love Scene from "Romeo and Juliet." David Oistrakh, violin, (in the Chausson and Saint Saens) with Charles Munch conducting the Boston Symphony Orchestra. (RCA Victor LM 1988)

A combination of circumstances found David Oistrakh making his first American recordings here in Boston at Symphony Hall. On December 9, the day following his spectacular Boston recital debut, he spent eight and one-half hours recording Prokofieff, Leclair and Locatelli Sonatas which RCA Victor released little more than a week later. On December 14, having played in Cleveland, Syracuse and Ithaca in the meantime, Oistrakh found himself back at Symphony Hall in front of RCA Victor recording microphones, this time with the full Boston Symphony Orchestra and Mr. Munch behind him. What with Oistrakh's previous blanketing of the greater part of the violin repertoire and his commitments elsewhere, the pickings for his Boston Symphony session were pretty slim: neither the "Poeme" nor the Saint Saens display piece are such as to cause the blood to boil. But how he does play them! It's all been said before, but his fantastic technical ease mated to a musical intellect of the most aristocratic order makes anything he plays an experience. Mr. Munch and the Orchestra are eager collaborators and a strong sense of musical rapport emerges.

Those of us who came into contact with this great artist will not soon forget him; his graciousness, cordiality and humility stamp him as a great man over and above his qualities as an artist. Is it too much to hope that he will be allowed to return to the United States for a longer tour next season?

On the other side of the disc Mr. Munch and the Orchestra are heard in the "Feast at the Capulets" and the "Love Scene" from their complete recording of Berlioz' dramatic symphony, "Romeo and Juliet." What a pity that another work with Oistrakh could not have been recorded for this side! Even so, however, the disc is a warm souvenir of one of the most exciting events in recent Boston musical history.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
JAN 12 1956

COMING • EVENTS •

January 13—8:30 P.M. The Brooklyn Community Chorus, and the Brooklyn Community Symphony Orchestra will present a performance of "Miriam's Song of Triumph" by Schubert and "Dona Nobis Pacem" by Ralph Vaughn Williams, at the Walt Whitman Auditorium, Brooklyn College. The chorus of 150 singers and orchestra of 85 players will be conducted by Mr. Robert Hickok. Single admission tickets are 75c at the door.

January 13—11 A.M. New York League of Unitarian Women meeting at the Community Church. The speaker will be the Rev. Walter Donald Kring, "The Religions of Japan."

January 13—8:30 Boston Symphony Orchestra, under the direction of Ernest Ansermet, guest conductor. Third concert of the season at the Brooklyn Academy of Music.

January 14—2:30 and 8:30 P.M. Jose Greco and company, thrilling ensemble of Spanish dancers. Only New York appearances this season at the Brooklyn Academy of Music.

January 14—1:30 and 3:30 P.M. The Brooklyn Community Children's Theatre presents free performances for children. The Dept. of Parks will give two performances of "Cinderella" at the George Gershwin Theatre, Brooklyn College. First come, first served.

January 16—10:30 A.M. Meeting of the Board of Directors and at 2 P.M. meeting of the Department of Literature and Drama, Mrs. W. Lee Helms, Chairman, Brooklyn Women's Club, 114 Pierrepont Street. Miss Edythe Frost of the Brooklyn Public Library will give a "Book Talk."

January 16—6:00 P.M. Department of Publicity and Public Relations, B'klyn Division, Protestant Council, dinner meeting at the Neighborhood Club, 104 Clark St.

January 17—8:30 P.M. Third regular concert of the Brooklyn Philharmonia, Siegfried Landau—conductor at the Brooklyn Academy of Music. Soloist—Hilde Somer, pianist.

January 17—6:30 P.M. Tenth Anniversary Awards Dinner, Community Association of School Districts 25 and 27 honoring eleven outstanding leaders of Boro. Dr. Dan W. Dodson of N.Y.U. speaker. Michel's Restaurant, Flatbush near Eighth Avenue.

January 18 — 8:30 P.M. Concert presented by the Chamber Music Associates in the Brooklyn Academy of Music. Two divertimentos by Mozart will be featured in this third in a series of five performances by well-known professional chamber musicians.

January 18—8:00 P.M. The Religious Film Festival at the First Presbyterian Church, 124 Henry Street, presents "Heart of India". Admission is free, and all are invited.

January 20—1:30 p.m. Annual Dessert Card Party, auspices of Brooklyn Branch of the Needlework guild, at Hillis Hall. Plymouth Church of the Pilgrims.

January 21—11 A.M. to 4 P.M. Tandem Club of the Plymouth Church of the Pilgrims Sixth Annual Rummage Sale.

January 24 — Tuesday, 5:00 P.M., 127th Annual Meeting of the Brooklyn Division of the Protestant Council of the City of New York and the Brooklyn Church and Mission Federation in the Hanson Place Central Methodist Church, Hanson Place and St. Felix Street.

NEWARK, N. J.
NEWS
Circ. D. 268,862 - S. 288,382
JAN 11 1956

Boston Symphony

Bartok, Mozart, Franck Works Conducted by Ansermet in Griffith Event at Mosque

By ALAN BRANIGAN

Another of the Boston Symphony Orchestra's unfailingly beautiful performances was on tap last night at the Mosque Theater, with a nearly capacity audience on hand to enjoy the music. The event, second in Griffith Music Foundation's highly commendable symphony series, marked the Bostonians' sole visit to this city this season.

The concert found the veteran orchestra in excellent form. There were some moments when it appeared that the guest conductor, Ernest Ansermet, had substituted a French dryness of tone for the ensemble's customary lush sound. But this feeling persisted only in some of the violin passages and even there it was transient rather than prolonged.

Patriarchial

The conductor himself was something to behold. Ansermet at 72 resembles a patriarch straight from biblical times, with the bold profile of an eagle and a commanding way of holding himself, in spite of the stiffness of his years. His conducting technique reminded one of the old school of directing (indeed, Ansermet was already an orchestral star in the days of Diaghileff four decades ago) rather than that of today, which often seems too choreographic for our taste. At any rate, the orchestra responded immediately and unanimously to his beat and his phrasings and the evening went with a considerable swing.

The program's chief novelty was Bartok's Music for Strings, Percussion and Celesta, one of the glories of modern music. Many were the unusual tonal combinations that flowed forth from this river of music, some of them grotesque enough to shake the listener right down to his toes.

The work's most impressive moments came in the first movement, a sinuous, winding fugue for innumerable voices, scored for double string orchestras which answered each other across the stage. This astounding fugue, with its curious inversions, gave way before a rapid allegro in which the percussive instruments—timpani, piano, celesta, bass drum, xylophone, tam-tam—punctuated the active themes.

From there to the conclusion there were more bewildering things than one usually encounters in music, and yet the general effect was one of the supernatural beauty. The audience's response was downright enthusiastic. Here, certainly, is music worth repeated hearings.

Graceful

The Bartok was sandwiched between two far more familiar works, each a masterpiece. First came Mozart's Symphony No. 41 in C Major, commonly known as the "Jupiter" for the large and overwhelming fugue to be found in the final movement. It was here that the orchestra's tone was dry and lacking in Viennese flavor. But the beat was crisp, the graceful turns of Mozart's musical fancy were allowed to sing themselves gracefully along and the result was a noteworthy piece of playing.

Far more eloquent and indeed dazzling in its coloration was the concluding work, Cesar Franck's Symphony in D Minor. This Gothic music, churchly in its spiritual values and much given to modulations of the pipe organ variety, soared and sang throughout its length. The brooding first movement was a combination of drama and plaintive songs. Our favorite moment came in the second movement, when the English horn, violas and harps were chanting harmoniously together. The finale, which brought back all the tunes for another hearing, was a triumph of virtuoso playing and controlled fervor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
JAN 13 1956

TRADE STATION AWAITING OKAY

FM Outlet First of Its Kind In Northeast

Only the permission of the Federal Communications Commission is lacking to place the first public school noncommercial FM radio station in the Northeast on the airwaves.

Faculty officials of the station—WDEK at Trade High School—expect final approval soon.

With authorization, WDEK will begin educational-program broadcasts to a wide area. It will beam a signal of from 1000 to 3000 watts over an area of at least 50 miles from its State St. studio.

The station has been in existence for two years, broadcasting locally on a limited basis to provide experience for students in many phases of radio work.

Last summer, an anonymous benefactor gave the school a 3000-watt transmitter which students and faculty since have been installing.

With co-operation of the Adult Education Council, educational and cultural programs have been arranged. The programs will tie in many Connecticut Valley schools, colleges and universities.

School officials have arranged to relay programs sponsored by Station WGBH in Boston, educational radio station of Lowell Institute. Among the prospective "live" programs are performances of the Boston Symphony and Pops Orchestra and Tanglewood concerts.

Faced with a delay of from three to five months while the FCC processes the application, station officials wired for partial authorization to permit broadcasting. This authorization may be received within a few weeks at most.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JAN 12 1956

Record-ially Yours

By MARTIN BOOKSPAN

CHAUSSON: Poeme for Violin and Orchestra; also, SAINT SAENS: Introduction and Rondo Capriccioso; also, BERLIOZ: Feast of the Capulets and Love Scene from "Romeo and Juliet." David Oistrakh, violin, (in the Chausson and Saint Saens) with Charles Munch conducting the Boston Symphony Orchestra. (RCA Victor LM 1988)

A combination of circumstances found David Oistrakh making his first American recordings here in Boston at Symphony Hall. On December 9, the day following his spectacular Boston recital debut, he spent eight and one-half hours recording Prokofieff, Leclair and Locatelli Sonatas which RCA Victor released little more than a week later. On December 14, having played in Cleveland, Syracuse and Ithaca in the meantime, Oistrakh found himself back at Symphony Hall in front of RCA Victor recording microphones, this time with the full Boston Symphony Orchestra and Mr. Munch behind him. What with Oistrakh's previous blanketing of the greater part of the violin repertoire and his commitments elsewhere, the pickings for his Boston Symphony session were pretty slim: neither the "Poeme" nor the Saint Saens display piece are such as to cause the blood to boil. But how he does play them! It's all been said before, but his fantastic technical ease mated to a musical intellect of the most aristocratic order makes anything he plays an experience. Mr. Munch and the Orchestra are eager collaborators and a strong sense of musical rapport emerges.

Those of us who came into contact with this great artist will not soon forget him; his graciousness, cordiality and humility stamp him as a great man over and above his qualities as an artist. Is it too much to hope that he will be allowed to return to the United States for a longer tour next season?

On the other side of the disc Mr. Munch and the Orchestra are heard in the "Feast at the Capulets" and the "Love Scene" from their complete recording of Berlioz' dramatic symphony, "Romeo and Juliet." What a pity that another work with Oistrakh could not have been recorded for this side! Even so, however, the disc is a warm souvenir of one of the most exciting events in recent Boston musical history.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
JAN 12 1956

COMING • EVENTS •

January 13—8:30 P.M. The Brooklyn Community Chorus, and the Brooklyn Community Symphony Orchestra will present a performance of "Miriam's Song of Triumph" by Schubert and "Dona Nobis Pacem" by Ralph Vaughn Williams, at the Walt Whitman Auditorium, Brooklyn College. The chorus of 150 singers and orchestra of 85 players will be conducted by Mr. Robert Hickok. Single admission tickets are 75c at the door.

January 13—11 A.M. New York League of Unitarian Women meeting at the Community Church. The speaker will be the Rev. Walter Donald Kring, "The Religions of Japan."

January 13—8:30 Boston Symphony Orchestra, under the direction of Ernest Ansermet, guest conductor. Third concert of the season at the Brooklyn Academy of Music.

January 14—2:30 and 8:30 P.M. Jose Greco and company, thrilling ensemble of Spanish dancers. Only New York appearances this season at the Brooklyn Academy of Music.

January 14—1:30 and 3:30 P.M. The Brooklyn Community Children's Theatre presents free performances for children. The Dept. of Parks will give two performances of "Cinderella" at the George Gershwin Theatre, Brooklyn College. First come, first served.

January 16—10:30 A.M. Meeting of the Board of Directors and at 2 P.M. meeting of the Department of Literature and Drama, Mrs. W. Lee Helms, Chairman, Brooklyn Women's Club, 114 Pierrepont Street. Miss Edythe Frost of the Brooklyn Public Library will give a "Book Talk."

January 16—6:00 P.M. Department of Publicity and Public Relations, B'klyn Division, Protestant Council, dinner meeting at the Neighborhood Club, 104 Clark St.

January 17—8:30 P.M. Third regular concert of the Brooklyn Philharmonia, Siegfried Landau—conductor at the Brooklyn Academy of Music. Soloist—Hilde Somer, pianist.

January 17—6:30 P.M. Tenth Anniversary Awards Dinner, Community Association of School Districts 25 and 27 honoring eleven outstanding leaders of Boro. Dr. Dan W. Dodson of N.Y.U. speaker. Michel's Restaurant, Flatbush near Eighth Avenue.

January 18 — 8:30 P.M. Concert presented by the Chamber Music Associates in the Brooklyn Academy of Music. Two divertimentos by Mozart will be featured in this third in a series of five performances by well-known professional chamber musicians.

January 18—8:00 P.M. The Religious Film Festival at the First Presbyterian Church, 124 Henry Street, presents "Heart of India". Admission is free, and all are invited.

January 20—1:30 p.m. Annual Dessert Card Party, auspices of Brooklyn Branch of the Needlework guild, at Hillis Hall, Plymouth Church of the Pilgrims.

January 21—11 A.M. to 4 P.M. Tandem Club of the Plymouth Church of the Pilgrims Sixth Annual Rummage Sale.

January 24 — Tuesday, 5:00 P.M., 127th Annual Meeting of the Brooklyn Division of the Protestant Council of the City of New York and the Brooklyn Church and Mission Federation in the Hanson Place Central Methodist Church, Hanson Place and St. Felix Street.

[241]

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600

JAN 12 1956

Ernest Ansermet To Conduct Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of the noted Swiss conductor, Ernest Ansermet, will return to Brooklyn for its third concert of the season next Friday evening, January 13, at 8:30 o'clock in the Opera House of the Brooklyn Academy of Music.

Among the box holders will be Mrs. Emmet J. McCormack (Box 1), Friends School (Box 2), Berkeley Institute (Box 3), Mrs. Darwin R. James III (Box 4), and Adelphi Academy Alumni (Box 5).

Box 7 will be occupied by officers from the United States Naval Station in Brooklyn who will be guests of the Brooklyn Institute of Arts and Sciences.

Box 8 will be occupied by blind veterans and their escorts from the Red Cross, who will come as guests of the Brooklyn Committee for the Boston Symphony concerts.

Box 9 will be occupied by guests of Packer Collegiate Institute.

The program will consist of three major works: Bartok's Music for Strings, Percussion and Celesta; Stravinsky's Symphonies for Wind Instruments; and Cesar Franck's Symphony in D minor.

3

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JAN 12 1956

Boston Symphony Planning Several Concerts In Area

Charles Munch will conduct the next regular pair of concerts by the Boston Symphony Orchestra which will take place on Friday afternoon and Saturday evening, Jan. 20 and 21, and the concert on Sunday afternoon, Jan. 22, following the New York trip of the week to come. Mr. Munch will also conduct the concert in Sanders Theatre, Cambridge on Tuesday evening, Jan. 17.

Rudolf Serkin will be the soloist at the Friday and Saturday concerts and also the Sun-

Continued on Page Eight

hory of Serge Koussevit-
" a commissioned work
ch is to have its first per-
mance, and Debussy's Prel-
e to Afternoon of a Faun.

In Cambridge, Mr. Munch
ll conduct Mozart's Sinfonia
oncertante with four solo
struments, "Strauss' "Don
uan," Piston's Sixth Sym-
hony, and Berlioz' Roman Car-
ival Overture.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

JAN 12 1956

'Die Meistersinger':

Distinction at the Met

By MILES KASTENDIECK

PERHAPS Wagner's "Die Meistersinger" is the greatest opera of them all. It sounded so last night on its return to the Metropolitan. The reason lay in one of the best musically integrated performances in years. Wagnerians can rejoice.

Albert Da Costa helped. Singing his first Walther, he revealed quality in voice and ease in manner, fitting nicely and naturally into a splendid cast. His tenor may be a bit light, but it carries well. He proved a distinct asset last night.

The strength of the performance grew out of a notably well-balanced group of singers. Otto Edelmann won an un-traditional bit of applause on his first exit during the first scene of the third act, something that has happened rarely in a quarter century or so. He deserved it for a wonderfully human Hans Sachs, an artistic achievement of real distinction.

Lisa Della Casa repeated her exceptional portrayal of Eva, a young girl obviously in love, able to convey the fact in voice, in looks, and in action. Seldom has there been a more fetching singer for this role. Paul Franke distinguished himself again as David and Herta Glaz sang especially well as Magdalene.

Gerhard Pechner's Beckmesser has by now become a "classic." There were times, however, when he appeared almost too pedantic. The mastersingers lined up impressively, too, with Giorgio Tozzi excellent as Pogner and John Brownlee fine as Kothner.

Conducting his first "Meistersinger" here, Rudolf Kempe disclosed his fine lyric sense and feeling for quality as well as his undramatic nature. Crisper orchestral playing could have made this a very superior performance. Kempe molded it sensitively, almost too much so for the virile work it is.

Perhaps his attention to phrasing leads him to overlook accentuation, and his indulgence in tempi extends the length of the performance. Nevertheless the opera sounded rich and full.

Ansermet Returns

As guest conductor of the Boston Symphony, Ernest Ansermet offered an excellent program in Carnegie Hall last night. It began with Mozart's "Jupiter" symphony with which Debussy's "Nocturnes" were contrasted. Then came Bartok's "Music for Strings, Percussion, and Celesta" with Ravel's "Bolero" for contrast. This was a study both in styles and in orchestral textures.

The performance of the evening was the Bartok, a remarkable achievement in making a musical experience out of an acoustical experiment. Not that Bartok created it that way but that it can sound like that under less expert treatment. Ansermet had shown what he could do with the Bostonians in the Debussy. He and they worked wonders in the Bartok which, incidentally, the audience received with unusual enthusiasm.

Under Ansermet's supple direction all but the Mozart flowed with a strong sense of movement. The Mozart sounded somewhat stiff in spite of some interesting color and accent. Ansermet left no doubt that a keenly musical mind was at work, but then he has been a master conductor for many years.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JAN 12 1956

Ansermet and Bartok

MOZART'S "Jupiter" symphony opened the Boston Symphony's program last night in Carnegie Hall, and Ravel's "Bolero" ended it, but the main interest of the concert lay elsewhere. Ernest Ansermet conducted a performance of Béla Bartók's Music for Strings, Percussion and Celesta that had at least one listener breathing a little harder at its conclusion.

The Bartók score is acknowledged as a masterpiece, but it has received precious few hearings in this city. Can it be that most conductors would as soon grapple with it as come to blows with Rocky Marciano? The music is frightfully complicated. Virtually every other measure brings a new metrical pattern. The balances are next to impossible to maintain. Strings are asked to play in awkward figurations. Novel sounds, like tympani glissandos, abound.

•

In short, unless you are a conductor with a built-in metronome and a clear beat, you stay away from this score. And if you do not have a virtuoso orchestra you never even look at it.

Mr. Ansermet obviously does have a built-in metronome, and in the Boston Symphony he has a collection of virtuosos at his disposal. The result was a brilliant, memorable interpretation of one of the really significant scores of the century. At first hearing the music may sound overdissonant and much too complicated, but in reality it is governed by strict musical logic. It is music of power, of uncompromising rectitude and of sheer inventiveness.

Not only did Mr. Ansermet conduct it; he also interpreted it. He carefully shaped the phrases of the music, saw to it that the instrumental color was maintained and adhered to the underlying metrical pulse. In the frisky, Hungarian-saturated last movement, his accuracy and feeling for the music left the listener exhilarated.

•

It is worth noting that nobody left the hall. Bartók sometimes has conservative members of the audience seeking the nearest bus.

Mr. Ansermet was also completely at home with the first two of the Debussy Nocturnes. He omitted the third of the set, which demands a chorus. Here the orchestra was velvet and atmospheric. Of the opening "Jupiter" there is less to say. The conductor gave a rather perfunctory reading that was not too clear in detail. But for the mastery displayed in the Debussy and Bartók works he can be forgiven anything.

H. C. S.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437

JAN 13 1956

NEWS OF MUSIC

Work by Bartok Stars For Boston Symphony

By DAY THORPE

Boston Symphony Orchestra, Ernest Ansermet, conductor. Constitution Hall. Program: Symphony in C, K. 551, Mozart; Nocturnes: Nuages, Fetes, Debussy; Music for Strings, Percussion and Celesta, Bartok; Bolero, Ravel.

Ernest Ansermet, regular conductor of the Orchestre de la Suisse Romande, directed the Boston Orchestra in Constitution Hall last night in a program of Mozart, Debussy, Ravel and Bartok. It should be noted that it was not the music of the first three favorites that drew the greatest applause from the large audience, but rather the spare and difficult piece for strings, percussion and celesta of [illegible]. Certainly not widely believed to be such a hosanna-catcher as work. Perhaps the public is sometimes misjudged.

Mr. Ansermet at 73 is still a vigorous and able conductor, although in the opening Mozart the orchestra seemed to have been infected with a languidity that verged on tiredness. Then, however, the first two Debussy nocturnes, while not given the usual spirited and often too facile reading, were played with strength and exceedingly effective orchestral color.

The Bartok work is for string orchestra divided into many parts and joined by timpani, bass drum, cymbals, snare drum, tam-tam, celesta, piano four hands, and xylophone. These percussion instruments are used not so much for color or contrast as to add detail to an already finely etched picture. They are much more an integral part of the orchestra than they are in other compositions where they are less conspicuous. Mr. Ansermet seemed to love the score which saw the light of day 20 years ago in his native country of Switzerland.

So mercurial a man as Ravel probably was delighted to make such a hit with so dull a piece as the "Bolero." It is dull but not wearisome, for there are few orchestral demonstrations in which one can hear so many different instruments in juxtaposition. When the trumpets last night entered with their first forte, one was aware that this was the perfect passage for the peculiarly sharp and strident sound that is the hallmark of the Boston Symphony's trumpets.

[2½]

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600
JAN 12 1956

Ernest Ansermet To Conduct Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of the noted Swiss conductor, Ernest Ansermet, will return to Brooklyn for its third concert of the season next Friday evening, January 13, at 8:30 o'clock in the Opera House of the Brooklyn Academy of Music.

Among the box holders will be Mrs. Emmet J. McCormack (Box 1), Friends School (Box 2), Berkeley Institute (Box 3), Mrs. Darwin R. James III (Box 4), and Adelphi Academy Alumni (Box 5).

Box 7 will be occupied by officers from the United States Naval Station in Brooklyn who will be guests of the Brooklyn Institute of Arts and Sciences.

Box 8 will be occupied by blind veterans and their escorts from the Red Cross, who will come as guests of the Brooklyn Committee for the Boston Symphony concerts.

Box 9 will be occupied by guests of Packer Collegiate Institute.

The program will consist of three major works: Bartok's Music for Strings, Percussion and Celesta; Stravinsky's Symphonies for Wind Instruments; and Cesar Franck's Symphony in D minor.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681
JAN 12 1956

'Die Meistersinger':

Distinction at the Met

By MILES KASTENDIECK

PERHAPS Wagner's "Die Meistersinger" is the greatest opera of them all. It sounded so last night on its return to the Metropolitan. The reason lay in one of the best musically integrated performances in years. Wagnerians can rejoice.

Albert Da Costa helped. Singing his first Walther, he revealed quality in voice and ease in manner, fitting nicely and naturally into a splendid cast. His tenor may be a bit light, but it carries well. He proved a distinct asset last night.

The strength of the performance grew out of a notably well-balanced group of singers. Otto Edelmann won an un-traditional bit of applause on his first exit during the first scene of the third act, something that has happened rarely in a quarter century or so. He deserved it for a wonderfully human Hans Sachs, an artistic achievement of real distinction.

Lisa Della Casa repeated her exceptional portrayal of Eva, a young girl obviously in love, able to convey the fact in voice, in looks, and in action. Seldom has there been a more fetching singer for this role. Paul Franke distinguished himself again as David and Herta Glaz sang especially well as Magdalene.

Gerhard Pechner's Beckmesser has by now become a "classic." There were times, however, when he appeared almost too pedantic. The mastersingers lined up impressively, too, with Giorgio Tozzi excellent as Pogner and John Brownlee fine as Kothner.

Conducting his first "Meistersinger" here, Rudolf Kempe disclosed his fine lyric sense and feeling for quality as well as his undramatic nature. Crisper orchestral playing could have made this a very superior performance. Kempe molded it generously, almost too much so, but it is virile work it is.

Perhaps [illegible] to phrasing leads him to overlook accentuation, and his indulgence in lyricism extends the length of the performance. Nevertheless, the opera sounded rich and full.

Ansermet Returns

As guest conductor of the Boston Symphony, Ernest Ansermet offered an excellent program in Carnegie Hall last night. It began with Mozart's "Jupiter" symphony with which Debussy's "Nocturnes" were contrasted. Then came Bartok's "Music for Strings, Percussion, and Celesta" with Ravel's "Bolero" for contrast. This was a study both in styles and in orchestral textures.

The performance of the evening was the Bartok, a remarkable achievement in making a musical experience out of an acoustical experiment. Not that Bartok created it that way, but that it can sound like that under less expert treatment. Ansermet had shown what he could do with the Bostonians in the Debussy. He and they worked wonders in the Bartok which, incidentally, the audience received with unusual enthusiasm.

Under Ansermet's supple direction all but the Mozart flowed with a strong sense of movement. The Mozart sounded somewhat stiff in spite of some interesting color and accent. Ansermet left no doubt that a keenly musical mind was at work, but then he has been a master conductor for many years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JAN 12 1956

Boston Symphony Planning Several Concerts In Area

Charles Munch will conduct the next regular pair of concerts by the Boston Symphony Orchestra which will take place on Friday afternoon and Saturday evening, Jan. 20 and 21, and the concert on Sunday afternoon, Jan. 22, following the New York trip of the week to come. Mr. Munch will also conduct the concert in Sanders Theatre, Cambridge on Tuesday evening, Jan. 17.

Rudolf Serkin will be the soloist at the Friday and Saturday concerts and also the Sun-

Continued on Page Eight

...hory of Serge Koussevitz... a commissioned work ...ch is to have its first per...mance, and Debussy's Prel... to Afternoon of a Faun.

In Cambridge, Mr. Munch ...ll conduct Mozart's Sinfonia ...ncertante with four solo ...struments, "Strauss' "Don ...uan," Piston's Sixth Sym...hony, and Berlioz' Roman Car...val Overture.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JAN 12 1956

Ansermet and Bartok

MOZART'S "Jupiter" symphony opened the Boston Symphony's program last night in Carnegie Hall, and Ravel's "Bolero" ended it, but the main interest of the concert lay elsewhere. Ernest Ansermet conducted a performance of Béla Bartók's Music for Strings, Percussion and Celesta that had at least one listener breathing a little harder at its conclusion.

The Bartók score is acknowledged as a masterpiece, but it has received precious few hearings in this city. Can it be that most conductors would as soon grapple with it as come to blows with Rocky Marciano? The music is frightfully complicated. Virtually every other measure brings a new metrical pattern. The balances are next to impossible to maintain. Strings are asked to play in awkward figurations. Novel sounds, like tympani glissandos, abound.

In short, unless you are a conductor with a built-in metronome and a clear beat, you stay away from this score. And if you do not have a virtuoso orchestra you never even look at it.

Mr. Ansermet obviously does have a built-in metronome, and in the Boston Symphony he has a collection of virtuosos at his disposal. The result was a brilliant, memorable interpretation of one of the really significant scores of the century. At first hearing the music may sound cacophonous and much too complicated, but in reality it is governed by strict musical logic. It is music of power, of uncompromising rectitude and of sheer inventiveness.

Not only did Mr. Ansermet conduct it; he also interpreted it. He carefully shaped the phrases of the music, saw to it that the instrumental color was maintained and adhered to the underlying metrical pulse. In the frisky, Hungarian-saturated last movement, his accuracy and feeling for the music left the listener exhilarated.

It is worth noting that nobody left the hall. Bartók sometimes has conservative members of the audience seeking the nearest bar.

Mr. Ansermet was also completely at home with the first suite of the Debussy Nocturnes. He omitted the third of the set, which demands a chorus. Here the orchestra was velvet and atmospheric. Of the opening "Jupiter" there is less to say. The conductor gave a rather perfunctory reading that was not too clear in detail. But for the mastery displayed in the Debussy and Bartok works he can be forgiven anything.

H. C. S.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437
JAN 13 1956

NEWS OF MUSIC

Work by Bartok Stars For Boston Symphony

By DAY THORPE

Boston Symphony Orchestra, Ernest Ansermet, conductor. Constitution Hall. Program: Symphony in C, K. 551, Mozart; Nocturnes: Nuages, Fetes, Debussy; Music for Strings, Percussion and Celesta, Bartok; Bolero, Ravel.

Ernest Ansermet, regular conductor of the Orchestre de la Suisse Romande, directed the Boston Orchestra in Constitution Hall last night in a program of Mozart, Debussy, Ravel and Bartok. It should be noted that it was not the music of the first three favorites that drew the greatest applause from the audience, but rather the [illegible] and difficult piece for [illegible] percussion and celesta of [illegible]. Certainly not widely belie[illegible] be such a hosanna-ca[illegible] work. Perhaps the [illegible] sometimes misjudged.

Mr. Ansermet at 73 is still vigorous and able conductor, although in the opening Mozart the orchestra seemed to have been infected with a languidity that verged on tiredness. Then, however, the first two Debussy nocturnes, while not given the usual spirited and often too facile reading, were played with strength and exceedingly effective orchestral color.

The Bartok work is for string orchestra divided into many parts and joined by timpani, bass drum, cymbals, snare drum, tam-tam, celesta, piano four hands, and xylophone. These percussion instruments are used not so much for color or contrast as to add detail to an already finely etched picture. They are much more an integral part of the orchestra than they are in other compositions where they are less conspicuous. Mr. Ansermet seemed to love the score which saw the light of day 20 years ago in his native country Switzerland.

So mercurial a man as Ravel probably was delighted to make such a hit with so dull a piece as the "Bolero." It is dull but not wearisome, for there are few orchestral demonstrations in which one can hear so many different instruments in juxtaposition. When the trumpets last night entered with their first forte, one was aware that this was the perfect passage for the peculiarly sharp and strident sound that is the hallmark of the Boston Symphony's trumpets.

[242]

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 1,600

JAN 12 1956

Ernest Ansermet To Conduct Boston Symphony Orchestra

The Boston Symphony Orchestra, under the direction of the noted Swiss conductor, Ernest Ansermet, will return to Brooklyn for its third concert of the season next Friday evening, January 13, at 8:30 o'clock in the Opera House of the Brooklyn Academy of Music.

Among the box holders will be Mrs. Emmet J. McCormack (Box 1), Friends School (Box 2), Berkeley Institute (Box 3), Mrs. Darwin R. James III (Box 4), and Adelphi Academy Alumni (Box 5).

Box 7 will be occupied by officers from the United States Naval Station in Brooklyn who will be guests of the Brooklyn Institute of Arts and Sciences.

Box 8 will be occupied by blind veterans and their escorts from the Red Cross, who will come as guests of the Brooklyn Com... for the Bost... y guests e.

...f three ...ic for ...elesta; Wind ...anck's 3

FRESH FR
OMATO CA
N FRESH F
39c lb. LA
M'S SH

Boston Symphony

Continued from Page One

...day afternoon concert appear...ng in Brahms' Piano Concerto ...o. 1 in D minor. Mr. Munch ...will open the program for the ...hree concerts with Beethoven's "Leonore" Overture No. 2. The ...rogram will also consist of Howard Hanson's "Elegy in Memory of Serge Koussevitzky," a commissioned work which is to have its first performance, and Debussy's Prelude to Afternoon of a Faun.

In Cambridge, Mr. Munch will conduct Mozart's Sinfonia Concertante with four solo instruments, "Strauss' "Don Juan," Piston's Sixth Symphony, and Berlioz' Roman Carnival Overture.

NEW YORK, N. Y.
JOURNAL-AMERICAN
Circ. D. 653,252 - S. 982,681

JAN 12 1956

'Die Meistersinger':

Distinction at the Met

By MILES KASTENDIECK

PERHAPS Wagner's "Die Meistersinger" is the greatest opera of them all. It sounded so last night on its return to the Metropolitan. The reason lay in one of the best musically integrated performances in years. Wagnerians can rejoice.

Albert Da Costa helped. Singing his first Walther, he revealed quality in voice and ease in manner, fitting nicely and naturally into a splendid cast. His tenor may be a bit light, but it carries well. He proved a distinct asset last night.

The strength of the performance grew out of a notably well-balanced group of singers. Otto Edelmann won an un-traditional bit of applause on his first exit during the first scene of the third act, something that has happened rarely in a quarter century or so. He deserved it for a wonderfully human Hans Sachs, an artistic achievement of real distinction.

Lisa Della Casa repeated her exceptional portrayal of Eva, a young girl obviously in love, able to convey the fact in voice, in looks, and in action. Seldom has there been a more fetching singer for this role. Paul Franke distinguished himself again as David and Herta Glaz sang especially well as Magdalene.

Gerhard Pechner's Beckmesser has by now become a "classic." There were times, however, when he appeared almost too pedantic. The mastersingers lined up impressively, too, with Giorgio Tozzi excellent as Pogner and John Brownlee fine as Kothner.

Conducting his first "Meistersinger" here, Rudolf Kempe disclosed his fine lyric sense and feeling for quality as well as his undramatic nature. Crisper orchestral playing could have made this a very superior performance. Kempe molded it sensitively, almost too much so for this virile work it is.

Perhaps his attention to phrasing leads him to overlook accentuation, and his indulgence in lyricism extends the length of the performance. Nevertheless, the opera sounded rich and full.

Ansermet Returns

As guest conductor of the Boston Symphony, Ernest Ansermet offered an excellent program in Carnegie Hall last night. It began with Mozart's "Jupiter" symphony with which Debussy's "Nocturnes" were contrasted. Then came Bartok's "Music for Strings, Percussion, and Celesta" with Ravel's "Bolero" for contrast. This was a study both in styles and in orchestral textures.

The performance of the evening was the Bartok, a remarkable achievement in making a musical experience out of an acoustical experiment. Not that Bartok created it that way but that it can sound like that under less expert treatment. Ansermet had shown what he could do with the Bostonians in the Debussy. He and they worked wonders in the Bartok which, incidentally, the audience received with unusual enthusiasm.

Under Ansermet's supple direction all but the Mozart flowed with a strong sense of movement. The Mozart sounded somewhat stiff in spite of some interesting color and accent. Ansermet left no doubt that a keenly musical mind was at work, but then he has been a master conductor for many years.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JAN 12 1956

Ansermet and Bartok

MOZART'S "Jupiter" symphony opened the Boston Symphony's program last night in Carnegie Hall, and Ravel's "Bolero" ended it, but the main interest of the concert lay elsewhere. Ernest Ansermet conducted a performance of Béla Bartók's Music for Strings, Percussion and Celesta that had at least one listener breathing a little harder at its conclusion.

The Bartók score is acknowledged as a masterpiece, but it has received precious few hearings in this city. Can it be that most conductors would as soon grapple with it as come to blows with Rocky Marciano? The music is frightfully complicated. Virtually every other measure brings a new metrical pattern. The balances are next to impossible to maintain. Strings are asked to play in awkward figurations. Novel sounds, like tympani glissandos, abound.

In short, unless you are a conductor with a built-in metronome and a clear beat, you stay away from this score. And if you do not have a virtuoso orchestra you never even look at it.

Mr. Ansermet obviously does have a built-in metronome, and in the Boston Symphony he has a collection of virtuosos at his disposal. The result was a brilliant, memorable interpretation of one of the really significant scores of the century. At first hearing the music may sound overdissonant and much too complicated, but in reality it is governed by strict musical logic. It is music of power, of uncompromising rectitude and of sheer inventiveness.

Not only did Mr. Ansermet conduct it; he also interpreted it. He carefully shaped the phrases of the music, saw to it that the instrumental color was maintained and adhered to the underlying metrical pulse. In the frisky, Hungarian-saturated last movement, his accuracy and feeling for the music left the listener exhilarated.

It is worth noting that nobody left the hall. Bartók sometimes has conservative members of the audience seeking the nearest bus.

Mr. Ansermet was also completely at home with the first two of the Debussy Nocturnes. He omitted the third of the set, which demands a chorus. Here the orchestra was velvet and atmospheric. Of the opening "Jupiter" there is less to say. The conductor gave a rather perfunctory reading that was not too clear in detail. But for the mastery displayed in the Debussy and Bartók works he can be forgiven anything.

H. C. S.

WASHINGTON, D. C.
STAR
Circ. D. 234,660 - S. 264,437

JAN 13 1956

NEWS OF MUSIC

Work by Bartok Stars For Boston Symphony

By DAY THORPE

Boston Symphony Orchestra, Ernest Ansermet, conductor. Constitution Hall. Program: Symphony in C, K. 551, Mozart; Nocturnes: Nuages, Fetes, Debussy; Music for Strings, Percussion and Celesta, Bartok; Bolero, Ravel.

Ernest Ansermet, regular conductor of the Orchestre de la Suisse Romande, directed the Boston Orchestra in Constitution Hall last night in a program of Mozart, Debussy, Ravel and Bartok. It should be noted that it was not the music of the first three favorites that drew the greatest applause from the large audience, but rather the [illegible] and difficult piece for strings, percussion and celesta of [illegible]. Certainly not widely believed to be such a hosanna-catcher, as work. Perhaps the public sometimes misjudged.

Mr. Ansermet at 73 is still a vigorous and able conductor, although in the opening Mozart the orchestra seemed to have been infected with a languidity that verged on tiredness. Then, however, the first two Debussy nocturnes, while not given the usual spirited and often too facile reading, were played with strength and exceedingly effective orchestral color.

The Bartok work is for string orchestra divided into many parts and joined by timpani, bass drum, cymbals, snare drum, tam-tam, celesta, piano four hands, and xylophone. These percussion instruments are used not so much for color or contrast as to add detail to an already finely etched picture. They are much more an integral part of the orchestra than they are in other compositions where they are less conspicuous. Mr. Ansermet seemed to love the score which saw the light of day 20 years ago in his native country of Switzerland.

So mercurial a man as Ravel probably was delighted to make such a hit with so dull a piece as the "Bolero." It is dull but not wearisome, for there are few orchestral demonstrations in which one can hear so many different instruments in juxtaposition. When the trumpets last night entered with their first forte, one was aware that this was the perfect passage for the peculiarly sharp and strident sound that is the hallmark of the Boston Symphony's trumpets.

[248]

WORLD WEEK
NEW YORK CITY
JAN 12 1956

Record Collector's Corner

On the Classical Side

By THOMAS SCHERMAN

Photo by Helen Merrill

Thomas Scherman, founder and conductor of the Little Orchestra Society and director of Music Appreciation Records.

DID YOU know that you're listening to Chopin every time you hear *I'm Always Chasing Rainbows*? Or that the popular instrumental of last year's juke box was an excerpt from Rachmaninoff's *Rhapsody on a Theme of Paganini*? Or that the musical score of the Broadway hit, *Kismet* (*Baubles, Bangles, and Beads*), was adapted from the music of Alexander Borodin?

Maybe you did. And maybe you already have some favorite classical records of your own—Tchaikowsky's *Fifth Symphony* or Rachmaninoff's *Second Piano Concerto*, to name only two "best sellers." Certainly your enjoyment of many movies and TV plays has been enhanced by the use of classical scores of one kind or another. And if you're a jazz fan, you've probably been hearing a lot about the growing influence of classical techniques—counterpoint, for one—on progressive jazz musicians like Stan Kenton, Dave Brubeck, and The Modern Jazz Quartet.

World of Music

Learning to appreciate good music is one of the most rewarding investments you can make in your lifetime. Whether you start with rock-and-roll, with *On Top of Old Smoky*, or with *Tea for Two*, you'll find that the more you listen, the more you'll want to learn. And the process of learning will inevitably carry you into the world of serious music.

For music *is* a world. It's the whole history of human experience, past and present, conveyed more completely than words ever could. When you reject a part of that world, whether it's classical music or American jazz, you're limiting yourself as a person. It's as if you limited your capacity for friendship by declaring that you disliked all red-haired people or all people who lived east of the Mississippi! Another thing—you don't have to be "musical" to understand and appreciate serious music, you know. (There are many devoted music-lovers who can't carry a tune.) All you need is the ability to listen and the will to learn.

Making a Start

As to the best way to start your collection of classical records—well, there are two things you can do. One is to collect them systematically, by arranging the composers in historical order. (That's the plan in the list at right, as you'll see.) The other is to start with the music you already know and like, and build around that. If you choose the second way, however, do it with some idea of the historical periods to which your records belong, and then set out to explore those that are still unfamiliar to you.

"What about all that terminology?" you ask. "How am I ever going to learn to tell one type of classical music from another?"

Well, the main thing is to listen intelligently. The music of the Romantic period, for instance, appeals to most people immediately. It has many beautiful melodies and a high emotional content.

Have you ever read a poem by Keats or Shelley or any other Romantic poet? Then you should have some idea of what Romantic music sounds like, even if you've never heard any.

What about the Classical period? Think of the 18th-century furniture or costumes you may have seen in your history books. The key words here are clarity and elegance. Baroque? Think of rich tapestries, embellishment.

Contemporary? Well, that's your own world, isn't it? It works both ways, you see. You learn to understand history through music, and music through history.

Here's a list of what I consider record "musts" in a music library. There are 112 in all, so that gives you plenty to work on! Don't worry too much about labels and orchestras at first. The well-known symphonic groups, like the New York Philharmonic, the Boston Symphony, and the Philadelphia Orchestra, to name a few, have all recorded good performances of these classics. But you'll learn more about that as you go along. For the time being, good luck—and good listening!

RENAISSANCE

Palestrina: *Missa Papae Marcelli*

CLASSICAL

Beethoven: *Symphony #5, Symphony #9, Emperor Concerto, Violin Concerto, Appassionata Sonata*
Haydn: *Surprise Symphony, Farewell Symphony, Trumpet Concerto*
Mozart: *Jupiter Symphony, Piano Concerto in D minor, Don Giovanni, Eine Kleine Nachtmusik, Haffner Symphony*
Weber: *Freischutz Overture, Invitation to the Waltz*

BAROQUE

Bach: *Brandenburg Concerti #2 & #3, B Minor Mass, Toccata and Fugue in D minor*
Gluck: *Ballet Suite from Orpheus*
Handel: *Water Music, Messiah*
Vivaldi: *Concerti di Stagioni*

ROMANTIC

Berlioz: *Fantastic Symphony*
Bizet: *L'Arlesienne Suites, Carmen*
Borodin: *Polovetsian Dances*
Brahms: *Symphony #1, Variations on a Theme of Haydn*
Chausson: *Poeme*
Chopin: *Preludes, Piano Concerto in F minor*
Debussy: *La Mer, Suite Bergamasque for Piano*
Dohnanyi: *Variations on a Nursery Theme*
Dvorak: *New World Symphony, Slavonic Dances*
De Falla: *Nights in a Garden of Spain, El Amor Brujo*
Enesco: *Roumanian Rhapsody #1*

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
JAN 13 1956

Bostonians, With Ansermet, In Carnegie Hall Concert

By Francis D. Perkins

Ernest Ansermet was the Boston Symphony Orchestra's guest conductor Wednesday for its third evening concert of the season in Carnegie Hall. The distinguished Swiss musician, taking presumable note of the Mozart bicentennial, began his program with that genius' last symphony, known as the "Jupiter"; Bela Bartok's "Music for Strings, Percusion and Celesta," the other principal item in the list, followed Debussy's "Nuages" and "Fêtes," and Ravel's "Bolero" served as the finale.

Mr. Ansermet and the Boston Symphony are already well acquainted, and the concert exhibited the conductor's technical eminence, musical authority and definite interpretative ideas and the orchestra's responsiveness to them. The performance of the Bartok work was particularly notable for the thorough disclosure of its substance and structure, and also its emotional span. This was its fifteenth New York performance in nineteen years and its eleventh in this decade; the record and its reception last night implies that it is becoming almost popular.

One interesting point in a rehearing is how the first movement ceases to seem baffling; its structure is fascinating as well as complex; the spreading cloud of string tone has expressive atmosphere as well as ingenuity. The orchestra realized this, and also the contrasted moods of the other sections, with notable spirit for the enlivening finale.

The Mozart symphony had a generally robust and straightforward performance; the andante was played with due imaginative lyricism in what, as a whole, was an animated and well executed, but not particularly memorable interpretation.

"Nuages" fared admirably, both in evocation of atmosphere and quality and proportion of tone. "Fetes" pursued its course with a slightly rigid brilliance. Mr. Ansermet opened what promised to be a laudable performance of the "Bolero" with an unhurried but still not too diliberate pace.

WASHINGTON D. C.
POST & TIMES HERALD
JAN 13 1956

Postlude

Ansermet Baton Scores With Boston Symphony

By Paul Hume

Ernest Ansermet and the Boston Symphony made great music together last night in Constitution Hall.

The visiting Swiss guest conductor led a program of unusual distinction on which each composition occupies a high place in the world of music. To Mozart's final symphony, Ansermet brought a vitality that was apparent in tempos that seemed apposite while constantly under control, an din a clarity of voices that made the finale a living example of Mozart's genius.

In Debussy's two familiar Nocturnes, Clouds and Festivals, a thought occurred to us that was to return more than once during the concert: this is a very special playing of this well known music. Ansermet is a conductor of unusual gifts, all o fwhich make him superb in the music he selected last night. With the cooperation of the high talents of the Boston players, his Debussy was of an aural stuff that began and remained in the realm of the strictly gorgeous.

But Ansermet is concerned even more with the form and character of the music he plays than with the more external attributes even when they are of such material as Debussey's strings, harps, and muted trumpets. Thus in the second half of the program he brought a transfixing account of Bela Bartok's magnificent music for percussion, celeste and strings. Spreading the string orchestra out before him, with the deeper voiced instruments reaching to the back of the stage, Ansermet made of this work—which seems to be a thing of texture but is actually a structure of outstanding formal design—an occasion for the audience's most enthusiastic approval.

The response of the orchestra was beyond the slightest criticism.

Finally Ansermet took up Ravel's Bolero. Some may have shuddered at the thought of this work after the Bartok, or perhaps merely shuddered, for the Bolero has been manhandled more than any one piece ought to be. Yet, again the story was of the great orchestra and the great conductor.

Through an unswerving beat, and a sense of the whole line of the piece, Ansermet gave a reading that surpasses any we recall.

WASHINGTON D. C.
POST & TIMES HERALD
JAN 13 1956

By Harry Goodwin, Staff Photographer

BOW IN WASHINGTON was made Wednesday by Aaron Copland (right) who conducted his first concert in the Capital from the podium in Constitution Hall. Robert Richman (left) director of the Institute of Contemporary Arts is Mr. Copeland's host in Washington. While this was the distinguished American composer's Capital debut as a conductor, his works are familiar to Washington concert goers and the ballet "Appalachian Spring" had its premier performance in 1944 at the Library of Congress. Mr. Copland, who termed the Constitutional Hall "magnificent," said his most recent work was "Symphonic Ode," composed for the 75th anniversary of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JAN 14 1956

Serkin To Be Soloist

Refreshed after his mid-winter vacation, Charles Munch rejoins the Boston Symphony Orchestra next week to conduct the Tuesday night concert at Sanders Theater in Cambridge and next Friday afternoon, Saturday night and Sunday afternoon concerts in Symphony Hall.

The program for Cambridge includes Mozart's Sinfonia Concertante for Woodwinds and Orchestra with Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon; Strauss' "Don Juan;" Walter Piston's Sixth Symphony, composed for the 75th anniversary of the Boston Symphony Orchestra; and Berlioz' "Roman Carnival" Overture.

The soloist at the three weekend concerts will be the pianist, Rudolf Serkin, appearing with the Orchestra in Boston for the first time since April, 1944. Mr. Serkin will play the Piano Concerto No. 1 in D Minor by Brahms.

Mr. Munch will begin the three concerts with Beethoven's "Leonore" Overture No. 2, followed by Debussy's "Prelude to the Afternoon of a Faun" and the first performances of Howard Hanson's "Elegy in Memory of Serge Koussevitzky," composed for the 75th anniversary of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
JAN 15 1956

Post Rehabilitation Fund.

Elegy at Next Symphony

Composed by Dr. Howard Hanson for the Boston Symphony Orchestra's 75th anniversary, "Elegy in Memory of Serge Koussevitzky," will be introduced here at the orchestra's next Providence concert Tuesday night, Jan. 24, in Veterans Memorial Auditorium.

Other works on the program will be Old Dances and Airs for the Lute, Suite No. 1, by Respighi, Sibelius' Seventh Symphony, in one movement, and Brahms' Fourth. Charles Munch will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
JAN 14 1956

Boston Orchestra To Tour Europe After Tanglewood

The Boston Symphony Orchestra will tour Europe for five weeks during August and September 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, chairman of the board of A. N. T. A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the state department for the adiministration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 2. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Iles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

EL PASO, TEX.
TIMES
Circ. D. 48,374 - S. 65,539
JAN 15 1956

The Turntable

Seldom-Heard Rachmaninoff Work, Three Mozart Symphonies By Reiner Best New Discs

Whatever defects Sergei Rachmaninoff had as a composer, he possessed one gift denied other writers who may have eclipsed him in some domains of composition: Rachmaninoff understood the piano. Not only did he fully appreciate its technical potentialities, because, as one of the century's great keyboard personalities, this was second nature to him.

But Rachmaninoff (like Chopin and Debussy) had a firm hold on the instrument's dynamic and emotional range — in a phrase, on what the piano can and cannot do. His works for the instrument seldom betray any uncertainty or deviousness in this regard.

Regrettably, a lot of fine works by the Russian are overshadowed by the Second Piano Concerto, the Second Symphony and some of the more hackneyed preludes.

One of these is the Sonata No. 1 in D Minor, Opus 28, which is recorded this month on M-G-M records by the pianist Warren Perry Thew.

It is a long, melancholy work bristling with imposing technical difficulties for the interpreter. In the catalogue of Rachmaninoff's works, the sonata belongs roughly to the same period as the Second Piano Concerto. But it is far removed from that work in its almost unrelieved pessimism and sorrow. The protracted last movement (filling one side of the LP record) is most interesting pianistically with a stunning climax achieved in the final moments. Melodically the sonata is one of the composer's finest work though many critics have low-rated it for years for reasons that remain obscure.

The artist, uuknown to us, is a player in the composer's own tradition. A fan of the piano once remarked of Rachmaninoff's playing: "He's a big pianist." "Vast" might have been a better word because no other can encompass his olympian approach to the piano. Thew seems to have this quality. The artist's work with this sonata seems technically sound and his understanding of the music is deep. Recorded under the supervision of the Rachmaninoff Society, this is one of the most interesting piano records to come our way.

Symphonies Nos. 36, 39, 40 and 41 (Mozart); Fritz Reiner conducting the Chicago Symphony Orchestra. RCA Victor LM-6035 (Two LP records).

Reiner is at home with Mozart's work. If his Beethoven sometimes suffers from over-elegance, this quality comes to safe harbor in the work of Beethoven's predecessor. This album is a beautiful lecture on the development of Mozart's symphonic style, commencing with the comparatively dreary "Linz" symphony and ending with the fantastic "Jupiter."

The most sterling playing the Symphony No. 39 and the Symphony No. 40 (an improvement over Reiner's old recording of this piece with the Pittsburgh orchestra.) The "Jupiter" climaxes the album nicely but a little more choir delineation would benefit the last movement.

This is Victor's first recording in celebration of the Mozart centennial and it's handsomely turned out. Dressed in a white cover, it is ensplendored with an interesting (but brief) essay on the composer's last symphonies. Alfred Einstein's chapter on the symphonies in his book "Mozart" would be an informative companion when listening to these works.

Symphony No. 5 in C Minor (Beethoven) and Symphony No. 8 in B Minor ("Unfinished") (Schubert): Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM-1923.

This is a curious coupling of performances.

Munch, whose orchestra here does not sound nearly so good as in some of his earlier Victor recordings, plays the Schubert at what seems to be an agonizingly slow pace. However, his interpretation has dignity and repose. It comes through better in the second movement than in the first where the grandiose rhythmic factor is soft-pedalled.

In the Beethoven symphony, however, Munch trots along at a sprightly pace packing a lot of excitement into the intrinsically dramatic first movement. He loses some of the effect in the last movement, however, where the myriad of climaxes seem to bewilder him a little. This is commendable, if tame, Beethoven.

Grieg: Suite in Olden Time "From Holberg's Suite," Op. 40; Two Elegiac Melodies, Op. 34; Two Norwegian Melodies, Op. 63; Two Lyric Pieces, Op. 68 Nos. 4 & 5; Arthur Winograd String Orchestra. M-G-M E-3221.

The unpretentious work of Grieg is played with keen feeling for its relaxed, undriving message and mood. For those acquainted only with the bombast of the A Minor Piano Concerto, this charming album will serve as an elegant introduction to the main body of the composer's work. The orchestra is well-drilled and recorded with care.

The Seasons (Vivaldi): Virtuosi di Roma (Collegium Musicum Italicum): RCA Victor LHMV-26 (Two LP records).

Listening to this album is the surest way this side of a Martini to lose the blues. The crisp playing of these princely players is a special delight when the music is the work of this splendid composer.

Vivaldi was a predecessor of Bach but he wasn't bothered (at least in these works) with the metaphysics of the more celebrated composer. The works are light, airy and crammed with joyful surprises.

Les Sylphides (Chopin) and Graduation Ball (Johann Strauss Jr.): the Boston "Pops" Orchestra conducted by Arthur Fiedler. RCA Victor LM-1919.

Transplanting Chopin from piano to orchestra is our idea of nothing to do. However, the Boston players serve up this murky number with more attention and care than it deserves. "Graduation Ball," on the other hand, is similar to "Gaite Parisienne" and is endorsed enthusiastically. Here the talents of the Boston band find more suitable material. A photo of a ballerina peeking provocatively at the listener emblazons the cover.

—LA.

[244]

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
JAN 15 1956

Recording Is A Tribute To The 'Parent'

Boston Pops Orchestra Plays Music Of Two Brilliant Ballets

The Boston Pops Orchestra, conducted by Arthur Fiedler, goes on record in its tribute to the parent Boston Symphony's diamond anniversary with smooth performances of scores from two ballets, "Les Sylphides", based on the music of Chopin, and "Graduation Ball", based on the works of Johann Strauss Jr.

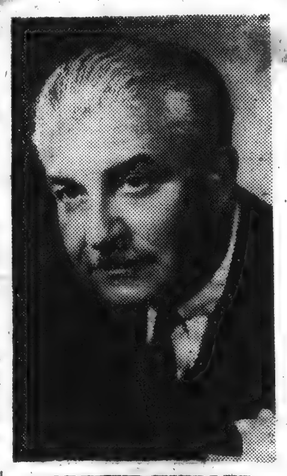
These are issued by RCA Victor on LM-1919. They serve to mark also a quarter of a century of this orchestra under the leadership of Fiedler, and to perpetuate the pops company's program of promoting appreciation of ballet music for which it has become especially well known.

The incomparable grace of Chopin's music has been used by great ballet artists for background to a story made famous as "La Sylphide" by the Paris Opera Ballerina Marie Taglioni in the early nineteenth century.

AUDIENCES ENTRANCED

She entranced her audiences with her floating style and was widely identified with the story of a sylph who soared into the life of a mortal and became involved in mortal passions.

The ballet as now played is



ARTHUR FIEDLER
... ballet music a specialty

the product of Diaghileff's Ballet Russe, introduced in Paris in 1909 with not one, but a troupe of sylphs. There are four soloists, three ballerinas and a male dancer. The corps de ballet is entirely feminine. The continuity is carried by mood rather than plot.

Compositions incorporated are: A Major Prelude, Op.28, No.7; A-Flat Major Nocturne, Op. 32, No. 2; Waltz in G-Flat Major, Op.70, No. 1; G Major Mazurka, Op. 67, No. 3; D Major Mazurka, Op. 33, No. 2; A Major Prelude repeated; F Minor Waltz, Op. 69, No. 1; A Major Prelude repeated; C-Sharp Minor Waltz, Op. 64, No.2; and the C-Sharp Minor Waltz, Op. 18, No. 1.

The "Graduation Ball" was introduced in 1940 in Sidney, Australia, by the Original Ballet Russe. Antal Dorati compiled, arranged and orchestrated several pieces of Johann Strauss Jr. as musical background for plot and choreography by David Lichine.

It revolves around the story of a graduation evening in a girls' school in Vienna, during which cadets from a nearby military academy are guests. Romantic situations, plus light comedy, make the story interesting.

VIVID MUSIC

The exhilarating melodies of Strauss make it easy to visualize a ball room filled with lovely girls and gay cadets engaged in dancing. Fiedler's spirited interpretation is but another evidence of his regard for the ballet and his skill is encouraging its revival in the art world.

—B. P.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JAN 15 1956

Boston Symphony Under Ernest Ansermet Is Heard in a Program at Carnegie Hall

After an absence of two days the Boston Symphony returned to Carnegie Hall yesterday afternoon for another brilliant concert under the direction of Ernest Ansermet.

Two works written during Mr. Ansermet's lifetime, but worlds apart in feeling, emphasized the versatility and superb musicianship of conductor and players alike. They were Stravinsky's "Symphonies for Wind Instruments" and the D minor Symphony of César Franck.

Although the "Symphonies for Wind Instruments" dates to 1920, Mr. Ansermet was even then an old hand at Stravinsky. Yesterday, he led the music with the authority of long and loving acquaintance.

His performance focused on the original meaning of the word "Symphonies" as Stravinsky intended it here; that is, on combination of tones. For this twelve-minute masterpiece is, among other things, an adventure in sonorities. Yesterday, the combinations of harmonies and tone colors sounded as fresh as if they had not been imitated for a quarter of a century.

After the impeccable style of the Stravinsky and the Bartók "Music for Strings, Percussion and Celesta," which was repeated from Wednesday's program, it was astonishing to hear the same conductor and orchestra so convincing in the lush romanticism of César Franck.

Mr. Ansermet gave the D minor Symphony the emotional intensity it demands, without bombast or bathos. He was so spare of gesture that he seemed truly to be leading rather than driving his men. They responded with an eloquence of phrasing and a tonal glow that were in the best tradition of their orchestra.

E. D.

GRAND RAPIDS, MICH.
HERALD
Circ. D. 49,148 - S. 70,772
JAN 15 1956

ALONG RECORD ROW

Oistrakh on U.S. Wax

By DONNA WELLS

RCA Victor's Red Seal department stole an idea from the pop disk department by rushing out a new David Oistrakh LP one week after it was recorded.

The Soviet violinist cut the disk in Boston Dec. 9, and Victor made the first shipment to distributors Dec. 16. Actually, the diskery had covers in preparation well ahead of time, and thus became the first company to issue American-made Oistrakh.

This first issue is a grouping of the Prokofieff Sonata No. 1, the Leclair Sonata No. 3 and a Locatelli Sonata. Several days later Oistrakh recorded the Chausson "Poeme" and Ravel "Tzigane" with the Boston Symphony, conducted by Charles Munch. David Oistrakh has also been signed for two major recordings by Columbia Records.

✦ ✦ ✦

Paul Paray, conductor of the Detroit Symphony Orchestra, is a specialist of French music, and his Mercury recordings rates with the best.

His latest is Ravel's "Rhapsodie Espagnole," Chabrier's Espana Rhapsodie" and Ibert's "Port Of Call." The sound on the disk is superb and perfectly

Nathan Milstein makes comeback with brilliant recording of Beethoven's Violin Concerto in D.

recorded. It is also a good demonstration disk.

✦ ✦ ✦

Along with Lawrence Welk's latest comeback via his new LP records, is a re-issue of his Decca recording of Polkas. The album is an exciting and varied program of perennial favorites. They include "Beer Barrel Polka," "Champagne Polka," "Clarinet Polka," etc.

The album formerly was issued on a 10-inch and did not sell to its best advantage. Now that it has been re-issued on 12-inch, it will undoubtedly sell well along with Welk's Coral albums.

✦ ✦ ✦

Every once in a while, an album comes along that catches everyone's eye. Invariably, such an album is associated with a movie, i. e. "Love Me Or Leave Me," which is still one of the best selling LP's on the market.

Just released is the MGM sound track recording of "Til Cry Tomorrow."

HOUSTON, TEX.
POST
Circ. D. 195,450 - S. 211,202
JAN 15 1956

RECORD MUSIC

By HUBERT ROUSSEL

MOZART: Four Symphonies, Numbers 36, 39, 40 and 41, played by the Chicago Symphony Orchestra under Fritz Reiner. (Victor album LM-6035).

In the way of observing the bicentennial of Mozart's birth, which every symphony orchestra is doing this month (or is our own?), Fritz Reiner and the Chicago organization have chosen a very sensible course.

Mr Reiner's devoirs are not strained. He elected to put his best into performances of the last three symphonies, with the lovely "Linz" Symphony added to make it a nice, representative package.

Mr Reiner believes Mozart was a man of fiber and passion, and plays him like one. There is nothing itsy-bitsy or precious or faint-hearted about his interpretations. They are full of marrow and red blood; the music has heat, tension and imperative rush in the climaxes that build by acceleration.

It also has balance, fine clarity, much luminosity and beauty of tone, and deep song in the lyrical passages. Reiner plays Mozart that way, and Thomas Beecham does, and not many other conductors before the public today do it so well or convincingly.

The Chicago orchestra, constantly better under Reiner, is irresistibly fired in this dramatic performance of the great G Minor Symphony, which has hardly been more powerfully driven home on records. But the others are just as thoroughly played for their own values.

The album itself is a handsome possession, and includes excellent supplementary

✦ ✦ ✦

...OVEN - SCHUBERT: ...r Number 5 in C ...Beethoven, and Sym...mber 8 in B Minor ...ed"), by Schubert,

New England Newsclip Agency, Inc
Box 2078, Boston 6 • Richmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
JAN 15 1956

played by the Boston Symphony Orchestra under Charles Munch (Victor LM-1923).

It would be interesting to know how many recordings of the Beethoven Fifth the Boston organization has made. I certainly do not remember them all—if indeed I was past listening to "Tati-Tati" when the first ones were made.

So I do not know whether or in what particulars this performance may differ from some of the others of record—say Monteux's or Muck's. I only know that I have never heard the Boston orchestra—or any other—deliver a more vivid, incisive, incandescent or dramatic performance of the Beethoven C Minor Symphony.

I do not think there is a more interesting conductor in the world today than Charles Munch. His music is always big—not in the merely sonic connotation, but in spirit, thought and line.

This recording will stand with his very best—a designation applicable to the Schubert quite as much as to the Beethoven work.

And what a beautiful cover for the record!

✦ ✦ ✦

SAINT-SAENS: "Carnaval des Animaux" and Symphony Number 2, played by the Hamburg Philharmonia Orchestra under Hans Jergens-Walther (Allegro-Royale LP-1631).

This rendition of Saint-Saens' "Carnival of the Animals" has neither the Ogden Nash verses nor the Kostelanetz finesse heard the other evening with the Houston Symphony Orchestra.

If you feel you must have a recording right away, all right, though the cello player begins molting at the top of "The Swan," and Jergens-Walther's equipment does include a French conception of humor.

On Listening to New Music, and on Just Plain Listening

By CYRUS DURGIN

Every time there is a little more new music than usual at the Boston Symphony concerts—or at any other concerts, for that matter—there is inevitably a wave of restlessness or resentment from some in the audience. You could feel it and hear it in the lobby of Symphony Hall when Ernest Ansermet performed Bartok's Music for Strings, Percussion and Celesta, and the Symphonies for Wind Instruments, by Stravinsky, at the same concert.

★ ★ ★

The purpose of this Sunday dissertation is not to quarrel with anyone's point of view, but to point out a few things which some, in their quick rush of adverse opinion, may not have stopped to realize. Everyone has a right to individual likes, dislikes and opinion. Even my own pleasure with Bartok and my complete boredom with Stravinsky's heavy wind sonorities may be at odds with those who liked both scores.

Basic Principle

First, I think we must recognize the basic principle that nothing in this life is to be enjoyed unless the individual makes an effort to do so. To enjoy food you must taste, chew it and think about it; to enjoy a sunset you must ponder on the colors; to enjoy a painting you must concentrate both on design and colors; to enjoy music you must listen—actively.

And yet I suspect that many forget this principle when they are in the presence of music. They feel that immediate, passive pleasure is their due. It is not always so easy as that. There is a first time with any sense of pleasure or perception of beauty.

We have become accustomed to a musical system whose most important elements are recognizable melody, effects of harmony wherein strong and perhaps harsh harmonic tensions yield to sweet, relaxed concords, and effects of rhythm wherein repetition and variation make sustained, recognizable and enjoyable patterns. The music we know best, from Bach to Debussy, from Mozart and Haydn to Ravel, from Beethoven and Wagner and Schubert and Schumann to our own contemporary composers is based upon that system.

In so many words, relaxed sweet sounds come easier to the ear and to the mind, than dissonance. Yet, as the vocabulary of music has increased, dissonance has increased. Very likely it is all relative, however, for yesterday's discord can be tomorrow's accepted harmonic color. Three hundred years ago the dominant seventh chord was considered a discord. Less than a century ago, Wagner was damned for his dissonance. Today we accept all this as musical pleasure, for we have learned to enjoy it.

As Serge Koussevitzky shrewdly put it, "Without the new we shall never have the old."

Make The Effort

No new music comes to enjoyment without deliberate effort upon the part of the individual to perceive what is going on. Not any more to musicians or critics than to the casual listening public. The effort must be made, the mind kept open. Nobody would expect to derive any pleasure from playing golf or bridge the first time, except the novelty of so doing. That degree of competence which makes golf or bridge a pleasure comes only with repeated playing, with practise, resolute effort.

It is much the same with music, which requires active as opposed to passive listening. A late friend of mine, with a fine disposition, liked to go occasionally to concerts and, as he put it, "just sit and listen and dream." He had every right to do that, but, poor chap, he missed probably 90 percent of what he might have derived from music. What he was enjoying was a sound-bath, immersion in solacing floods of beautiful musical tones. I think he enjoyed hot water baths the same way.

Listen carefully first, try to pick out the tunes, if any; try to get the hang of the rhythm, the interplay of instruments or voices, of tone-colors and so on. Nothing is going to be quite clear the first time, but try, try again. Eventually it will be clear, and when it is you will find a new sensation, of interior emotional response to the exterior qualities of musical organization. Not everybody will enjoy all music. For the life of me, I still cannot have any fun from Victor Herbert, one of the "sweetest" of all composers. But I can from the Viennese operetta composers, who are just as sweet.

It is up to the individual. The amount of effort he makes to absorb music new to him will be in direct ratio to the ultimate pleasure and understanding he gains. It takes time and patience. But what in life, that is worth having, doesn't take time and patience?

SAN ANTONIO, TEX.
LIGHT
Circ. D. 101,781 - S. 133,180
JAN 15 1956

Off the Record

Oistrakh Disc Etched

By RENWICKE CARY

David Oistrakh, who made his U. S. debut in Carnegie hall last November, is now to be heard on his first American recording, a 12-inch RCA Victor disc. Playing a Stradivarius made in 1719 and accompanied by his fellow countryman, Vladimir Yampolsky, Oistrakh performs Prokofieff's "Sonata No. 1, in F Minor," Leclair's "Sonata No. 3, in D" and the Locatelli-Ysaye 'Sonata in F Minor."

If you've yet to hear Russia's No. 1 violinist (indeed one of the world's greatest), spin this new recording and you'll discover what all the shouting is about. A few extra bravoes also are in order for the superb job done by Victor's sound engineers.

Heightens Interest

No doubt the publicity attending Oistrakh's concert and recording debut in this country will excite increasing, and richly merited, interest in the Angel recordings he has etched in Stockholm and London in past months. One of the newest of these affords a flashing performance of Edouard Lalo's "Symphonie Espagnole," in which Oistrakh is teamed with the Philharmonia Orchestra, Jean Martinon conductor.

On other Angel discs you will find Oistrakh performing Beethoven's Violin Concerto (with the Stockholm Festival orchestra), Cesar Franck's "Sonata in A Major" and Szymanowski's "Sonata in D Minor" (with Vladimir Yampolsky pianist), and Prokofieff's "Violin Concerto in D Major" and Bruch's "Violin Concerto in G Minor" (with the London Symphony orchestra).

Boston's 75th Year

With this the Boston Symphony orchestra's seventy-fifth anniversary year, the Victor people are promptly getting in on the act (and hurrah for this) with the release of a 12-inch disc on which Charles Munch leads his musicians in brilliant performances of Beethoven's Fifth Symphony and the "Unfinished" by Schubert. (And, chances are, this is the first time the two have ever coupled on the same record). On a second 12-inch disc, the Boston Pops orchestra participates joyously in the parent organization's diamond anniversary as it plays Chopin's "Les Sylphides" and the Johann Strauss jr. ballet score, "Graduation Ball." Arthur ... conducts.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1,105,315
JAN 15 1956

Salute to Our Guests

NELL RANKIN sings Marina in Friday night's "Boris Godunov" at the Metropolitan Opera House.

By MILES KASTENDIECK

GUEST conductors of importance favor us not only with their presence but also with performances of works quite frequently overlooked.

With Ernest Ansermet conducting the Boston Symphony last week and with Paul Paray conducting the Philadelphia Orchestra on Tuesday at Carnegie Hall, it has been possible to appreciate how programs can be fashioned with recognized contemporary music an integral part of them. Repeated hearings of this kind of music remain the most difficult problem in musical routines these days.

Ansermet reminded his first audience of Bartok's "Music for Strings, Percussion and Celesta," a work of extraordinary acoustical properties. With it Bartok emerged into the light of common day though some people might still think that the music sounds strange to their ears.

It's Puzzling

Ansermet began yesterday's concert with the Bartok, a strategic bit of programming, and followed it with Stravinsky's "Symphonies for Winds." Only a great conductor might have dared to do this, but then Ansermet has contributed much in introducing and promoting of modern music.

Paray has listed Barber's Symphony in One Movement to open the Philadelphians' concert. Twenty years have passed since Barber wrote this work in Rome and heard its premiere there. It has been very rarely heard in this city in the interim. One wonders why.

What has always puzzled this listener is the way that contemporary music struggles repeatedly to be heard. It is not a question of first performances. Conductors are quite ready to introduce a new work which they feel may have some merit. The very same conductors, however, do not appear inclined to promote that work by bringing it back to be heard again shortly thereafter.

Ansermet's listing of the Bartok for both programs illustrates to some extent that kind of promotion.

[246]

HOUSTON, TEX.
POST
Circ. D. 195,450 - S. 211,202
JAN 15 1956

RECORD MUSIC

By HUBERT ROUSSEL

MOZART: Four Symphonies, Numbers 36, 39, 40 and 41, played by the Chicago Symphony Orchestra under Fritz Reiner (Victor album LM-6035).

In the way of observing the bicentennial of Mozart's birth, which every symphony orchestra is doing this month (or is our own?), Fritz Reiner and the Chicago organization have chosen a very sensible course.

Mr Reiner's devoirs are not strained. He elected to put his best into performances of the last three symphonies, with the lovely "Linz" Symphony added to make it a nice, representative package.

Mr Reiner believes Mozart was a man of fiber and passion, and plays him like one. There is nothing itsy-bitsy or precious or faint-hearted about his interpretations. They are full of marrow and red blood; the music has heat, tension and imperative rush in the climaxes that build by acceleration.

It also has balance, fine clarity, much luminosity and beauty of tone, and deep song in the lyrical passages. Reiner plays Mozart that way, and Thomas Beecham does, and not many other conductors before the public today do it so well or convincingly.

The Chicago orchestra, constantly better under Reiner, is irresistibly fired in this dramatic performance of the great G Minor Symphony, which has hardly been more powerfully driven home on records. But the others are just as thoroughly played for their own values.

The album itself is a handsome possession, and includes some excellent supplementary notes.

✦✦✦

BEETHOVEN - SCHUBERT: Symphony Number 5 in C Minor, by Beethoven, and Symphony Number 8 in B Minor ("Unfinished"), by Schubert, played by the Boston Symphony Orchestra under Charles Munch (Victor LM-1923).

It would be interesting to know how many recordings of the Beethoven Fifth the Boston organization has made. I certainly do not remember them all—if indeed I was past listening to "Tati-Tati" when the first ones were made.

So I do not know whether or in what particulars this performance may differ from some of the others of record—say Monteux's or Muck's. I only know that I have never heard the Boston orchestra—or any other—deliver a more vivid, incisive, incandescent or dramatic performance of the Beethoven C Minor Symphony.

I do not think there is a more interesting conductor in the world today than Charles Munch. His music is always big—not in the merely sonic connotation, but in spirit, thought and line.

This recording will stand with his very best—a designation applicable to the Schubert quite as much as to the Beethoven work.

And what a beautiful cover for the record!

✦✦✦

SAINT-SAENS: "Carnaval des Animaux" and Symphony Number 2, played by the Hamburg Philharmonia Orchestra under Hans Jergens-Walther (Allegro-Royale LP-1631).

This rendition of Saint-Saens' "Carnival of the Animals" has neither the Ogden Nash verses nor the Kostelanetz finesse heard the other evening with the Houston Symphony Orchestra.

If you feel you must have a recording right away, all right, though the 'cello player begins molting at the top of "The Swan," and Jergens-Walther's equipment does include a French conception of humor.

...g to New Music, ...st Plain Listening

By CYRUS DURGIN

...e there is a little more new music than usual at the ...oston Symphony concerts—or at any other concerts, for that matter—there is inevitably a wave of restlessness or resentment from some in the audience. You could feel it and hear it in the lobby of Symphony Hall when Ernest Ansermet performed Bartok's Music for Strings, Percussion and Celesta, and the Symphonies for Wind Instruments, by Stravinsky, at the same concert.

★ ★ ★

The purpose of this Sunday dissertation is not to quarrel with anyone's point of view, but to point out a few things which some, in their quick rush of adverse opinion, may not have stopped to realize. Everyone has a right to individual likes, dislikes and opinion. Even my own pleasure with Bartok and my complete boredom with Stravinsky's heavy wind sonorities may be at odds with those who liked both scores.

Basic Principle

First, I think we must recognize the basic principle that nothing in this life is to be enjoyed unless the individual makes an effort to do so. To enjoy food you must taste, chew it and think about it; to enjoy a sunset you must ponder on the colors; to enjoy a painting you must concentrate both on design and colors; to enjoy music you must listen—actively.

And yet I suspect that many forget this principle when they are in the presence of music. They feel that immediate, passive pleasure is their due. It is not always so easy as that. There is a first time with any sense of pleasure or perception of beauty.

We have become accustomed to a musical system whose most important elements are recognizable melody, effects of harmony wherein strong and perhaps harsh harmonic tensions yield to sweet, relaxed concords, and effects of rhythm wherein repetition and variation make sustained, recognizable and enjoyable patterns. The music we know best, from Bach to Debussy, from Mozart and Haydn to Ravel, from Beethoven and Wagner and Schubert and Schumann to our own contemporary composers is based upon that system.

In so many words, relaxed, sweet sounds come easier to the ear and to the mind, than dissonance. Yet, as the vocabulary of music has increased, dissonance has increased. Very likely it is all relative, however, for yesterday's discord can be tomorrow's accepted harmonic color. Three hundred years ago the dominant seventh chord was considered a discord. Less than a century ago, Wagner was damned for his dissonance. Today we accept all this as musical pleasure, for we have learned to enjoy it.

As Serge Koussevitzky shrewdly put it, "Without the new we shall never have the old."

Make The Effort

No new music comes to enjoyment without deliberate effort upon the part of the individual to perceive what is going on. Not any more to musicians or critics than to the casual listening public. The effort must be made, the mind kept open. Nobody would expect to derive any pleasure from playing golf or bridge the first time, except the novelty of so doing. That degree of competence which makes golf or bridge a pleasure comes only with repeated playing, with practise, resolute effort.

It is much the same with music, which requires active as opposed to passive listening ...of mine, with a ... liked to go occas... certs and, as he ... and listen and dr... every right to do ... chap, he missed pr... cent of what he might have derived from music. What he was enjoying was a sound-bath, immersion in solacing floods of beautiful musical tones. I think he enjoyed hot water baths the same way.

Listen carefully first, try to pick out the tunes, if any; try to get the hang of the rhythm, the interplay of instruments or voices, of tone-colors and so on. Nothing is going to be quite clear the first time, but try, try again. Eventually it will be clear, and when it is you will find a new sensation, of interior emotional response to the exterior qualities of musical organization. Not everybody will enjoy all music. For the life of me, I still cannot have any fun from Victor Herbert, one of the "sweetest" of all composers. But I can from the Viennese operetta composers, who are just as sweet.

It is up to the individual. The amount of effort he makes to absorb music new to him will be in direct ratio to the ultimate pleasure and understanding he gains. It takes time and patience. But what in life, that is worth having, doesn't take time and patience?

SAN ANTONIO, TEX.
LIGHT
Circ. D. 101,781 - S. 133,180
JAN 15 1956

Off the Record

Oistrakh Disc Etched

By RENWICKE CARY

David Oistrakh, who made his U. S. debut in Carnegie hall last November, is now to be heard on his first American recording, a 12-inch RCA Victor disc. Playing a Stradivarius made in 1719 and accompanied by his fellow countryman, Vladimir Yampolsky, Oistrakh performs Prokofieff's "Sonata No. 1, in F Minor," Leclair's "Sonata No. 3, in D" and the Locatelli-Ysaye 'Sonata in F Minor."

If you've yet to hear Russia's No. 1 violinist (indeed one of the world's greatest), spin this new recording and you'll discover what all the shouting is about. A few extra bravoes also are in order for the superb job done by Victor's sound engineers.

Heightens Interest

No doubt the publicity attending Oistrakh's concert and recording debut in this country will excite increasing, and richly merited, interest in the Angel recordings he has etched in Stockholm and London in past months. One of the newest of these affords a flashing performance of Edouard Lalo's "Symphonie Espagnole," in which Oistrakh is teamed with the Philharmonia Orchestra, Jean Martinon conductor.

On other Angel discs you will find Oistrakh performing Beethoven's Violin Concerto (with the Stockholm Festival orchestra), Cesar Franck's "Sonata in A Major" and Szymanowski's "Sonata in D Minor" (with Vladimir Yampolsky pianist), and Prokofieff's "Violin Concerto in D Major" and Bruch's "Violin Concerto in G Minor" (with the London Symphony orchestra).

Boston's 75th Year

With this the Boston Symphony orchestra's seventy-fifth anniversary year, the Victor people are promptly getting in on the act (and hurrah for this) with the release of a 12-inch disc on which Charles Munch leads his musicians in brilliant performances of Beethoven's Fifth Symphony and the "Unfinished" by Schubert. (And, chances are, this is the first time the two have ever coupled on the same record). On a second 12-inch disc, the Boston Pops orchestra participates joyously in the parent organization's diamond anniversary as it plays Chopin's "Les Sylphides" and the Johann Strauss jr. ballet score, "Graduation Ball." Arthur Fiedler conducts.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1,105,315
JAN 15 1956

Salute to Our Guests

NELL RANKIN sings Marina in Friday night's "Boris Godunov" at the Metropolitan Opera House.

By MILES KASTENDIECK

GUEST conductors of importance favor us not only with their presence but also with performances of works quite frequently overlooked.

With Ernest Ansermet conducting the Boston Symphony last week and with Paul Paray conducting the Philadelphia Orchestra on Tuesday at Carnegie Hall, it has been possible to appreciate how programs can be fashioned with recognized contemporary music an integral part of them. Repeated hearings of this kind of music remain the most difficult problem in musical routines these days.

Ansermet reminded his first audience of Bartok's. "Music for Strings, Percussion and Celesta," a work of extraordinary acoustical properties. With it Bartok emerged into the light of common day though some people might still think that the music sounds strange to their ears.

It's Puzzling

Ansermet began yesterday's concert with the Bartok, a strategic bit of programming, and followed it with Stravinsky's "Symphonies for Winds." Only a great conductor might have dared to do this, but then Ansermet has contributed much in introducing and promoting of modern music.

Paray has listed Barber's Symphony in One Movement to open the Philadelphians' concert. Twenty years have passed since Barber wrote this work in Rome and heard its premiere there. It has been very rarely heard in this city in the interim. One wonders why.

What has always puzzled this listener is the way that contemporary music struggles repeatedly to be heard. It is not a question of first performances. Conductors are quite ready to introduce a new work which they feel may have some merit. The very same conductors, however, do not appear inclined to promote that work by bringing it back to be heard again shortly thereafter.

Ansermet's listing of the Bartok for both programs illustrates to some extent that kind of promotion.

[246]

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
JAN 15 1956

Two Top-Favorite Symphonies Linked

Works Of Beethoven, Schubert Recorded By Boston Orchestra

Two world-wide favorites, Beethoven's "Symphony No. 5, in C Minor, Op. 67," and Schubert's "Symphony No. 8, in B Minor," better known as the "Unfinished Symphony," have been polished to perfection and recorded for RCA Victor by the Boston Symphony Orchestra under the baton of Charles Munch to commemorate the orchestra's 75th year.

The high fidelity long play album [LM-1923] also highlights a 40-year recording association between the orchestra and RCA Victor.

The understanding with which the symphonies are interpreted and the faithfulness with which they are recorded make description difficult. To those who love the classics they will be welcome additions to collections as well as fitting tributes on a milestone in the life of the Boston musicians and the recording company.

Composed just 15 years apart, with Beethoven's coming first in 1807, these two symphonies display similarity in forthright construction, although the Beethoven work is considered more dramatic and the Schubert work more lyric.

Beethoven's received immediate public recognition, but Schubert's lay unknown to the world for 43 years in Graz, where it had been presented to a musical society. It has never been determined if the composer lacked sufficient inspiration to compose the third movement, or whether he did not realize how well he had succeeded in the first two and abandoned the work.

CHARLES MUNCH
. . . conducts Boston Symphony

It is difficult to believe he could have underrated his composition, since it has become so universally loved. It was written when he was 25 years old—just six years before his death.

ILLNESS, POVERTY

Schubert composed it during one of his periods of frustration and despair which increased in his last years because of illness and poverty.

World acclaim was denied him during his lifetime, but he had a close circle of appreciative musical friends whose regard was devout and consistent even to the point of physical support.

His musical genius had been recognized since his childhood and his output, especially songs and chamber music, was prolific. It is fitting that his work should be paired with that of Beethoven, who was one of his greatest musical inspirations.

Although Beethoven regarded his Fifth Symphony below that of his favored "Eroica" [No. 3], the Fifth has become known and loved wherever music is heard and among all classes of people, from its opening motif—three short notes and one long note—to its exultant climax in the finale. It has been recorded many times, but the treatment given by the Boston Orchestra ranks second to none and is distinguished by the delicate shadings and magnificent climaxes.

It is reputed that historians and performers feel a tendency to "take off their shoes," so to speak, when they write of Beethoven or try to reproduce his music as it should be. One eccentric conductor called Jullien is said to have donned kid gloves and taken a jeweled baton each time he conducted a work of the master.

It is fitting, should he so desire, that Mr. Munch will have a silver studded baton designed for him as the leader of the Boston Symphony, to use upon these sacred occasions also. He will receive this token from RCA President Frank M. Folsom to commemorate the orchestra's anniversary and its long association with the recording company.

Berenice Parker

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 17 1956

The Boston Symphony Away

Dependent on our F.M. set,
We fiddle with the knobs and get
A record sounding full and clear,
That is a pleasure to the ear.

But suddenly, discordant sounds
Crash in and linger, out of bounds.
The mixture is a witches brew.
We clench our fists and vow we're through.

The optimists who try again,
Capture anew the lost refrain,
When presently, that vicious roar
Bestrews them senseless on the floor.

They dream sweet dreams of Tanglewood,
Haunt of musicians, bad and good,
Wafted above by heavenly strains,
They leave this earth and all their pains.

J. HOWE.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 17 1956

Rudolf Serkin, seen in a rehearsal view, will be the piano soloist with the Boston Symphony Orchestra for its Symphony Hall Concerts Friday afternoon, Saturday evening, and Sunday afternoon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,923

JAN 17 1956

Good Afternoon!

Memos From Your Library

"WORLD OF TODAY" features the first four lectures in the winter series of free entertainments held in the auditorium every Monday evening at 8 P. M. Be sure to hear Mrs. Dorothy H. Fuller this coming Monday evening when she tells of her experiences travelling in our country. Her illustrated lecture entitled "America As I Saw It" is certain to give you an adventure you won't forget.

YOUR PUBLIC LIBRARY IS YOURS use it

Don't miss the treat in the Art Room where the fifth annual Amateur Exhibit is now being shown through Feb. 11. As in the past year, voting for the three most popular paintings will give each person attending the opportunity to express a choice. This exhibit is outstanding in subject matter and ability achieved by entrants. You can help to develop this project by attending this fine exhibit, thereby showing your encouragement to our increasing number of local exhibitors with genuine ability in the field of art.

AS WE JOURNEY into 1956, perhaps you are finding your library a source of entertainment with much to offer by way of profitable reading, when wintry blasts make an evening in your cozy home necessary and thoroughly enjoyable.

Nowadays the "how-to-do-it" yourself projects that appeal to so many individuals, especially homeowners, have a tendency to keep people on the alert for new ideas of ways and means to make improvements. The books available at your library cover an amazing variety of information. This past year brought titles such as "Fix It Yourself Television," "Improving Your Garden through Soil Management," "Homemakers Pictorial Encyclopedia of Modern Cake Decorating," "Outdoor Fireplaces and Lawn Furnitures," to mention a few.

The camera enthusiast would like "How to Take Better Pictures," the ornithologist, "How to Watch Birds," the chess player, "1000 Best Short Games of Chess." "The Handbook for the Woman Driver" should be in use most of the time as should the "Handyman's Plumbing and Heating Guide."

To specialize a bit, suppose we enumerate the 1955 additions of books and magazines for the business man, the musician, the teacher and the person who enjoys serious study of his own.

FIRST THE BUSINESS MAN will find valuable the periodicals showing trends such as "Kiplinger's Washington Letter," a week-by-week forecast of what to expect in the days ahead. Then, several other magazines, "Business Week," "Fortune," "Forbes," "Financial World," "Industrial Marketing," and "Specialty Salesman" are available with back numbers which may circulate if called for at the main desk.

Books, too, for business use are "Real Estate Principles," "Interpretations of Financial Statements," "Financing the Installment Purchases of the American Family," "Wall Street, Men and Money," "Keys to Modern Selling," "Automatic Selling," "Investors Handbook." These are all fairly recent additions.

The "Etude" and "Musical America" are magazines especially favored by musicians. The books appealing to this group are "American Music." "The Home Book of Musical Knowledge," "A Treasury of Christmas Songs and Carols," "Orchestral Music." "Vocal Music," "The Enjoyment of Music," "I am a Conductor" by Charles Munch of the Boston Symphony Orchestra, "High Fidelity Home Music System," "America's Music." More than 250 recordings added in 1955 are continually being circulated to music lovers. They represent all tastes so that anyone having a record player may borrow the music of his choice.

FOR TEACHERS and students interested in educational material, these new additions may be useful: "Elementary School Student Teaching," "Basic Reading Instruction," "Problems in the Improvement of Reading," "Higher Education under Stress," "The Nursery School and the Child Care Centre," "The Restoration of Learning," "Psycho-analysis and the Education of the Child," "Educational Psychology," Public Education and the Future of America," "Why Johnny Can't Read," "Schools in Transition," "Audiovisual Methods in Teaching," "American College Counselor" and "Guide to Academic Freedom." These magazines relating to teaching and education are on the library shelves: "Education," "School Life." "Elementary School Journal," "School and Society," "NEA Journal," "The Instructor" and "Higher Education."

Will you resolve to become an active borrower throughout this new year and acquaint others with the pleasure they gain and the fun in store — when the use of the public library becomes as natural as getting all other weekly provisions?

AMONG BOOKS added this week are: Fiction: "Love Without Armor," Bernice Ludwell; "Ellery Queen's Awards: Tenth Series," Ellery Queen; "These Lovers Fled Away," Howard Spring.

Non-fiction: "Democrat Looks at his Party," Dean G. Acheson; "Casserole Specialties," Hedda C. Anders; "Robert Benchley," Nathaniel Benchley; "A Treasury of Mississippi River Folklore," Benjamin Botkin; "Dylan Thomas in America," John M. Brinnin; "Animals and Other People," L. Bromfield; "I Love Her, That's Why," Burns and Lindsay; "How and It's People," Arthur C. Davis; "Handbook of Parliamentary Procedure," Henry A. Davidson; "Program Encyclopedia," Clement A. Duran; "Cocktail-Supper Cookbook," Marion K. Flexner; "Mother's Daughter, Madeleine," Robert Henrey; "Pick-up Needlework," Knight and Young; "Thinking Like Through," Fulton J. Sheen; "A Treasury of Sport Stories," Sport Magazine.

RUTH L. BROWN

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JAN 18 1956

Children's Reading Council Meets Tonight

Worcester Council for Children's Reading will meet tonight at 8 p. m. in the lecture hall of Worcester Free Public Library. Mrs. Jackson Parker will preside.

Ralph J. Tangney of Boston, assistant program director of WGBH-TV (Channel 2), will speak on "Programming for Educational TV." Mr. Tangney recently directed the TV series, "How Your Child Learns to Read," produced the telecast of a complete performance of the Boston Symphony Orchestra, the first of its kind in this area, and directs the nursery program, "Come and See" on Channel 2.

A question-and-answer period will follow the talk.

AMARILLO, TEX.
DAILY NEWS
JAN 18 1956

Boston Orchestra Stars on Records

Among the Boston Pops Orchestra's most recent releases is a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," marking the silver jubilee of Arthur Fiedler's position as conductor of the orchestra.

The Boston Pops Tour Orchestra, with Fiedler conducting, will present a concert here at 8:15 p. m. Saturday at the Municipal Auditorium.

Last season, Maestro Fiedler, who founded the free Esplanade concerts on the banks of the Charles River, demonstrated his sense of humor with LP phonograph albums called "Classical Music for People Who Hate Classical Music," "Opera Without Singing" and "Mr. Strauss Comes to Boston."

The Fiedler-Boston Pops Strauss album includes the never-before recorded "Jubilee Waltz," which the Viennese waltz king wrote to commemorate the civic occasion of his visit to "the land of the bean and the cod, where the Lowells speak only to Cabots, and the Cabots only to God."

Tickets for Saturday night's concert are on sale at Tolzien's Music Store, 819 Polk.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1,105,315
JAN 18 1956

Paul Douglas Options Play

By JIM O'CONNOR

TURNING PRODUCER for the first time, Paul Douglas, the stage and screen star, today optioned a play entitled "Miss Isobel," written by Michael Plant, an Australian. If Paul can get it on the road, it'll be his first show presented on Broadway.

Financing the production should offer no difficulties, I understand, since Paul and his wife—Jan Sterling, the Hollywood star, are rumored to have struck oil on their property in Williston Basin, Wyoming.

• • •

They Saw 'Helen'

THE DUKE AND DUCHESS OF WINDSOR saw a private screening of "Helen of Troy" last night at Warner Brothers' private projection room . . . The Duke and Duchess requested the showing, I'm informed, because they'll not be here for the world premiere of "Helen" on Wednesday evening, Jan. 25, at the Criterion Theatre . . . A new Italian tenor, Daniele Barioni, is to make his debut at the Met this season, it was made known today.

Teaming up for one week only, Pat Rooney and his son, Pat Jr., top the bill at the Palace, starting Friday . . . They'll tap-waltz "The Daughter of Rosie O'Grady"—of that you can be sure . . . Ed Sullivan will not appear in the film, "The Ed Sullivan Story," because he cannot spare the time, it was reported by Warner Brothers in New York today.

There's trouble in store for "Trouble in Store," British film which opened at the Normandie less than a week ago . . . It closes tomorow—to be replaced Friday by "Mister Roberts" . . . Boston Symphony Orchestra will tour Europe under direction of Charles Munch next August and September for five weeks, in cooperation with ANTA's international exchange program, it was announced today by Bob Dowling, chairman of the ANTA board . . . The 104 men and their instruments are to travel by air.

• • •

VARIETY
NEW YORK, N. Y.
JAN 18 1956

Victor Marks 75th Anni Of Boston Symph & 'Pops' With Major Sales Drive

The Boston Symphony Orch, which marks its 76th anniv this year, will get a multipronged promotional sales campaign by RCA Victor during the next couple of months. Promotion, which will also include the Boston "Pops" Orchestra, will be pegged around the idea that the Boston Symph and "Pops" has outsold all other longhair orchestras combined. The two symphs have sold 3,000,000 albums and 9,000,000 singles in a history that's virtually coincident with the developments of the disk industry.

Victor is issuing a special 98c 12-inch LP titled "The History of the Boston Symphony." Platter will give excerpts from works batoned by the successive maestros of the orch, Karl Muck, Pierre Monteux, Serge Koussevitsky and the incumbent Charles Munch. Arthur Fiedler is the veteran batoneer of the Boston "Pops."

Victor has also prepared special dealer display material and a flock of symph released to tie in with the Diamond Jubilee. Among the works will be the Schubert "Unfinished Symphony" and Beethoven Fifth Symphony on one disk, Berlioz "Symphonie Fantastique," "Daphnis and Chloe," "Les Sylphides," "Graduation Ball," "Grand Canyon Suite" and "El Salon Mexico."

Company has also issued a complete discography of the symphony and will plug the current works extensively on radio-tv shows. Kickoff plug was on the recent "Peter Pan" video show on NBC-TV.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 235,839

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 18 1956

Boston Symphony's European Tour Next Summer to Include 25 Cities

The Boston Symphony Orchestra will tour Europe for five weeks next August and September, after the close of the 1956 Berkshire Festival at Tanglewood. The itinerary has yet to be completed, but five concerts will be played Aug. 26-30 at the Edinburgh Festival, and visits will be made to principal cities in England, Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. It is expected that the orchestra will be heard in Cork and Dublin, en route to Edinburgh.

This was announced yesterday by Robert W. Dowling, chairman of the board of American National Theatre and Academy. The tour will be made in cooperation with the International Exchange Program of A. N. T. A., the professional agency appointed by the United States Department of State for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

A subsidy from the International Exchange Program will help cover costs of transportation and deficits to the orchestra from its concerts aboard. To secure the balance of money essential to the undertaking, private contributions have been made, and other funds are being solicited.

The tour will be under the direction of Charles Munch, conductor of the Boston Symphony, who has invited his friend and colleague, Pierre Monteux, to share the conducting. Similar arrangements prevailed when the orchestra toured Europe for the first time in 1952, and when it made a transcontinental United States trip in 1953. According to present plans, the only cities to be revisited in 1956 will be London and Paris.

The tour will end about Sept. 25 and the orchestra will return immediately to begin its 76th season in Boston Oct. 5.

[248]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JAN 18 1956

Children's Reading Council Meets Tonight

Worcester Council for Children's Reading will meet tonight at 8 p. m. in the lecture hall of Worcester Free Public Library. Mrs. Jackson Parker will preside.

Ralph J. Tangney of Boston, assistant program director of WGBH-TV (Channel 2), will speak on "Programming for Educational TV." Mr. Tangney recently directed the TV series, "How Your Child Learns to Read," produced the telecast of a complete performance of the Boston Symphony Orchestra, the first of its kind in this area, and directs the nursery program, "Come and See" on Channel 2.

A question-and-answer period will follow the talk.

AMARILLO, TEX.
DAILY NEWS

JAN 18 1956

Boston Orchestra Stars on Records

Among the Boston Pops Orchestra's most recent releases is a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," marking the silver jubilee of Arthur Fiedler's position as conductor of the orchestra.

The Boston Pops Tour Orchestra, with Fiedler conducting, will present a concert here at 8:15 p. m. Saturday at the Municipal Auditorium.

Last season, Maestro Fiedler, who founded the free Esplanade concerts on the banks of the Charles River, demonstrated his sense of humor with LP phonograph albums called "Classical Music for People Who Hate Classical Music," "Opera Without Singing" and "Mr. Strauss Comes to Boston."

The Fiedler-Boston Pops Strauss album includes the never-before recorded "Jubilee Waltz," which the Viennese waltz king wrote to commemorate the civic occasion of his visit to "the land of the bean and the cod, where the Lowells speak only to Cabots, and the Cabots only to God."

Tickets for Saturday night's concert are on sale at Tolzien's Music Store, 819 Polk.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1,105,315
JAN 18 1956

Paul Douglas Options Play

By JIM O'CONNOR

TURNING PRODUCER for the first time, Paul Douglas, the stage and screen star, today optioned a play entitled "Miss Isobel," written by Michael Plant, an Australian. If Paul can get it on the road, it'll be his first show presented on Broadway.

Financing the production should offer no difficulties, I understand, since Paul and his wife—Jan Sterling, the Hollywood star, are rumored to have struck oil on their property in Williston Basin, Wyoming.

* * *

They Saw 'Helen'

THE DUKE AND DUCHESS OF WINDSOR saw a private screening of "Helen of Troy" last night at Warner Brothers' private projection room . . . The Duke and Duchess requested the showing, I'm informed, because they'll not be here for the world premiere of "Helen" on Wednesday evening, Jan. 25, at the Criterion Theatre . . . A new Italian tenor, Daniele Barioni, is to make his debut at the Met this season, it was made known today.

Teaming up for one week only, Pat Rooney and his son, Pat Jr., top the bill at the Palace, starting Friday . . . They'll tap-waltz "The Daughter of Rosie O'Grady"—of that you can be sure . . . Ed Sullivan will not appear in the film, "The Ed Sullivan Story," because he cannot spare the time, it was reported by Warner Brothers in New York today.

There's trouble in store for "Trouble in Store," British film which opened at the Normandie less than a week ago . . . It closes tomorow—to be replaced Friday by "Mister Roberts" . . . Boston Symphony Orchestra will tour Europe under direction of Charles Munch next August and September for five weeks, in cooperation with ANTA's international exchange program, it was announced today by Bob Dowling, chairman of the ANTA board . . . The 104 men and their instruments are to travel by air.

* * *

VARIETY
NEW YORK, N. Y.

JAN 18 1956

Victor Marks 75th Anni Of Boston Symph & 'Pops' With Major Sales Drive

The Boston Symphony Orch, which marks its 75th anni this year, will get a multipronged promotional sales campaign by RCA Victor during the next couple of months. Promotion, which will also include the Boston "Pops" Orchestra, will be pegged around the idea that the Boston Symph and "Pops" has outsold all other longhair orchestras combined. The two symphs have sold 3,000,000 albums and 9,000,000 singles in a history that's virtually coincident with the developments of the disk industry.

Victor is issuing a special 98c 12-inch LP titled "The History of the Boston Symphony." Platter will give excerpts from works batoned by the successive maestros of the orch, Karl Muck, Pierre Monteux, Serge Koussevitsky and the incumbent Charles Munch. Arthur Fiedler is the veteran batoneer of the Boston "Pops."

Victor has also prepared special dealer display material and a flock of symph released to tie in with the Diamond Jubilee. Among the works will be the Schubert "Unfinished Symphony" and Beethoven Fifth Symphony on one disk, Berlioz "Symphonie Fantastique," "Daphnis and Chloe," "Les Sylphides," "Graduation Ball," "Grand Canyon Suite" and "El Salon Mexico."

Company has also issued a complete discography of the symphony and will plug the current works extensively on radio-tv shows. Kickoff plug was on the recent "Peter Pan" video show on NBC-TV.

Independent
Circ. 185,401

JAN 18 1956

Hub Symphony to Tour

Boston will share the artistry of its symphony orchestra with Europe this summer when the famed organization makes a five-week tour of the continent in August and September.

A subsidy from the International Exchange Program will cover part of the cost of transporting the 104 members of the orchestra and their instruments by air and will help defray deficits from concerts abroad.

To provide the additional funds necessary, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the last seven years. Mr. Munch has invited Pierre Monteux, onetime conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities.

[248]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423
JAN 16 1956

Children's Reading Council Meets Tonight

Worcester Council for Children's Reading will meet tonight at 8 p. m. in the lecture hall of Worcester Free Public Library. Mrs. Jackson Parker will preside.

Ralph J. Tangney of Boston, assistant program director of WGBH-TV (Channel 2), will speak on "Programming for Educational TV." Mr. Tangney recently directed the TV series, "How Your Child Learns to Read," produced the telecast of a complete performance of the Boston Symphony Orchestra, the first of its kind in this area, and directs the nursery program, "Come and See" on Channel 2.

A question-and-answer period will follow the talk.

AMARILLO, TEX.
DAILY NEWS
JAN 18 1956

Boston Orchestra Stars on Records

Among the Boston Pops Orchestra's most recent releases is a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," marking the silver jubilee of Arthur Fiedler's position as conductor of the orchestra.

The Boston Pops Tour Orchestra, with Fiedler conducting, will present a concert here at 8:15 p. m. Saturday at the Municipal Auditorium.

Last season, Maestro Fiedler, who founded the free Esplanade concerts on the banks of the Charles River, demonstrated his sense of humor with LP phonograph albums called "Classical Music for People Who Hate Classical Music," "Opera Without Singing" and "Mr. Strauss Comes to Boston."

The Fiedler-Boston Pops Strauss album includes the never-before recorded "Jubilee Waltz," which the Viennese waltz king wrote to commemorate the civic occasion of his visit to "the land of the bean and the cod, where the Lowells speak only to Cabots, and the Cabots only to God."

Tickets for Saturday night's concert are on sale at Tolzien's Music Store, 819 Polk.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1,105,315
JAN 18 1956

Paul Douglas Options Play

By JIM O'CONNOR

TURNING PRODUCER for the first time, Paul Douglas, the stage and screen star, today optioned a play entitled "Miss Isobel," written by Michael Plant, an Australian. If Paul can get it on the road, it'll be his first show presented on Broadway.

Financing the production should offer no difficulties, I understand, since Paul and his wife—Jan Sterling, the Hollywood star, are rumored to have struck oil on their property in Williston Basin, Wyoming.

• • •

They Saw 'Helen'

THE DUKE AND DUCHESS OF WINDSOR saw a private screening of "Helen of Troy" last night at Warner Brothers' private projection room . . . The Duke and Duchess requested the showing, I'm informed, because they'll not be here for the world premiere of "Helen" on Wednesday evening, Jan. 25, at the Criterion Theatre . . . A new Italian tenor, Daniele Barioni, is to make his debut at the Met this season, it was made known today.

Teaming up for one week only, Pat Rooney and his son, Pat Jr., top the bill at the Palace, starting Friday . . . They'll tap-waltz "The Daughter of Rosie O'Grady"—of that you can be sure . . . Ed Sullivan will not appear in the film, "The Ed Sullivan Story," because he cannot spare the time, it was reported by Warner Brothers in New York today.

There's trouble in store for "Trouble in Store," British film which opened at the Normandie less than a week ago . . . It closes tomorow—to be replaced Friday by "Mister Roberts" . . . Boston Symphony Orchestra will tour Europe under direction of Charles Munch next August and September for five weeks, in cooperation with ANTA's international exchange program, it was announced today by Bob Dowling, chairman of the ANTA board . . . The 104 men and their instruments are to travel by air.

• • •

VARIETY
NEW YORK, N. Y.
JAN 18 1956

Victor Marks 75th Anni Of Boston Symph & 'Pops' With Major Sales Drive

The Boston Symphony Orch, which marks its 75th anni this year, will get a multipronged promotional sales campaign by RCA Victor during the next couple of months. Promotion, which will also include the Boston "Pops" Orchestra, will be pegged around the idea that the Boston Symph and "Pops" has outsold all other longhair orchestras combined. The two symphs have sold 3,000,000 albums and 9,000,000 singles in a history that's virtually coincident with the developments of the disk industry.

Victor is issuing a special 98c 12-inch LP titled "The History of the Boston Symphony." Platter will give excerpts from works batoned by the successive maestros of the orch, Karl Muck, Pierre Monteux, Serge Koussevitsky and the incumbent Charles Munch. Arthur Fiedler is the veteran batoneer of the Boston "Pops."

Victor has also prepared special dealer display material and a flock of symph released to tie in with the Diamond Jubilee. Among the works will be the Schubert "Unfinished Symphony" and Beethoven Fifth Symphony on one disk, Berlioz "Symphonie Fantastique," "Daphnis and Chloe," "Les Sylphides," "Graduation Ball," "Grand Canyon Suite" and "El Salon Mexico."

Company has also issued a complete discography of the symphony and will plug the current works extensively on radio-tv shows. Kickoff plug was on the recent "Peter Pan" video show on NBC-TV.

JAN 18 1956

BOSTON SYMPHONY TO TOUR EUROPE

5-Week Summer Itinerary Is Planned—Munch and Monteux to Conduct

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theatre and Academy. Announcement of the tour was made yesterday by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will cover part of the cost of transporting the 104 members of the orchestra and their instruments by air and will help defray deficits from concerts abroad.

To provide the additional funds necessary, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the last seven years. Mr. Munch has invited Pierre Monteux, onetime conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities.

[248]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JAN 16 1956

Children's Reading Council Meets Tonight

Worcester Council for Children's Reading will meet tonight at 8 p. m. in the lecture hall of Worcester Free Public Library. Mrs. Jackson Parker will preside.

Ralph J. Tangney of Boston, assistant program director of WGBH-TV (Channel 2), will speak on "Programming for Educational TV." Mr. Tangney recently directed the TV series, "How Your Child Learns to Read," produced the telecast of a complete performance of the Boston Symphony Orchestra, the first of its kind in this area, and directs the nursery program, "Come and See" on Channel 2.

A question-and-answer period will follow the talk.

AMARILLO, TEX.
DAILY NEWS

JAN 18 1956

Boston Orchestra Stars on Records

Among the Boston Pops Orchestra's most recent releases is a special potpourri of Boston Pops favorites collected under the title "Fiedler's 25th," marking the silver jubilee of Arthur Fiedler's position as conductor of the orchestra.

The Boston Pops Tour Orchestra, with Fiedler conducting, will present a concert here at 8:15 p. m. Saturday at the Municipal Auditorium.

Last season, Maestro Fiedler, who founded the free Esplanade concerts on the banks of the Charles River, demonstrated his sense of humor with LP phonograph albums called "Classical Music for People Who Hate Classical Music," "Opera Without Singing" and "Mr. Strauss Comes to Boston."

The Fiedler-Boston Pops Strauss album includes the never-before recorded "Jubilee Waltz," which the Viennese waltz king wrote to commemorate the civic occasion of his visit to "the land of the bean and the cod, where the Lowells speak only to Cabots, and the Cabots only to God."

Tickets for Saturday night's concert are on sale at Tolzien's Music Store, 819 Polk.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 724,729 - S. 1N05,315
JAN 18 1956

Paul Douglas Options Play

By JIM O'CONNOR

TURNING PRODUCER for the first time, Paul Douglas, the stage and screen star, today optioned a play entitled "Miss Isobel," written by Michael Plant, an Australian. If Paul can get it on the road, it'll be his first show presented on Broadway.

Financing the production should offer no difficulties, I understand, since Paul and his wife—Jan Sterling, the Hollywood star, are rumored to have struck oil on their property in Williston Basin, Wyoming.

• • •

They Saw 'Helen'

THE DUKE AND DUCHESS OF WINDSOR saw a private screening of "Helen of Troy" last night at Warner Brothers' private projection room . . . The Duke and Duchess requested the showing, I'm informed, because they'll not be here for the world premiere of "Helen" on Wednesday evening, Jan. 25, at the Criterion Theatre . . . A new Italian tenor, Daniele Barioni, is to make his debut at the Met this season, it was made known today.

Teaming up for one week only, Pat Rooney and his son, Pat Jr., top the bill at the Palace, starting Friday . . . They'll tap-waltz "The Daughter of Rosie O'Grady"—of that you can be sure . . . Ed Sullivan will not appear in the film, "The Ed Sullivan Story," because he cannot spare the time, it was reported by Warner Brothers in New York today.

There's trouble in store for "Trouble in Store," British film which opened at the Normandie less than a week ago . . . It closes tomorrow—to be replaced Friday by "Mister Roberts" . . . Boston Symphony Orchestra will tour Europe under direction of Charles Munch next August and September for five weeks, in cooperation with ANTA's international exchange program, it was announced today by Bob Dowling, chairman of the ANTA board . . . The 104 men and their instruments are to travel by air.

• • •

VARIETY
NEW YORK, N. Y.

JAN 18 1956

Victor Marks 75th Anni Of Boston Symph & 'Pops' With Major Sales Drive

The Boston Symphony Orch, which marks its 75th anni this year, will get a multipronged promotional sales campaign by RCA Victor during the next couple of months. Promotion, which will also include the Boston "Pops" Orchestra, will be pegged around the idea that the Boston Symph and "Pops" has outsold all other longhair orchestras combined. The two symphs have sold 3,000,000 albums and 9,000,000 singles in a history that's virtually coincident with the developments of the disk industry.

Victor is issuing a special 98c 12-inch LP titled "The History of the Boston Symphony." Platter will give excerpts from works batoned by the successive maestros of the orch, Karl Muck, Pierre Monteux, Serge Koussevitsky and the incumbent Charles Munch. Arthur Fiedler is the veteran batoneer of the Boston "Pops."

Victor has also prepared special dealer display material and a flock of symph released to tie in with the Diamond Jubilee. Among the works will be the Schubert "Unfinished Symphony" and Beethoven Fifth Symphony on one disk, Berlioz "Symphonie Fantastique," "Daphnis and Chloe," "Les Sylphides," "Graduation Ball," "Grand Canyon Suite" and "El Salon Mexico."

Company has also issued a complete discography of the symphony and will plug the current works extensively on radio-tv shows. Kickoff plug was on the recent "Peter Pan" video show on NBC-TV.

Hub Symphony In Europe Tour

The Boston Symphony Orchestra will make a five-week tour of Europe next August and September in cooperation with the international exchange program of the American National Theatre and Academy, Robert W. Dowling, board chairman of ANTA announced last night.

After visiting Cork and Dublin, the 104-man orchestra will play five concerts, Aug. 26-30 in Edinburgh, Scotland. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

[248]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,284

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 36,944

VARIETY
NEW YORK, N. Y.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JAN 18 1956

Boston Symphony to Tour Europe In ANTA Project Next Summer

BOSTON — The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, Chairman of the Board of ANTA. A subsidy from the exchange program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists in tours abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The tour will take place under the direction of Charles Munch, music director of the Boston Symphony for the past seven years. It will start at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July second to August 12.

At Edinburg Festival

Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edin-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 10,806

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MILFORD, Mass.
Independent
Circ. 7,021

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (m)
NORWICH, Conn.
Republican
Circ. 22,634

JAN 18 1956

Cost at $1,600,000.

A five-week tour of Europe by the Boston symphony orchestra next August and September, in cooperation with the international exchange program of the American National Theatre and Academy, was announced in Boston by Robert W. Dowling, chairman of the board of the Anta.

The names of four medical school seniors who have been awarded $500 scholarships by the Connecticut State Medical society were announced in New Haven. They are Mary A. Tummillo, 27, of Windsor, the first woman to be selected; Sebastian R. Italia and Edward Lopez, both of Hartford, and Frank J. Takacs of Easton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 9,613

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,390

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 48,118

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 29,447

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 40,021

JAN 18 1956

SYMPHONY PLANS TOUR

BOSTON. —(AP)— The Boston Symphony orchestra, under direction of Charles Munch, will make a five-week European tour next August and September. Robert W. Dowling, chairman of the board of the American National Theatre and Academy, whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox.

program of the American National Theater and Academy.

The tour will include 25 cities, covering 4,000 miles. The orchestra will visit Cork and Dublin enroute to Edinburgh and then Norway, Sweden, Finland, Denmark, ,Germany, Austria, zerland, France, England possibly Italy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,012

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JAN 18 1956

uropean Tour

the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour weeks, offering concerts in Scandinavia,

Boston Symphony Going to Europe

BOSTON, Jan. 18 (AP) — The Boston Symphony orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the American National theatre and academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire music festival at Lenox, Mass.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

itzerland, France, ssibly Italy.

Mr. Munch has invited his iend and colleague, Pierre Monux, once regular conductor of the oston Symphony, to conduct some f the concerts abroad. The Bos-on Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour about Sept. 25 the Bos-

Five Concerts

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of

tion of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Don L. Maynard, 66, of Green field, employed by the Franklin Fuel Co. there, is dead.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629

JAN 18 1956

Boston Symphony

European Tour is Planned For Late Next Summer

Boston — (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theater and Academy, was announced yesterday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four

necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

[249]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

VARIETY
NEW YORK, N. Y.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JAN 18 1956

Boston Symphony to Tour Europe In ANTA Project Next Summer

BOSTON — The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, Chairman of the Board of ANTA. A subsidy from the exchange program will help cover the cost of transportation of the or[illegible] instruments by air, as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists in tours abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The tour will take place under the direction of Charles Munch, music director of the Boston Symphony for the past seven years. It will start at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July second to August 12.

At Edinburg Festival

Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Scandinavia, northern and western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Menteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad.

The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously been heard.

At the close of the tour, about Sept. 25, the orchestra will return to open its 76th season in Boston.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 29,447

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Non-Partisan
Circ. 46,923

JAN 18 1956

SYMPHONY PLANS TOUR

BOSTON. —(AP)— The Boston Symphony orchestra, under direction of Charles Munch, will make a five-week European tour next August and September. Robert W. Dowling, chairman of the board of the American National Theatre and Academy, whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,012

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JAN 18 1956

uropean Tour

[illegible]es-eks [illegible]er, [illegible]ter- the and

the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour [illegible] weeks, offering concerts in [illegible] Scandinavia, [illegible]itzerland, France, [illegible] ssibly Italy.

Mr. Munch has invited his [illegible]iend and colleague, Pierre Mon[illegible]ux, once regular conductor of the [illegible]oston Symphony, to conduct some [illegible]f the concerts abroad. The Bos[illegible]on Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour about Sept. 25, the Bos-

Boston Symphony Going to Europe

BOSTON, Jan. 18 (AP) — The Boston Symphony orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the American National theatre and academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire music festival at Lenox, Mass.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

Five Concerts

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

TU 7-1615
[illegible] INC.
[illegible]UNTER
[illegible] LOS EACH

JAN 19 1956

Boston Orchestra To Tour Europe

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Don L. Maynard, 66, of Greenfield, employed by the Franklin Fuel Co. there, is dead.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629

JAN 18 1956

Boston Symphony

European Tour is Planned For Late Next Summer

Boston — (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theater and Academy, was announced yesterday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four

necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

[249]

JAN 18 1956

Hub Orch Skeds O'Seas Junket

The Boston Symphony Orch will tour Europe for five weeks next August-September in cooperation with ANTA's International Exchange Program, with the IEP contribbing about $100,000 to the venture. This will cover transportation, and help on the deficit. Orch is trying to get the Hub Chamber of Commerce and other orgs to chip in for balance of coin needed.

Tour, starting directly after the Berkshire Festival winds Aug. 12, will include Ireland, Scotland, Scandinavia, Germany, Austria, Switzerland, France, England and possibly Italy, covering about 25 cities and over 4,000 miles. Five concerts will be given at the Edinburgh Fest. Tour, which will wind about Sept. 25, will have Charles Munch, orch's maestro, as chief conductor, with Pierre Monteux batoning some concerts. Orch made its only previous tour of Europe in May, 1952, under auspices of the Congress of Cultural Freedom.

JAN 18 1956

BSO Plans European Tour

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theater and Academy. This has been announced by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to ar-

the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4.000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall, with Mr. Munch beginning his eighth year as its music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)

ATTLEBORO, Mass.

JAN 18 1956

Boston Symphony To Visit Europe

BOSTON, (INS)—Plans were announced for the Boston Symphony Orchestra to visit Europe for five weeks during August and September, in cooperation with the international exchange program of the American National Theater and Academy.

The tour will include 25 cities, covering 4,000 miles. The orchestra will visit Cork and Dublin enroute to Edinburgh and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

JAN 18 1956

Boston Symphony To Tour Europe

Boston —(AP)— The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five-week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy. The itinerary is still to be finally decided.

En route to Edinburgh the orchestra will visit Cork and Dublin, Ireland.

[249]

JAN 18 1956

European Tour Is Set For Boston Symphony

BOSTON, Jan. 17 (AP)—A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the International Exchange Program of the American National Theater and Academy, was announced today by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy. The itinerary is still to be finally decided.

JAN 18 1956

BSO Plans European Tour

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theater and [illegible] This has been announced by Robert W. Dowling, chairman of the board of ANTA. A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

Planned

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall, with Mr. Munch beginning his eighth year as its music director.

JAN 18 1956

TO VISIT EUROPE

BOSTON (INS) — Plans were announced today for the Boston Symphony Orchestra to visit Europe for five weeks during August and September, in cooperation with the international Exchange program of the American National Theatre and Academy. The tour will include 25 cities, covering 4,000 miles. The orchestra will visit Cork and Dublin enroute to Edinburgh and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

JAN 18 1956

Boston Symphony To Tour Europe

BOSTON, Jan. 17 (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theatre and Academy, was announced today by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy. The itinerary is still to be finally decided.

En route to Edinburgh the orchestra will visit Cork and Dublin, Ireland.

Circ. 6,754

JAN 18 1956

Boston Symphony To Tour Europe During Summer

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, Chairman of the Board of A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its previous tour of Europe in 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

[249]

JAN 18 1956

European Tour Is Set For Boston Symphony

BOSTON, Jan. 17 (AP)—A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the International Exchange Program of the American National Theater and Academy, was announced today by Robert W. Dowling, chairman of the board dof the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five con... will be played, ...er Hall, Edin... part of the ...stival. The or... tour for four ...certs in prin... way, Sweden, ..., Germany, ...d, France, ...ly Italy. The ...pe finally de...

JAN 18 1956

BOSTON SYMPHONY PLANS 5-WEEK EUROPEAN TOUR

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

JAN 18 1956

ORCHESTRA GOING ABROAD

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

JAN 18 1956

BSO Plans European Tour

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theater and Academy. This has been announced by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

Five Concerts Planned

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall, with Mr. Munch beginning his eighth year as its music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 46,629

JAN 18 1956

Boston Symphony

European Tour is Planned For Late Next Summer

Boston — (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theater and Academy, was announced yesterday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four

necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some

of the concerts abroad. The Bost... Symphony Orchestra made its o... previous tour of Europe in M... 1952, under the auspices of the C... gress for Cultural Freedom, wh... it performed in France, Germa... Belgium, Holland and England, ... cording to present plans the ... cities to be revisited are Paris ... London: all other places on the ... posed itinerary are cities where ... orchestra has not previously play...

At the close of the European to... about September 25, the Bost... Symphony Orchestra will retu... immediately to open its 76th se... son in Boston on Friday, October ... 1956, in Symphony Hall, with M... Munch beginning his eighth ye... as its Music Director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

Boston Symphony

European Tour is Planned For Late Next Summer

Bostorf — (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theater and Academy, was announced yesterday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four

New England Newsclip Agency, Inc.

Times (e)
BEVERLY, Mass.
Republican
Circ. 8,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 18 1956

BOSTON SYMPHONY PLANS 5-WEEK EUROPEAN TOUR

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 45,659

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 18 1956

BOSTON SYMPHONY
European Tour Is Set

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy whose international exchange program is aiding the tour, announced yesterday by the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,380

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 18 1956

BOSTON SYMPHONY PLANS 5-WEEK EUROPEAN TOUR

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy whose international exchange program is aiding the tour, announced yesterday by the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Times (e)
BEVERLY, Mass.
Republican
Circ. 8,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 19 1956

stage production.

The Boston Symphony orchestra is planning a five-week tour of Europe during August and September. This will be in cooperation with the International exchange program of the American National Theater and Academy.

A subsidy from the International Exchange program will help cover the cost of transportation of the orchestra's 106 men and instruments by air as well as help defray delicits to the orchestra from its concerts abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 18 1956

BOSTON SYMPHONY
To Tour Europe

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy whose international exchange program is aiding the tour, announced yesterday will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

JAN 18 1956

BOSTON SYMPHONY PLANS 5-WEEK EUROPEAN TOUR

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy whose international exchange program is aiding the tour, announced yesterday will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

12-22

HAND-H

only 4

S... 2.59
Reg. to 3.99

...unch, will m...
...pean tour n...
...ber.
...g, chairman...

...UNTER
..., INC.
TU 7-1615

...EST," Sealy's Nation-
Prize Seller at $59.50
...fore Been Reduced

EXECUTIVE OFFICE...

...or High School, has
...ed Pittsfield High
...an.

Carrigan, military
Bartlett Hendricks,
...inted to a full term
... of the Park Com-

Bygone

Judge Field

By Berna...

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,012
JAN 18 1956

Symphony to Tour

BOSTON, Jan. 17 (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theatre and Academy, was announced today.

JAN 18 1956

Is Set
mphony

(AP)—A five-
by the Bos-
hestra next
ber, in coop-
rnational Ex-
he American
d Academy,
by Robert
man of the

place under
les Munch,
director, at
od Berkshire
d, Lenox,

e played,
all, Edin-
of the
The or-
for four
in prin-
Sweden,
ermany,
France,
ly. The
finally de-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726
JAN 18 1956

uropean Tour

the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in Scandinavia, terday the orchestra will leave at the conclusion of the Berkshire music festival at Lenox, Mass.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

itzerland, France,
ssibly Italy.

Mr. Munch has invited his
lend and colleague, Pierre Mon-
ux, once regular conductor of the
oston Symphony, to conduct some
f the concerts abroad. The Bos-
on Symphony Orchestra made its
only previous tour of Europe in
May, 1952, under the auspices of
the Congress for Cultural Free-
dom, when it performed in France,
Germany, Belgium, Holland and
England. According to present
plans the only cities to be re-
visited are Paris and London: All
other places on the proposed itin-
erary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

JAN 18 1956

Boston Symphony Going to Europe

BOSTON, Jan. 18 (AP) — The Boston Symphony orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the American National Theatre and academy whose international exchange program is aiding the tour, announced yesterday.

Five Concerts

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (e)
BEVERLY, Mass.
Republican
Circ. 6,754

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
JAN 18 1956

Boston Symphony

European Tour is Planned For Late Next Summer

Boston — (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theater and Academy, was announced yesterday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four

JAN 18 1956

BOSTON SYMPHONY TO TOUR EUROPE

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,494

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

JAN 18 1956

Europe Tour Set for Boston Symphony

BOSTON (AP) — A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in co-operation with the international exchange program of the American National Theater and Academy, was announced Tuesday by Robert W. Dowling, chairman of the board of the ANTA.

The tour will take place under the direction of Charles Munch, the orchestra's music director, at the conclusion of the Berkshire Festival at Tanglewood, Lenox.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy. The itinerary is still to be finally decided.

En route to Edinburgh the orchestra will visit Cork and Dublin, Ireland.

Director Munch has invited his colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 6,956

JAN 18 1956

Boston Symphony To Tour Europe

BOSTON, Jan. 17 (AP)—A five-week tour of Europe by the Boston Symphony Orchestra next August and September, in cooperation with the international exchange program of the American National Theatre and Academy, was announced today.

The Boston Symphony Orchestra made its only previous tour of Europe in 1952 under auspices of the Congress of Cultural Freedom.

Five concerts will be played, Aug. 26-30, in Usher hall, Edinburgh, Scotland, as part of the 1956 Edinburgh festival. The orchestra will then tour for four weeks, offering concerts in principal cities of Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy. The itinerary is still to be finally decided.

En route to Edinburgh the orchestra will visit Cork and Dublin, Ireland.

Director Munch has invited his colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,986

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JAN 18 1956

Very Active Season Ahead For the Boston Symphony

Will Tour Europe for Five Weeks at Close of Tanglewood Festival; Here in Community Concert Series on Feb. 6

Boston, Jan. 18—The Boston Symphony Orchestra will tour Europe for 5 weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy, it was announced today by Robert W. Dowling, chairman of the board of A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

Big Itinerary

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past 7 years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour 4 weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its music director.

As part of its national tour this season, The Boston Symphony, with Charles Munch conducting, will give a concert at the Auditorium the evening of Feb. 6, as the third event in the 1955-56 Community Concert Series, under the sponsorship of The Junior League of Springfield.

...y's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 ...nts by air, as ...the ...ls ...ge ...al ...ite ...a- ...for ...sist ...to ...nder ...unch ...erk- ...wood, ...which ...are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

[250]

JAN 18 1956

Boston Symphony Plans 5-Week European Tour

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

forming artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour will take place under the direction pf Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood July 2 to August 12.

New England News
Box 2028, Boston 6 •
Eagle
LAWRENC
Indepen
Circ.

JAN 18

Boston S
To Tou

BOSTON, J
week tour of
ton Sympho
August and
ation with
change pro
can Nation
my, was a
The Bost
tra made
of Europe
pices of
tural Fre
Five c
Aug. 26-3
burgh, S
1956 Edi
chestra
weeks, o
pal cities
land, De
Switzerl
possibly
still to
En r
chestra
lin, Ire
Direc
colleagu
regular
Sympho
concert

Boston Symphony, conducting, conductor.

as its music director.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5. Mr. Munch beginning his eighth year

tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5. Mr. Munch beginning his eighth year as its music director.

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

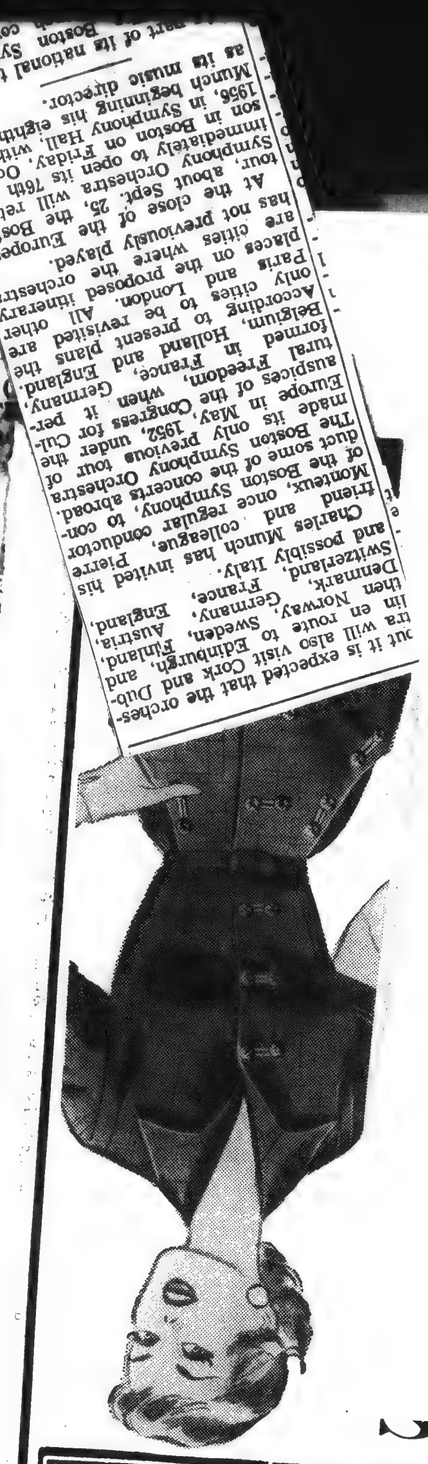
The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.



FOBES & WA
BASEMENT S

N

y's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

JAN 18 1956

Bostonians Plan Tour Of Europe

Orchestra Visit To Last 5 Weeks

The Boston Symphony Orchestra will open a five-weeks tour of Europe in Edinburgh on Aug. 26 with the co-operation of the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the A. N. T. A. board, announced yesterday that a subsidy from this program, which represents the State Department, will help the orchestra to cover the cost of air transportation for its 104 members and their instruments and to defray part of the deficits of the touring concerts. The orchestra is soliciting

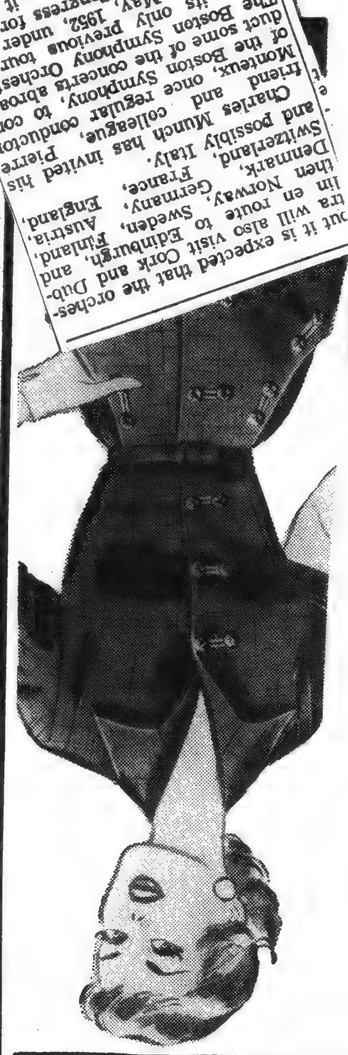
[250]

Boston Symphony Will Tour Europe

Boston, Jan. 17—The Boston Symphony Orchestra will tour Europe for five weeks during August and September in co-operation with the International Exchange Program of the American National Theatre and Academy, it was announced today by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Progrm is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour will take place under the direction pf Charles Munch at the conclusion of the 1956 Berkshire Festival at Tanglewood July 2 to August 12.



...y's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts, from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

JAN 18 1956

Bostonians Plan Tour Of Europe

Orchestra Visit To Last 5 Weeks

The Boston Symphony Orchestra will open a five-weeks tour of Europe in Edinburgh on Aug. 26 with the co-operation of the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the A. N. T. A. board, announced yesterday that a subsidy from this program, which represents the State Department, will help the orchestra to cover the cost of air transportation for its 104 members and their instruments and to defray part of the deficits of the touring concerts. The orchestra is soliciting funds to meet the rest of the trip's expenses.

Charles Munch, the orchestra's music director, and Pierre Monteux, its conductor from 1919 to 1924, will direct the concerts abroad, which will be held in approximately twenty-five cities.

The itinerary, after the five concerts in Edinburgh Aug. 26 to 30, is not yet settled, but the orchestra will probably appear in Cork and Dublin in Ireland and in Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. At the end of the tour, the orchestra will return to Boston to open its seventy-sixth regular season Oct. 5.

The Boston Symphony has already expressed its willingness to extend its tour to Russia. No definite arrangements have yet been undertaken with American or Russian authorities, but it was learned yesterday that the touring schedule can be adjusted to permit a few concerts in the Soviet Union before the orchestra leaves Europe on or about Sept. 25. If these take place, they would presumably immediately precede or follow the orchestra's appearance in Helsinki.

This will be the Boston Symphony's second trip abroad. The first, also under Messrs. Munch and Monteux, was in the spring of 1952. According to present plans, Paris and London are the only cities which the orchestra will revisit in its coming travels.

[250]

JAN 18 1956

Boston Symphony Tour

BOSTON, Jan. 18 (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five-week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy, whose international exchange program is aiding the tour, announced the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

New England
Box 2028, Bost
Ea
LAWRI
Ind
Ch

JAN

Bosto
To T

BOSTO
week tou
ton Sy
August
ation w
change
can Nat
my, was
The B
tra mad
of Eur
pices o
tural F
Five
Aug. 2
burgh,
1956 E
chestra
weeks,
pal citi
land, D
Switzer
possibl
still t
En
chestr
lin, In
Dir
collea
regula
Sympl
conce

Sleeveless shirt of white cotton satin leaves bare midsection above snug blue and white lastex shorts. From the 8 to 16 group designed by Brigance for Touraine. Fashions will all be at Lord

Taylor.
auspices of
Europe, Freedom,
tural Friendship
formed in France,
Holland and
Belgium, to present plans are
according to be revisited. All other
cities London. proposed itinerary
orchestra

FORBES & W
BASEMENT

N

JAN 18 1956

Boston Symphony To Tour Europe

BOSTON (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theatre and Academy whose international exchange program is aiding the tour, announced yesterday the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox, Mass.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany Austria, Switzerland, France and possibly Italy.

's Plans for Europe

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

[250]

JAN 18 1956

Boston Symphony Tour

BOSTON, Jan. 18 (AP)—The Boston Symphony Orchestra, under the direction of Charles Munch, will make a five-week European tour next August and September.

Robert W. Dowling, chairman of the board of the American National Theater and Academy, whose international exchange program is aiding the tour, announced the orchestra will leave at the conclusion of the Berkshire Music Festival at Lenox.

Countries to be visited are: Scotland, England, Norway, Sweden, Denmark, Germany, Austria, Switzerland, France and possibly Italy.

New England Newsclip Agency,
Box 2078, Boston 6 • Richmond 2-
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 6,956

JAN 18 1956

Boston Symp
To Tour Eu

BOSTON, Jan. 17
week tour of Europe
ton Symphony Or
August and Septem
ation with the int
change program o
can National Theat
my, was announc
The Boston Sy
tra made its on
of Europe in 1
pices of the C
tural Freedom.
Five concert
Aug. 26-30, in
burgh, Scotlan
1956 Edinburg
chestra will
weeks, offering
pal cities of N
land, Denmar
Switzerland,
possibly Ita
still to be
En route
chestra wi
lin, Irelan
Director
colleague,
regular c
Symphony
concerts

FLOOR
NO DOWN PAYM
FOBBES & W
BASEMENT

JAN 18 1956

Symphony's Plans for Europe

11-55

Orchestra Expects to Visit Almost Twenty-Five Cities

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

[250]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,826

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469
JAN 19 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JAN 19 1956

THE Post's NEWS

FOR WOMEN

At Mozart Festival—Among those who attended the Mozart Piano Festival at Symphony Hall last night were Mr. and Mrs. Laurence Albre of Brookline. Sponsored by the New England Opera Theatre, the festival was held in honor of the 200th anniversary of Mozart's birth.

Society

Brilliant Mozart Festival Held

By ROSE WALSH.

In a setting reminiscent of the original Viennese "Academies" where the great Mozart performed his piano concertos from 1783 to 1786, a distinguished audience of Boston music lovers enjoyed a brilliant Three Piano Mozart Festival last evening at Symphony Hall. Sponsored by the directors of the New England Opera Theatre and its Guild under the chairmanship of Mrs. Byron G. Tosi, the pleasurable evening marked the 200th anniversary of the beloved composer's birth. The entire proceeds benefit the N.E.O.T. which has become a national institution.

The noted husband and wife duo-pianists, Pierre Luboshutz and Genia Nemenoff with the talented and popular Boris Goldovsky, conductor of the New England Opera Theatre, presented the program assisted by members of the Boston Symphony Orchestra. The concertos chosen were in F Major, G Major with Mr. Goldovsky soloist and Pierre Luboshutz directing; and E Flat Major.

Before the concert, Mrs. Richard A. Ehrlich, vice chairman of the festival, with Mrs. Richard H. Thompson, entertained at a family dinner for Lea Luboshutz, mother of Mr. Goldovsky; Mr. and Mrs. Walter Wolf, his brother-in-law and sister, who flew on from Philadelphia; Dr. and Mrs. Thompson, Daniel Selznick, nephew of Mrs. Ehrlich, who is a sophomore at Harvard; and Mme. Henrietta Hirshman. With her holly red silk short formal dress, topped with a mink stole, the hostess wore a gold and diamond necklace.

Mrs. Tosi's gown was ballerina-length emerald green Italian silk satin, and her earrings and necklace were matching diamonds. Following the concert she and Mr. Tosi were hosts at a reception at the Algonquin Club in honor of the guest artists.

Also noted during the evening were Mr. and Mrs. Charles E. Bacon, Mrs. Leslie R. MacDill and her brother, Cyril H. Jones; Mr. and Mrs. Edward C. Stone, Dr. and Mrs. Lewis Perry, Mr. and Mrs. Albert C. Titcomb, Nelson Aldrich, Mr. and Mrs. Philip R. Allen, Mr. and Mrs. Albert W. Rockwood, Mr. Mrs. Joseph F. O'Connell, Jr., Miss Rebekah Hobbs, Mr. and Mrs. Donald J. Hurley, Maxim Karolik, Msgr. Francis J. Lally, Mrs. Frank J. Ludwig, Rear Admiral and Mrs. John Snackenberg and Mr. and Mrs. Alan R. Morse.

Mrs. Thompson, president of the New England Opera Theatre, wore a large diamond pin on her navy blue taffeta dinner dress. Junior League President Mrs. James F. Hunnewell, arriving with Mr. Hunnewell, was gowned in brown lace. Mrs. John W. Spellman, in jet-embroidered black taffeta, enjoyed the evening with Dr. Spellman and Dr. and Mrs. John W. Gahan.

Also noted: Mrs. Allan Forbes, a fox stole topping her black dinner dress; Mr. and Mrs. Ralph W. Boas; Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Lawrence Albre, the John C. Vosoffs, the Harold R. Kellers, Judge and Mrs. Thomas Pappas, Mrs. John Gorham Palfrey, Mrs. Alvan T. Fuller and Mrs. Charlotte Hodgkinson Knowles.

Going on to the Tosi reception were the British Consul General Robert H. K. Marett and Mrs. Marett, the French Consul General Francis Charles-Roux and Mme. Charles-Roux, Irish Consul and Mrs. Joseph F. Shields, Italian Consul General Giovanni Formichella and Signora Formichella, Mr. and Mrs. James Lawrence, Jr., Mr. and Mrs. Benjamin C. Tilghman, Mrs. Vincent L. Greene, Mr. and Mrs. Edward B. Hanify and many others.

* * *

Change Lecture Date

Announcement [illegible] Junior League changes the date of the Boris Goldovsky lecture, tomorrow at the Harvard Club to Friday, Jan. 13. The pre-symphony lecture on Friday, Jan. 27 remains unchanged.

Another Tour f

mmer, Europe is to be ed anywhere in the world. will benefit.

g August and Sept

nestra would t goes, pon the a ap- me, ties pect

ny

ym- ope

Boston Symphony Will Conduct Tour of Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland, Germany and England. According to its present plans, the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct 5, in Symphony Hall with Mr. Munch beginning his eighth year as its music director.

According to present plans only cities to be revisited Paris and London; all o places on the proposed itine are cities where the orche has not previously played.

weeks, offering concerts in the principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will visit Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

[25]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,826

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Non-Partisan
Circ. 7,469
JAN 19 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JAN 19 1956

THE Post's NEWS

FOR WOMEN

At Mozart Festival—Among those who attended the Mozart Piano Festival at Symphony Hall last night were Mr. and Mrs. Laurence Albre of Brookline. Sponsored by the New England Opera Theatre, the festival was held in honor of the 200th anniversary of Mozart's birth.

Another Tour f

...nestra ...would ...t goes, ...pon the ...mmer, Europe is to be ...led anywhere in the world. ...will benefit. ...g August and Sept...

Boston Symphony Will Conduct Tour of Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played. At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its music director.

According to present plans only cities to be revisited Paris and London; all places on the proposed itin... are cities where the orch... has not previously played.

tra... weeks, offering concerts in the principal cities of Scandinavia Northern and Western Europ... and the British Isles. The tou... is planned to include about 2... cities, covering more than 400... miles. The itinerary is still to b... worked out but it is expected that the orchestra will visit Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland, Germany and England. According to its present plans, the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct 5, in Symphony Hall with Mr. Munch beginning his eighth year as its music director.

Society

Brilliant Mozart Festival Held

By ROSE WALSH

In a setting reminiscent of the original Viennese "Academies" where the great Mozart performed his piano concertos from 1783 to 1786, a distinguished audience of Boston music lovers enjoyed a brilliant Three Piano Mozart Festival last evening at Symphony Hall. Sponsored by the directors of the New England Opera Theatre and its Guild under the chairmanship of Mrs. Byron G. Tosi, the pleasurable evening marked the 200th anniversary of the beloved composer's birth. The entire proceeds benefit the N.E.O.T. which has become a national institution.

The noted husband and wife duo-pianists, Pierre Luboshutz and Genia Nemenoff with the talented and popular Boris Goldovsky, conductor of the New England Opera Theatre, presented the program assisted by members of the Boston Symphony Orchestra. The concertos chosen were in F Major, G Major with Mr. Goldovsky soloist and Pierre Luboshutz directing; and E Flat Major.

Before the concert, Mrs. Richard A. Ehrlich, vice chairman of the festival, with Mrs. Richard H. Thompson, entertained at a family dinner for Lea Luboshutz, mother of Mr. Goldovsky; Mr. and Mrs. Walter Wolf, his brother-in-law and sister, who flew on from Philadelphia; Dr. and Mrs. Thompson, Daniel Selznick, nephew of Mrs. Ehrlich, who is a sophomore at Harvard; and Mme. Henrietta Hirshman. With her holly red silk short formal dress, topped with a mink stole, the hostess wore a gold and diamond necklace.

Mrs. Tosi's gown was ballerina-length emerald green Italian silk satin, and her earrings and necklace were matching diamonds. Following the concert she and Mr. Tosi were hosts at a reception at the Algonquin Club in honor of the guest artists.

Also noted during the evening were Mr. and Mrs. Charles E. Bacon, Mrs. Leslie R. MacDill and her brother, Cyril H. Jones; Mr. and Mrs. Edward C. Stone, Dr. and Mrs. Lewis Perry, Mr. and Mrs. Albert C. Titcomb, Nelson Aldrich, Mr. and Mrs. Philip R. Allen, Mr. and Mrs. Albert W. Rockwood, Mr. Mrs. Joseph F. O'Connell, Jr., Miss Rebekah Hobbs, Mr. and Mrs. Donald J. Hurley, Maxim Karolik, Msgr. Francis J. Lally, Mrs. Frank J. Ludwig, Rear Admiral and Mrs. John Snackenberg and Mr. and Mrs. Alan R. Morse.

Mrs. Thompson, president of the New England Opera Theatre, wore a large diamond pin on her navy blue taffeta dinner dress. Junior League President Mrs. James F. Hunnewell, arriving with Mr. Hunnewell, was gowned in brown lace. Mrs. John W. Spellman, in jet-embroidered black taffeta, enjoyed the evening with Dr. Spellman and Dr. and Mrs. John W. Gahan.

Also noted: Mrs. Allan Forbes, a fox stole topping her black dinner dress; Mr. and Mrs. Ralph W. Boas; Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Lawrence Albre, the John C. Vosoffs, the Harold R. Kellers, Judge and Mrs. Thomas Pappas, Mrs. John Gorham Palfrey, Mrs. Alvan T. Fuller and Mrs. Charlotte Hodgkinson Knowles.

Going on to the Tosi reception were the British Consul General Robert H. K. Marett and Mrs. Marett, the French Consul General Francis Charles-Roux and Mme. Charles-Roux, Irish Consul and Mrs. Joseph F. Shields, Italian Consul General Giovanni Formichella and Signora Formichella, Mr. and Mrs. James Lawrence, Jr., Mr. and Mrs. Benjamin C. Tilghman, Mrs. Vincent L. Greene, Mr. and Mrs. Edward B. Hanify and many others.

* * *

Change Lecture Date

Announcement from the Junior League changes the date of the Boris Goldovsky lecture, tomorrow at the Harvard Club to Friday, Jan. 27. The pre-symphony lecture on Friday, Jan. 27 remains unchanged.

[25]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JAN 19 1956

THE Post's NEWS

FOR WOMEN

At Mozart Festival—Among those who attended the Mozart Piano Festival at Symphony Hall last night were Mr. and Mrs. Laurence Albre of Brookline. Sponsored by the New England Opera Theatre, the festival was held in honor of the 200th anniversary of Mozart's birth.

Another Tour for the Symphony

Once again this summer, Europe is to be treated to music unsurpassed anywhere in the world. And the name of Boston will benefit.

For five weeks, during August and September, the Boston Symphony Orchestra will be touring the continent. There will be concerts in at least 25 cities, from Finland to Italy and from France to Austria. It's all part of the International Exchange Program of the American National Theatre and Academy.

We're always proud to have this brilliant organization appearing in other regions. No orchestra in existence is any better, and many of us would argue that none is as good. And wherever it goes, its bright artistry reflects to advantage upon the prestige of its home city.

Back in 1952, the Boston Symphony made a successful European tour that drew stupendous applause in centers of continental culture. This time, its concerts will be given for the most part in cities where it has not appeared before. We can expect a repetition of enthusiastic appreciation.

The International Exchange Program is the professional agency appointed by the State department for the administration of the President's fund for international affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited.

The Boston Symphony orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

---

weeks, offering concerts in the principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will visit Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland, Germany and England. According to its present plans, the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct 5, in Symphony Hall with Mr. Munch beginning his eighth year as its music director.

Society

Brilliant Mozart Festival Held

By ROSE WALSH.

In a setting reminiscent of the original Viennese "Academies" where the great Mozart performed his piano concertos from 1783 to 1786, a distinguished audience of Boston music lovers enjoyed a brilliant Three Piano Mozart Festival last evening at Symphony Hall. Sponsored by the directors of the New England Opera Theatre and its Guild under the chairmanship of Mrs. Byron G. Tosi, the pleasurable evening marked the 200th anniversary of the beloved composer's birth. The entire proceeds benefit the N.E.O.T. which has become a national institution.

The noted husband and wife duo-pianists, Pierre Luboshutz and Genia Nemenoff with the talented and popular Boris Goldovsky, conductor of the New England Opera Theatre, presented the program assisted by members of the Boston Symphony Orchestra. The concertos chosen were in F Major, G Major with Mr. Goldovsky soloist and Pierre Luboshutz directing; and E Flat Major.

Before the concert, Mrs. Richard A. Ehrlich, vice chairman of the festival, with Mrs. Richard H. Thompson, entertained at a family dinner for Lea Luboshutz, mother of Mr. Goldovsky; Mr. and Mrs. Walter Wolf, his brother-in-law and sister, who flew on from Philadelphia; Dr. and Mrs. Thompson, Daniel Selznick, nephew of Mrs. Ehrlich, who is a sophomore at Harvard; and Mme. Henrietta Hirshman. With her holly red silk short formal dress, topped with a mink stole, the hostess wore a gold and diamond necklace.

Mrs. Tosi's gown was ballerina-length emerald green Italian silk satin, and her earrings and necklace were matching diamonds. Following the concert she and Mr. Tosi were hosts at a reception at the Algonquin Club in honor of the guest artists.

Also noted during the evening were Mr. and Mrs. Charles E. Bacon, Mrs. Leslie R. MacDill and her brother, Cyril H. Jones; Mr. and Mrs. Edward C. Stone, Dr. and Mrs. Lewis Perry, Mr. and Mrs. Albert C. Titcomb, Nelson Aldrich, Mr. and Mrs. Philip R. Allen, Mr. and Mrs. Albert W. Rockwood, Mr. Mrs. Joseph F. O'Connell, Jr., Miss Rebekah Hobbs, Mr. and Mrs. Donald J. Hurley, Maxim Karolik, Msgr. Francis J. Lally, Mrs. Frank J. Ludwig, Rear Admiral and Mrs. John Snackenberg and Mr. and Mrs. Alan R. Morse.

Mrs. Thompson, president of the New England Opera Theatre, wore a large diamond pin on her navy blue taffeta dinner dress. Junior League President Mrs. James F. Hunnewell, arriving with Mr. Hunnewell, was gowned in brown lace. Mrs. John W. Spellman, in jet-embroidered black taffeta, enjoyed the evening with Dr. Spellman and Dr. and Mrs. John W. Gahan.

Also noted: Mrs. Allan Forbes, a fox stole topping her black dinner dress; Mr. and Mrs. Ralph W. Boas; Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Lawrence Albre, the John C. Vosoffs, the Harold R. Kellers, Judge and Mrs. Thomas Pappas, Mrs. John Gorham Palfrey, Mrs. Alvan T. Fuller and Mrs. Charlotte Hodgkinson Knowles.

Going on to the Tosi reception were the British Consul General Robert H. K. Marett and Mrs. Marett, the French Consul General Francis Charles-Roux and Mme. Charles-Roux, Irish Consul and Mrs. Joseph F. Shields, Italian Consul General Giovanni Fornichella and Signora Fornichella, Mr. and Mrs. James Lawrence, Jr., Mr. and Mrs. Benjamin C. Tilghman, Mrs. Vincent L. Greene, Mr. and Mrs. Edward B. Hanify and many others.

* * *

Change Lecture Date

Announcement from the Junior League changes the date of the Boris Goldovsky lecture, tomorrow at the Harvard Club to Friday, Feb. 3. The pre-symphony lecture on Friday, Jan. 27 remains unchanged.

[25]

PHILADELPHIA (AP)—A kindly old lady apologized
the police department yesterday for all the fuss she
sed over $38,584 in stocks and bonds that she thought had
n stolen.
It was all due to a lapse of memory, 71-year-old Mary
ht explained. The securities were tucked away in a
y deposit box, neatly wrapped as she had left them.
Miss Wright reported to police a week ago that the
ities had been taken from her home in Germantown.
tives went to work.
iss Wright called at her bank yesterday, looked in her
eposit box—and there were the securities. She said
there [illegible]

Samuel Tyler Jr., Trinity [illegible]
and Robert E. Segal, executive
secretary, Jewish Community
Council of Greater Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JAN 19 1956

JAN 19 1956

Plan European Tour For Boston Symphony

BOSTON — The Boston Symphony orchestra will tour Europe for five weeks during August and September, after the Berkshire festival at Tanglewood, Lenox, in co-operation with the international exchange program of the American National Theater and Academy. This was announced yesterday by Robert W. Dowling, chairman of the academy board.

A subsidy from the international exchange program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The international exchange program is the professional agency appointed by the State department for the administration of the President's fund for international affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited.

The Boston Symphony orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

tra [illegible] weeks, offering concerts in the principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will visit Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland, Germany and England. According to its present plans, the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct 5, in Symphony Hall with Mr. Munch beginning his eighth year as its music director.

THE Post's NEWS

FOR WOMEN

At Mozart Festival—Among those who attended the Mozart Piano Festival at Symphony Hall last night were Mr. and Mrs. Laurence Albre of Brookline. Sponsored by the New England Opera Theatre, the festival was held in honor of the 200th anniversary of Mozart's birth.

Society

Brilliant Mozart Festival Held

By ROSE WALSH.

In a setting reminiscent of the original Viennese "Academies" where the great Mozart performed his piano concertos from 1783 to 1786, a distinguished audience of Boston music lovers enjoyed a brilliant Three Piano Mozart Festival last evening at Symphony Hall. Sponsored by the directors of the New England Opera Theatre and its Guild under the chairmanship of Mrs. Byron G. Tosi, the pleasurable evening marked the 200th anniversary of the beloved composer's birth. The entire proceeds benefit the N.E.O.T. which has become a national institution.

The noted husband and wife duo-pianists, Pierre Luboshutz and Genia Nemenoff with the talented and popular Boris Goldovsky, conductor of the New England Opera Theatre, presented the program assisted by members of the Boston Symphony Orchestra. The concertos chosen were in F Major, G Major with Mr. Goldovsky soloist and Pierre Luboshutz directing; and E Flat Major.

Before the concert, Mrs. Richard A. Ehrlich, vice chairman of the festival, with Mrs. Richard H. Thompson, entertained at a family dinner for Lea Luboshutz, mother of Mr. Goldovsky; Mr. and Mrs. Walter Wolf, his brother-in-law and sister, who flew on from Philadelphia; Dr. and Mrs. Thompson, Daniel Selznick, nephew of Mrs. Ehrlich, who is a sophomore at Harvard; and Mme. Henrietta Hirshman. With her holly red silk short formal dress, topped with a mink stole, the hostess wore a gold and diamond necklace.

Mrs. Tosi's gown was ballerina-length emerald green Italian silk satin, and her earrings and necklace were matching diamonds. Following the concert she and Mr. Tosi were hosts at a reception at the Algonquin Club in honor of the guest artists.

Also noted during the evening were Mr. and Mrs. Charles E. Bacon, Mrs. Leslie R. MacDill and her brother, Cyril H. Jones; Mr. and Mrs. Edward C. Stone, Dr. and Mrs. Lewis Perry, Mr. and Mrs. Albert C. Titcomb, Nelson Aldrich, Mr. and Mrs. Philip R. Allen, Mr. and Mrs. Albert W. Rockwood, Mr. Mrs. Joseph F. O'Connell, Jr., Miss Rebekah Hobbs, Mr. and Mrs. Donald J. Hurley, Maxim Karolik, Msgr. Francis J. Lally, Mrs. Frank J. Ludwig, Rear Admiral and Mrs. John Snackenberg and Mr. and Mrs. Alan R. Morse.

Mrs. Thompson, president of the New England Opera Theatre, wore a large diamond pin on her navy blue taffeta dinner dress. Junior League President Mrs. James F. Hunnewell, arriving with Mr. Hunnewell, was gowned in brown lace. Mrs. John W. Spellman, in jet-embroidered black taffeta, enjoyed the evening with Dr. Spellman and Dr. and Mrs. John W. Gahan.

Also noted: Mrs. Allan Forbes, a fox stole topping her black dinner dress; Mr. and Mrs. Ralph W. Boas; Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Lawrence Albre, the John C. Vosoffs, the Harold R. Kellers, Judge and Mrs. Thomas Pappas, Mrs. John Gorham Palfrey, Mrs. Alvan T. Fuller and Mrs. Charlotte Hodgkinson Knowles.

Going on to the Tosi reception were the British Consul General Robert H. K. Marett and Mrs. Marett, the French Consul General Francis Charles-Roux and Mme. Charles-Roux, Irish Consul and Mrs. Joseph F. Shields, Italian Consul General Giovanni Formichella and Signora Formichella, Mr. and Mrs. James Lawrence, Jr., Mr. and Mrs. Benjamin C. Tilghman, Mrs. Vincent L. Greene, Mr. and Mrs. Edward B. Hanify and many others.

* * *

Change Lecture Date

Announcement from the Junior League changes the date of the Boris Goldovsky lecture, tomorrow at the Harvard Club to Friday, Feb. 3. The pre-symphony lecture on Friday, Jan. 27 remains unchanged.

[25]

Partisan
Circ. 10,000 Free
JAN 19 1956

Symphony Plans European Tour During Summer

The Boston Symphony Orchestra will tour Europe for five weeks during August and September of this year in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced recently by Robert W. Dowling, chairman of the board of the A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, whose dates are July 2 to Aug. 12. Five concerts will be played from Aug. 26 to 30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival and the orchestra will then tour for four weeks, offering concerts in the principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles. The itinerary is still to be worked out but it is expected that the orchestra will visit Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Belgium, Holland, Germany and England. According to its present plans, the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct 5, in Symphony Hall with Mr. Munch beginning his eighth year as its music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
JAN 19 1956

THE Post's NEWS

FOR WOMEN

At Mozart Festival—Among those who attended the Mozart Piano Festival at Symphony Hall last night were Mr. and Mrs. Laurence Albre of Brookline. Sponsored by the New England Opera Theatre, the festival was held in honor of the 200th anniversary of Mozart's birth.

Society

Brilliant Mozart Festival Held

By ROSE WALSH

In a setting reminiscent of the original Viennese "Academies" where the great Mozart performed his piano concertos from 1783 to 1786, a distinguished audience of Boston music lovers enjoyed a brilliant Three Piano Mozart Festival last evening at Symphony Hall. Sponsored by the directors of the New England Opera Theatre and its Guild under the chairmanship of Mrs. Byron G. Tosi, the pleasurable evening marked the 200th anniversary of the beloved composer's birth. The entire proceeds benefit the N.E.O.T. which has become a national institution.

The noted husband and wife duo-pianists, Pierre Luboshutz and Genia Nemenoff with the talented and popular Boris Goldovsky, conductor of the New England Opera Theatre, presented the program assisted by members of the Boston Symphony Orchestra. The concertos chosen were in F Major, G Major with Mr. Goldovsky soloist and Pierre Luboshutz directing; and E Flat Major.

Before the concert, Mrs. Richard A. Ehrlich, vice chairman of the festival, with Mrs. Richard H. Thompson, entertained at a family dinner for Lea Luboshutz, mother of Mr. Goldovsky; Mr. and Mrs. Walter Wolf, his brother-in-law and sister, who flew on from Philadelphia; Dr. and Mrs. Thompson, Daniel Selznick, nephew of Mrs. Ehrlich, who is a sophomore at Harvard; and Mme. Henrietta Hirshman. With her holly red silk short formal dress, topped with a mink stole, the hostess wore a gold and diamond necklace.

Mrs. Tosi's gown was ballerina-length emerald green Italian silk satin, and her earrings and necklace were matching diamonds. Following the concert she and Mr. Tosi were hosts at a reception at the Algonquin Club in honor of the guest artists.

Also noted during the evening were Mr. and Mrs. Charles E. Bacon, Mrs. Leslie R. MacDill and her brother, Cyril H. Jones; Mr. and Mrs. Edward C. Stone, Dr. and Mrs. Lewis Perry, Mr. and Mrs. Albert C. Titcomb, Nelson Aldrich, Mr. and Mrs. Philip R. Allen, Mr. and Mrs. Albert W. Rockwood, Mr. Mrs. Joseph F. O'Connell, Jr., Miss Rebekah Hobbs, Mr. and Mrs. Donald J. Hurley, Maxim Karolik, Msgr. Francis J. Lally, Mrs. Frank J. Ludwig, Rear Admiral and Mrs. John Snackenberg and Mr. and Mrs. Alan R. Morse.

Mrs. Thompson, president of the New England Opera Theatre, wore a large diamond pin on her navy blue taffeta dinner dress. Junior League President Mrs. James F. Hunnewell, arriving with Mr. Hunnewell, was gowned in brown lace. Mrs. John W. Spellman, in jet-embroidered black taffeta, enjoyed the evening with Dr. Spellman and Dr. and Mrs. John W. Gahan.

Also noted: Mrs. Allan Forbes, a fox stole topping her black dinner dress; Mr. and Mrs. Ralph W. Boas; Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Lawrence Albre, the John C. Vosoffs, the Harold R. Kellers, Judge and Mrs. Thomas Pappas, Mrs. John Gorham Palfrey, Mrs. Alvan T. Fuller and Mrs. Charlotte Hodgkinson Knowles.

Going on to the Post reception were the British Consul General Robert H. K. Marett and Mrs. Marett, the French Consul General Francis Charles-Roux and Mme. Charles-Roux, Irish Consul and Mrs. Joseph F. Shields, Italian Consul General Giovanni Formichella and Signora Formichella, Mr. and Mrs. James Lawrence, Jr., Mr. and Mrs. Benjamin C. Tilghman, Mrs. Vincent L. Greene, Mr. and Mrs. Edward B. Hanify and many others.

* * *

Change Lecture Date

Announcement from the Junior League changes the date of the Boris Goldovsky lecture, tomorrow at the Harvard Club to Friday, Jan. 27. The pre-symphony lecture Friday, Jan. 27 remains unchanged.

[25]

MOZART AND THREE PIANOS

Concert Aids Opera Theatre

Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff, assisted by a small orchestra of Boston Symphony players, gave a Mozart concert at Symphony Hall last night, in celebration of the composer's 200th anniversary, and in aid of the New England Opera Theatre. The all Mozart program: Menuet in D (K. 334); Rondo (K. 251); Boris Goldovsky conducting; Concerto for Three Pianos in F major (K. 242); Concerto in G major (K. 453), Boris Goldovsky soloist, Pierre Luboshutz conducting; Concerto in E flat for Two Pianos (K. 365), Pierre Luboshutz and Genia Nemenoff, soloists; Boris Goldovsky conducting.

By CYRUS DURGIN.

In terms of performers, music and audience, last night's concert to aid the New England Opera Theatre was surely one of the most chic of the season.

The term "Three Piano Mozart Festival," as the program book put it, may have been a trifle grandiose for a single evening's entertainment, but there was a festive atmosphere, surely, about the concert, what with three pianists, two conductors and a champagne bar in the upper lobby.

Boris Goldovsky spoke to the audience, as usual, upon his first appearance, and in the course of his humorous remarks even managed to get in a plug for the champagne bar, which, considering the purpose of the evening, was all right.

But I doubt that he meant to sound quite as he did when he observed that this concert was the "opening salvo" in the observance of Mozart's 200th birth anniversary. Already in this season many have honored Mozart, in this area—most notably the Boston Symphony Orchestra.

The F major Concerto for Three Pianos is a rarity, today. For this work, Mr. Goldovsky served both as a pianist and conductor. The stage arrangements were striking, but a little unfortunate, since they put the three pianos at the center, two in front, the third, elevated behind, with the other instrumentalists disposed on either side. This made, in a sense, almost two orchestras, and it must have spread the tone. Nonetheless, matters went well enough.

It was distinctly a novelty to see Mr. Luboshutz assuming the role of conductor while his nephew, Mr. Goldovsky, took the part of soloist in the G major Concerto.

This music, too, flowed along smoothly, was played tastefully and with sensibility. But the familiar joining of Mr. Luboshutz and his wife, Genia Nemenoff, as duo-pianists in the E-flat Concerto, brought the evening's peak, for those two are among the finest paired pianists today.

Though there were a few wrong notes, the performance of this ebullient Concerto, Mr. Goldovsky conducting for all he was worth, was the best music-making of the evening.

A showman to the last, Mr. Goldovsky suddenly opened the third piano, before which he stood, and joined the others in playing the measures of the coda which brought the work to a close.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 397,884

JAN 19 1956

Munch Does 'St. Sebastian'

Charles Munch will revive "The Martyrdom of Saint Sebastian," by Debussy, at the Boston Symphony concerts of Jan. 27 and 28.

The New England Conservatory Chorus, Phyllis Curtin, soprano, and the contraltos, Florence Kopleff and Catherine Akos, also appear in the work. Arnold Moss will be speaker.

In the second half of the same program violinist Mischa Elman will play Mendelssohn's E Minor Concerto.

MAYFLOWER REVIVALS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

JAN 20 1956

Boston Goes Abroad

NEXT SUMMER'S European tour of the Boston Symphony Orchestra should have the blessings of the entire country.

Here is New World culture at its very best—the kind of culture that knows no language differences and speaks to all men and nations in the universal tongue of music.

We wish to make friends abroad—the kind of friends who will respect us for what we are rather than for what we are capable of buying for them.

The Boston Symphony, playing in 25 European cities, will give substance and reality to this intention.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JAN 19 1956

Music Review

By TUCKER KEISER

Mozart concertos are not much performed at our concerts, though among them can be found some of the finest creations in all musical literature. Nearly every artist has one or more in his repertory, but when the time comes to choose a work to play with orchestra, he will invariably pick one of the flashier pieces with plenty of opportunity for "knock-'em-dead" display purposes.

Fortunately this is the Mozart bicentenary year and we will hear these masterpieces as the musical world celebrates the occasion. Last night's concert in Symphony Hall was just such an event. The duo-pianists, Luboshutz and Nemenoff, Boris Goldovsky, and about 30 members of the Boston Symphony combined forces to bring us a truly memorable evening devoted to the piano concertos of this composer.

After opening with two short instrumental selections, Menuetto in D (K.334) and Rondo (K.251), all three pianists joined with the orchestra to give a glowing reading of the Concerto in F major for three pianos, Mr. Goldovsky conducting from his place at the keyboard.

Then Mr. Luboshutz turned conductor to lead Mr. Goldovsky and the orchestra in the Concerto in G major. This is without question one of the most amazing compositions ever written, harmonically bold to the point of reckless, but melodically hauntingly lovely. Though the soloist's reading was characteristically crisp, it did not slight limpid lyric passages. However, his rather boisterous clowning in the jocular coda turned the attention away from the music to the performance to the detriment of the art.

The concluding Concerto in E-flat major for two pianos found Luboshutz and Nemenoff in top form.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 19 1956

Social Chatter

THE 200TH ANNIVERSARY of Mozart's birth was commemorated last evening in Symphony Hall by a Three Piano Mozart Festival. The talents of Boris Goldovsky, Luboshutz and Nemenoff were combined with those of members of the Boston Symphony Orchestra, and a special effort was made to recreate the authentic musical conditions of the original Viennese "academies," where in 1783-88 Mozart performed his piano concertos. The brilliant event was sponsored by the New England Opera Theater, now a national institution, and the New England Opera Guild, and the list of sponsors read like the social register. Mrs. Byron G. Tosi, chairman of the committee, and Mr. Tosi gave a reception at the Algonquin Club for Boris Goldovsky and Pierre and Genia Luboshutz after the festival.

MRS. TOSI

* * *

TWO PRESENTATIONS were made at the annual Trustees of Reservations luncheon at the Sheraton Plaza yesterday. The Conservation Award was given to Arthur T. Lyman, who has worked faithfully and successfully as commissioner of natural resources, and an old English sundial was presented as a token of affectionate regard to Charles Sumner Bird. He served for 22 years as chairman of the standing committee of the trustees. In September,

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 19 1956

MUSIC

Mozart Concert

Boris Goldovsky, Pierre Luboschutz, Genia Nemenoff and members of the Boston Symphony orchestra gave a concert in Symphony Hall last night to mark the 200th anniversary year of the birth of Mozart. The all-Mozart program was composed of the Menuet in D (K. 334); Rondo (K. 251); Concerto in F major for Three Pianos (K. 242); Concerto in G for Piano (K. 453) and Concerto in E flat for Two Pianos (K. 365).

By RUDOLPH ELIE

Had the music room been a lot smaller than Symphony Hall there is every reason to believe that the little Mozart concert given by Boris Goldovsky, Pierre Luboschutz and Genia Nemenoff with about 25 members of the Boston Symphony orchestra last night was as close a recapturing of the special atmosphere of a concert in Mozart's own day as it would be possible to arrange commercially today. It was a delight from beginning to end: intimate, elegant, unpretentious and wholly delectable both as music and performance.

The most novel thing on the program was the Concerto fro Three Pianos, rarely heard in performance. The reason is not hard to find. For how often is it possible to assemble three virtuoso pianists to do so fragile a piece, in which virtuosity is entirely absent? It was written by the 20-year-old Mozart for a Viennese countess and her two daughters, none of them, obviously, capable of much digital complexity, but there is a lot more to it than meets the casual ear even though the whole thing, with few importan omissions at all, could be done on one keyboard as the three pianos merely echo and reinforce one another. It is this seeming lack of busyness on the part of the pianists that conveys an impression of lack of real development.

In the G major Concerto played by Mr. Goldovsky, there was no mistaking Mozart in the transcendental level. The work is marvelously resourceful at bace informed with high good humor and with an introspective melancholy as well. Its wonders, indeed, are endless from beginning to end—an end, incidentally, the theme of which Mozart picked up from a trained starling. In the slow movement the modulatory fluency foreshadows Chopin, but the whole is a quite incredibly fine work. Although it was splendidly played by Mr. Goldovsky, it was particularly interesting in its revelation of Pierre Luboschutz, whose second appearance as a conductor this is, as a leader with an acute ear for nuance, for balance and the sensitive turn of a phrase. The orchestra responded with fine clarity and precision throughout, and the concert was brought to a conclusion with the great E flat Concerto for Two Pianos.

[252]

BLANK PAGE

BLANK PAGE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 20 1956

Boston Symphony might play in Italy during visit to Europe in August and Sept.

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. Italy may be included on the itinerary.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 6 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany Austria Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteu, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad.

The Boston Symphny Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 20 1956

...movie, we find the honest protesting — and loudly.

A Musical Salute to Rome

We note with great pleasure that the Boston Symphony Orchestra will tour Europe for five weeks during August and September. This tour is being sponsored in cooperation with the International Exchange Program of the American National Theatre and Academy.

The first announcement of the tour said that there is a possibility that Italy will be included on the itinerary. We certainly hope so.

Italy, which has given to the world the greatest musical contributions, is a natural stop for a European tour by any American orchestra — especially one of such prominence as the Boston Symphony.

And in addition, a concert tour of the major cities of Italy would be an excellent follow-up to Boston's Salute to Rome. This Salute was intended to be the start of a continuing cultural exchange between the two cities. Here is one of the best chances to make that come true.

The State Department, which helped promote the Salute and which named the International Exchange Program as the official administration of the Fund for International Affairs to assist American performing artists tour abroad, would certainly back up this idea of performances in Italy.

We look forward to seeing Italy included in the itinerary of the Boston Symphony Orchestra. This would truly be a Salute to Rome — in terms most loved by Italians, through music.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

JAN 21 1956

Dick's Picks

Diahann Carroll debuts on RCA with a fine new song, **"I Went to the Village."** Others: **"Faithful and True"** (Betty Madigan, MGM); **"Seven Days"** (The Crewcuts, Mercury); **"Speedoo"** (The Commodores, Dot); **"Ma Petite"** (Lola Dee, Wing); **"Temptation"** (Catarina Valente, Decca); **"I Love a Mystery"** (Margaret Whiting, Capitol); **"Theme from 'Three Penny Opera'"** (Richard Hayman and Jan August, Mercury); **"Little Mistakes"** (Carol Richards, RCA).

Odds and ends on new pop albums—Rodgers and Hammerstein's **"Pipe Dream,"** not so good as a stage play, seems better in the straight musical album on RCA; the great comedian, Stanley Holloway, tells the story of the Ramsbottoms, plus other material, on a new Angel record; twelve different versions of **"Lullaby of Birdland,"** from Barbara Carroll to Charlie Barnet, on a new RCA album.

Some of the more familiar classical pieces in fine new versions: Munch and the Boston Symphony (RCA) play **Beethoven's Symphony No. 5** and **Schubert's Symphony No. 8 ("Unfinished")**; Geza Anda, Angel's pianist, plays **Liszt's Piano Concerto No. 1 and Hungarian Fantasy**; Fiedler and the Boston Pops (RCA) play **Chopin's Les Syliphides** and **Johann Strauss Jr.'s Graduation Ball.**

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 21 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 12th program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Rudolf Serkin. The program:

Overture, Leonore No. 3 — Beethoven
Prelude a l'Apres-midi d'un Faune — Debussy
Elegy to the Memory of Serge Koussevitzky, Op. 44 — Hanson
Concerto in D minor, Op. 15 — Brahms

By RUDOLPH ELIE

The latest of the series of 15 works commissioned for the 75th anniversary of the Boston Symphony made its appearance yesterday afternoon, and an agreeable and suitable work it proved to be.

It was Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky," a warm and glowing work occupying something less than a quarter of an hour. In composing this work Mr. Hanson has clearly expressed his deep devotion to the man who, perhaps more than any other, encouraged him by commissioning, among other works, his Second Symphony on the occasion of the orchestra's 30th anniversary. Thus the Elegy is, in effect, a tender meditation on the late conductor and, by its very nature, suggests the musical character of the man.

Textural Sheen

At least it can hardly be a coincidence that the Elegy throughout stresses Koussevitzky's own infatuation with the richest and most elegant string tones, for there is a textural sheen here reflecting the composer's memory of the "Boston" sound. Contrasted with this are noble proclamations in the brass —another Koussevitzky infatuation!—he whole combined in a musical utterance reflecting honesty and conviction, not to mention a thoroughly skilled hand in scoring for orchestra. That it may not rank high among contemporary works is of little consequence. Mr. Hanson's tribute to a great conductor is a deeply felt tribute and a touching one as well.

The appearance of Rudolf Serkin as piano soloist with this orchestra is always a matter of great distinction—and of the greatest musical reward as well. Yesterday he did the Brahms' D minor, a work given here only last year by Leon Fleisher, and it is no reproach to Mr. Fleisher's attainment to say that this was a considerably greater musical conception. Why not, indeed, with the advantage of an unimpeachable musical esthetic springing from the dedication of nearly five decades of scholarship?

Mr. Serkin's performance, in consequence, was no traversal of the notes in high virtuosity, but an interpretation driven on by an inner urgency as boring as if it were an improvisation on the spot. Even when awaiting an entrance the pianist seems to be carried along with the music as if impatient to pick up his phrase. It is not a mannerism, either. If his hands fly up in the air in the release of a chord or a note Mr. Serkin is probably the last to be aware of it; if he seems to be "talking" the music he'd doubtless be astonished to learn of it. It is his interpretative soul of fire, and the communication is intense.

Yet is was not a letter perfect performance. It seemed often unruly and turbulent, qualities of course that have always marred this protean utterance, which always suggests it is trying to burst its bonds with the mere earth. Nor was the piano tone of the best possible quality. Nonetheless, the consuming drive of the performance by pianist, conductor and orchestra in the fast movements and the radiant spirituality of the slow made it a memorable occasion.

Debussy's "Prelude a l'Apres-midi d'un Faune" was exquisitely set forth, Doriot Anthony Dwyer's flute playing being especially beautiful, and the Beethoven Overture began the concert dramatically. Next week's program offers Debuss[illegible] a Mortyre de Saint Sebast[illegible] and Mendelssohn's E minor Concerto with Mischa Elman as soloist—strange bedfellows indeed.

[255]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 185,401
JAN 21 1956

Symphony's Programs

At the Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening, Charles Munch will revive "The Martyrdom of Saint Sebastian" by Debussy, after the Mystery Play by Gabriele d'Annunzio.

Last performed at the Boston Symphony Orchestra concerts during the season 1947-1948, "The Martyrdom of Saint Sebastian" is one of Debussy's late scores. Assisting in the performances this week end will be the New England Conservatory Chorus.

In the second half of the program the violinist Mischa Elman will appear as soloist with the Orchestra for the first time in 10 years, playing the Violin Concerto in E Minor by Mendelssohn.

Tomorrow afternoon at 3:00 o'clock in Symphony Hall Mr. Munch will conduct the Symphony Orchestra in the third concert of this season's Sunday afternoon series. Rudolph Serkin will be the soloist in Brahms' Piano Concerto No. 1 in D Minor.

NEW YORK, N. Y.
CATHOLIC NEWS
Circ. W. 56,713
JAN 21 1956

FOR WRITERS:

All who vision writing for TV would do well to read our good friend J. P. Shanley's piece in the radio-TV section of last Sunday's New York Times. Jack apparently went his usually thorough way to put the survey together—and the net result will sober many hopefuls who think all you do is jot down dialogue and rush to a network with the script.

Despite the insatiable demand for scripts for TV and the manner in which it uses them hour after hour and day after day, it still leaves little room for the outsider. There are scores of talented writers grinding out stories everyday, just as there are writers grinding out the soap operas of radio every day. And, when you add to that total the adaptors who can take any number of short stories of the past and whip them into a script in half a day, you have pretty well closed off the field.

O'Connor

ON THE RECORD:

RCA-VICTOR has released two notable recordings on one long playing disc. They are: Beethoven's "5th Symphony" and Schubert's "Unfinished Symphony (LM 1923). Played by the Boston Symphony Orchestra under the direction of Charles Munch, this is a worthy addition to your music shelf. There's an excellent capsule note about the two compositions on the back of the album cover, as well as an enlightening story about the history of this long-established orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JAN 21 1956

Serkin Soloist at Symphony

Pianist Heard in Brahms Concerto No. 1

By Harold Rogers

There are no bitter pills of modernism in Symphony Hall this weekend. At the outset we can dispense with terms like dissonance content and atonality. There are no tone-rows, either forward or backward, no expressionist psychoanalysis, no probing the darker areas of the human mind.

Hearts of the traditionalists may leap for joy. Torches of the modernists will wane for want of fuel. But the lull, though pleasant, is temporary. The modernists will reconnoiter, regroup, and march forward. In every age the cause of new music has fought to be heard, and it has always won.

Since there are no aural oddities on the Boston Symphony's program this week, it is all the more surprising to take note of a world premiere—a work presumably composed within the past year. It is called "Elegy to the Memory of My Friend, Serge Koussevitzky," Op. 44, composed by Howard Hanson for the 75th anniversary of the Boston Symphony.

* * *

But Dr. Hanson, though writing in the 20th century, is an avowed romantic who has eschewed so many contemporary techniques that he cannot even be called a neo-romantic. There are a few restrained uses of bitonality in his Elegy—nothing, however, to outrage the most conservative ear. By and large it is a tender, songful work that has an air of grieving, together with a strong spirit of hope and faith. It is, in its way, a beautiful piece of writing.

Before speaking of Rudolf Serkin, who obviously won the honors of the day, one must mention Charles Munch's readings of the first two works on the program—Beethoven's Overture to "Leonore," No. 2, and Debussy's "Prélude à l'Après-midi d'un Faune."

* * *

Here it was apparent that a new dimension has come into Mr. Munch's work—a certain dramatic stillness not easily expressed in words. The rests in the Overture, for instance, were imbued with breathless suspense. In both works the music seemed to extend itself over endless plains—like a vanishing horizon in some surrealistic canvas.

This is unusual for Mr. Munch. Extended plains, expectant waiting, and serene, quiet listening are not generally found in his readings. This was a refreshing experience — one that Mr. Munch, we hope, will give us more often.

He has also reseated the orchestra, placing the cellos downstage right—where the violas used to be—and placing the violas where the cellos were. The brasses have returned to the center (where it is to be hoped they will not blast as they did when there before), and the basses are along the right side. There is a perceptible change in the sound, though slight—the cellos a little less lustrous (at least to listeners on the right) and the violas a little more full.

Mr. Serkin, long a favorite with Boston audiences but heard here far too seldom, played the Brahms Piano Concerto in D minor, No. 1, and covered himself with glory. He is too earnest a musician to play a concerto as if it were merely a vehicle for technical display, and Brahms was too much of a composer to turn out a concerto on that basis.

The combination therefore — Brahms and Serkin—is superb. The soloist has an absorbed intensity that is purely the result of thorough subjectivity. He is apparently aware of the music, the meaning of the music, and of nothing else. He enters into the heart of the music and takes the listener along with him.

It is no mere excursion with fancies that please the ear. It is an inspiring, transforming experience.

BILLBOARD
CINCINNATI, OHIO
JAN 21 1956

RCA Readies 75th Anni. of Hub Symph

NEW YORK, Jan. 14. — RCA Victor is set to start firing its big promotional guns this week in celebration of the 75th anniversary of the Boston Symphony. A "sampler," special new releases, advertising on all levels, point of sale material and, in many instances, special price concessions to retailers on Boston merchandise are all features of the push.

The "sampler" actually resembles previous samplers only in that it is priced at 98 cents retail. It is in fact a recorded history of the ork, including its first recording made in 1917 under the direction of the late Karl Muck. It follows this with representative cuts in which the ork is conducted by the late Serge Koussevitsky, the present maestro Charles Munch and Boston "Pops" conductor Arthur Fiedler. The story of the ork is narrated by Milton Cross, Leslie Rogers and Fiedler. The LP itself is called "75th Anniversary—A Musical History of the Boston Symphony and the Boston 'Pops'."

Simultaneously, the company is issuing a special 49-cent EP entitled "The Story of the Boston 'Pops'," with narration by Cross and Fiedler, and music, of course, by the Symphony's junior wing (71 years old).

Victor's January release includes

(Continued on page 22)

important musical and consumer publications. Dealers will get liberal allotments of co-op ad money, window material, counter merchandisers for the special-priced disks, plus a supply of 28-page complete discographies o. the Boston orks. There also will be TV promotions, radio spots and special segs by Red Seal disk jockeys.

Household Names

Victor is determined to make Munch as much a household name as was Koussevitsky.

It also is known that the company has given its distributors generous concessions in purchases of the plug packages, and that most of the distribs independently are passing certain advantages on to their own dealers. Several, for example, are allowing an extra discount on all Boston Symphony and "Pops" packages, others just on the plug items. Other distribs are passing their own savings on to dealers in the form of extra advertising, or in gratis supplies of the 98-cent and 49-cent specials. Dealer savings via the various "inducements" range from 5 to 20 per cent on their purchases.

[256]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday–Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured re-creations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI, OHIO
JAN 21 1956

Reviews and Ratings of New Classical Releases

CHOPIN: LES SYLPHIDES; JOHANN STRAUSS: GRADUATION BALL (1-12")—Boston Pops Orchestra; Arthur Fiedler, Cond. RCA Victor LM 1919..82

Here's a package with solid sales appeal. Continuing his successful forays into the ballet music field ("Gaite Parisienne," etc.), Arthur Fiedler and the Boston Pops offer an unusual coupling of the oft-recorded "Les Sylphides" and the rarely waxed (only London has an LP version on the market) "Graduation Ball." Performance-wise, the sprightly comedy-ballet music by Strauss Jr. and the old fashioned romantic stylings of Chopin are presented in Fiedler's usual high caliber manner; while the cover—a peek-a-boo photo of a coy ballerina wearing one toe shoe and what appears to be her birthday suit—should pack the same display wallop carried by "Gaite Parisienne's" can-can girl.

BEETHOVEN: SYMPHONY NO. 5; SCHUBERT: SYMPHONY NO. 8 (UNFINISHED) (1-12")—Boston Symphony; Charles Munch, Cond. RCA Victor LM 1923 80

Here is extremely popular classical material, superbly performed and recorded. Additionally, this is the first coupling of these two selections, strange as it may seem. The package, therefore, can be assured of a large sales and it should be stocked by all dealers carrying classical inventory.

BEETHOVEN: PIANO CONCERTO NO. 5 (EMPEROR) (1-12") — Wilhelm Kempff, Piano; Berlin Philharmonic; Paul van Kempen, Cond. Decca DL 9741 76

If any doubt remains of Decca's capability of meeting top hi-fi standards, let it now be put to rest. A couple of years ago an ill-fated issue by the label of all five Beethoven concertos by Kempff cut enjoyment severly thru sonic inferiority. But it was all there on the tape, as this superior disk amply demonstrates. We now can hear that Kempff's reading is one of the finest available of the "Emperor," satisfying in all respects. Collectors will probably demand the release of the other Kempff performances with equivalent engineering. May be recommended to the most demanding.

MOZART: PIANO CONCERTO NO. 20 IN D MINOR; PIANO CONCERTO NO. 25 IN C (1-12")—Walter Gieseking, Piano; Philharmonia Orchestra; Hans Rosbaud, Cond. Angel 35215 ...76

For many, the peaking Mozart celebration would be less than complete without some new concerto diskings by Gieseking. Here they are, and the reception should be enthusiastic, especially since they exhibit a warmer approach than the pianist's most recent solo etchings. Disk is the first to couple the two works, with the D Minor a "must" in any collection, and the C Major only slightly behind in popularity. A strong Mozart package.

LILY PONS GALA (1-12")—RCA Victor ML 5073 75

It was 25 years ago that the petite diva made her Metopera debut, and a number of highly publicized events have marked the milestone. But Columbia's collection of representative coloratura waxings will be most appreciated in the long run. For her many fans the 11 arias and songs presented here will be a prized keepsake. Included are "Bell Song," "Una Voce

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

Santa Barbara, Calif.
NEWS-PRESS
Circ. D. 21,404 - S. 21,691

JAN 22 1956

Boston Symphony Orchestra to Tour Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theater and Academy. This was announced today by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air. To obtain the balance of funds necessary to finance the undertaking, private contributions have been made to the orchestra and other funds are being solicited.

The European tour will take place under the direction of Charles Munch, its music director, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lennox, Mass., July 2 to Aug. 12.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities.

Munch has invited his friend and colleague, Pierre Monteux, to conduct some of the concerts abroad.

...hony to Visit ...stival On Tour

...burgh, Scot., as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed intinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

[257]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday-Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI, OHIO
JAN 21 1956

• Reviews and Ratings of New Classical Releases

CHOPIN: LES SYLPHIDES; JOHANN STRAUSS: GRADUATION BALL (1-12")—Boston Pops Orchestra; Arthur Fiedler, Cond. RCA Victor LM 1918 ..82

Here's a package with solid sales ... peal Continuing his successful fo... into the ballet music field ("Gaite... risienne," etc.), Arthur Fiedler an... Boston Pops offer an unusual co... of the oft-recorded "Les Sylphides... the rarely waxed (only London ... LP version on the market) "Gra... Ball." Performance-wise, the ... comedy-ballet music by Strauss ... the old fashioned romantic st... Chopin are presented in Fiedl... high caliber manner; while the ... peek-a-boo photo of a coy ball... ing one toe shoe and what ap... her birthday suit—should pac... display wallop carried by "... enne's" can-can girl.

BEETHOVEN: SYMPHON... SCHUBERT: SYMPHO... (UNFINISHED) (1-12")—... phony; Charles Munch, Cond. RCA Victor LM 1923 80

Here is extremely popular classical material, superbly performed and recorded. Additionally, this is the first ... of these two selections, strange ... The package, therefore, ... sales and it ... carrying ...

...RTO NO. ... Wilhelm ...lharmonic; Decca DL ...76

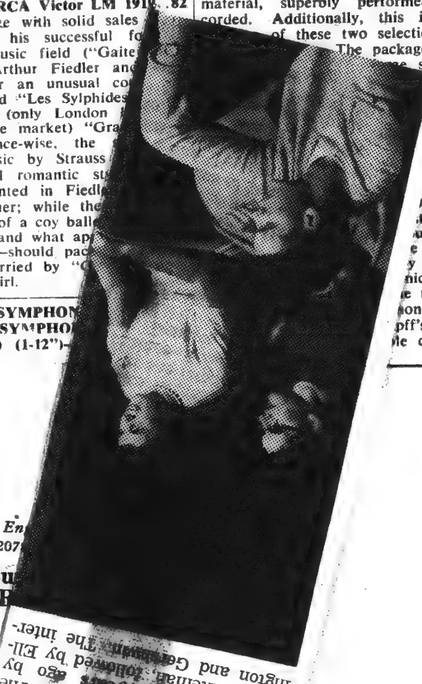
...ecca's capa... ...tandards, let ...uple of years ...e label of all ...y Kempff cut ...nic inferiority. ...e tape, as this ...onstrates. We ...pff's reading is ...le of the "Em-peror," satisfying in all respects. Collectors will probably demand the release of the other Kempff performances with equivalent engineering. May be recommended to the most demanding.

MOZART: PIANO CONCERTO NO. 20 IN D MINOR; PIANO CONCERTO NO. 25 IN C (1-12")—Walter Gieseking, Piano; Philharmonia Orchestra; Hans Rosbaud, Cond. Angel 35215 ...76

For many, the peaking Mozart celebration would be less than complete without some new concerto diskings by Gieseking. Here they are, and the reception should be enthusiastic, especially since they exhibit a warmer approach than the pianist's most recent solo etchings. Disk is the first to couple the two works, with the D Minor a "must" in any collection, and the C Major only slightly behind in popularity. A strong Mozart package.

LILY PONS GALA (1-12")—RCA Victor ML 5073 75

It was 25 years ago that the petite diva made her Metopera debut, and a number of highly publicized events have marked the milestone. But Columbia's collection of representative coloratura waxings will be most appreciated in the long run. For her many fans the 11 arias and songs presented here will be a prized keepsake. Included are "Bell Song," "Una Voce



New En...
Box 207...
JAN 22 1956

Boston Orchestra To Tour Europe

The Boston Symphony Orchestra, which will play at the Academy of Music Feb. 9 on the Philadelphia Forum series, will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theater and Academy. A subsidy from the International Exchange Program will help cover the cost.

The tour will take place under the direction of Charles Munch after the 1956 Berkshire Festival at Tanglewood, whose dates are July 2 to Aug. 12. Five concerts will be played, Aug. 26-30, as part of the Edinburgh Festival, and the orchestra will then tour four weeks in Scandinavia, Northern and Western Europe and the British Isles. Pierre Monteux will conduct some of the concerts.

The Boston Symphony made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. The only cities now planned to be revisited are Paris and London.

...special performances for armed forces personnel in the Far East probably will be included.

The orchestra will be under the direction of its conductor, Alfred Wallenstein. A number of American compositions will be included in its repertory. A share of the cost of the tour is being underwritten by citizens of Los Angeles.

...ny to Visit ...tival On Tour

...rgh, Scot., as part of the 1956 ...dinburgh Festival, and the or... ...estra will then tour four weeks, ...ffering concerts in principal ...ities of Scandinavia, Northern ...nd Western Europe and the ...ritish Isles. The tour is planned ...o include about 25 cities, cover... ...ng more than 4000 miles.

The itinerary is still to be ...orked out but it is expected that ...e orchestra will also visit Cork ...nd Dublin en route to Edinburgh. ...nd then Norway, Sweden, Fin... ...nd, Denmark, Germany, Aus... ...ia, Switzerland, France, Eng... ...nd and possibly Italy.

Munch has invited his friend ...nd colleague, Pierre Monteux, ...nce regular conductor of the ...oston Symphony, to conduct ...me of the concerts abroad. The ...oston Symphony Orchestra ...ade its only previous tour of ...urope in May, 1952, under the ...uspices of the Congress for Cul... ...ural Freedom, when it performed ...n France, Germany, Belgium, ...Holland and England. According ...to present plans the only cities ...to be revisited are Paris and ...London; all other places on the ...proposed intinerary are cities ...where the orchestra has not previ... ...ously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

[257]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday–Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist, Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

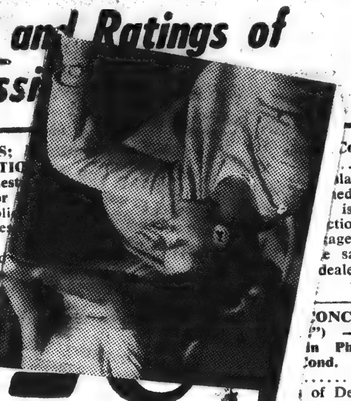
"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI, OHIO

JAN 21 1956

• Reviews and Ratings of New Classi



CHOPIN: LES SYLPHIDES; STRAUSS: GRADUATIO (1-12")—Boston Pops Orchest Fiedler, Cond. RCA Victor

Here's a package with soli peal. Continuing his succe into the ballet music field risienne," etc.), Arthur Fied Boston Pops offer an unu of the oft-recorded "Les S the rarely waxed (only Lo LP version on the market Ball." Performance-wise, comedy-ballet music by S the old fashioned rom Chopin are presented high caliber manner; peek-a-boo photo of a ing one toe shoe and her birthday suit—sho display wallop carried enne's" can-can girl.

BEETHOVEN: SY SCHUBERT: SY (UNFINISHED) (

...Cond. RCA ...80

...lar classical ...ed and re- ...is the first ...ctions, strange ...age, therefore, ...e sales and it ...dealers carrying

...ONCERTO NO. ...") — Wilhelm ...in Philharmonic; ...Cond. Decca DL ...76

... of Decca's capa- ...hi-fi standards, let ... A couple of years ...by the label of all ...tos by Kempff cut ...ru sonic inferiority. ...on the tape, as this ...y demonstrates. We ... Kempff's reading is ...available of the "Em-peror," satisfying in all respects. Collectors will probably demand the release of the other Kempff performances with equivalent engineering. May be recommended to the most demanding.

MOZART: PIANO CONCERTO NO. 20 IN D MINOR; PIANO CONCERTO NO. 25 IN C (1-12")—Walter Gieseking, Piano; Philharmonia Orchestra; Hans Rosbaud, Cond. Angel 35215 ...76

For many, the peaking Mozart celebration would be less than complete without some new concerto diskings by Gieseking. Here they are, and the reception should be enthusiastic, especially since they exhibit a warmer approach than the pianist's most recent solo etchings. Disk is the first to couple the two works, with the D Minor a "must" in any collection, and the C Major only slightly behind in popularity. A strong Mozart package.

LILY PONS GALA (1-12")—RCA Victor ML 5073 ...75

It was 25 years ago that the petite diva made her Metopera debut, and a number of highly publicized events have marked the milestone. But Columbia's collection of representative coloratura waxings will be most appreciated in the long run. For her many fans the 11 arias and songs presented here will be a prized keepsake. Included are "Bell Song," "Una Voce

ony to Visit tival On Tour

...rgh, Scot., as part of the 1956 ...dinburgh Festival, and the or- ...estra will then tour four weeks, ...ering concerts in principal ...ies of Scandinavia, Northern ...d Western Europe and the ...ritish Isles. The tour is planned ... include about 25 cities, cover- ...g more than 4000 miles.

The itinerary is still to be worked out but it is expected tha the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Fin land, Denmark, Germany, Aus tria, Switzerland, France, Eng land and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduc some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour o Europe in May, 1952, under the auspices of the Congress for Cul tural Freedom, when it performed in France, Germany, Belgium Holland and England. Accordin to present plans the only cities to be revisited are Paris an London; all other places on the proposed intinerary are citie where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

Boston Symphony To Tour Europe On "Exchange"

Special to The News

BOSTON, Mass.—The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to Aug. 12.

slavia.

The itinerary of the Los Angeles Philharmonic includes Japan, Korea, Hong Kong, Taiwan (Formosa), the Philippines, Thailand, Burma and Indonesia. Special performances for armed forces personnel in the Far East probably will be included.

The orchestra will be under the direction of its conductor, Alfred Wallenstein. A number of American compositions will be included in its repertory. A share of the cost of the tour is being underwritten by citizens of Los Angeles.

[257]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday–Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI, OHIO
JAN 21 1956

• Reviews of New Class

CHOPIN: LES SYLPHIDES; STRAUSS: GRADUATI... (1-12")—Boston Pops Orche... Fiedler, Cond. RCA Victo...

Here's a package with ... peat Continuing his su... into the ballet music fie... risienne," etc.), Arthur ... Boston Pops offer an u... of the oft-recorded "Les... the rarely waxed (... LP version on the ... Ball." Performanc... comedy-ballet musi... the old fashioned ... Chopin are presen... high caliber mann... peek-a-boo photo ... ing one toe shoe ... her birthday suit—... display wallop ca... enne's" can-can ...

BEETHOVEN: ... SCHUBERT: ... (UNFINISHE...

Cond. RCA ...80

ular classical ned and re- is the first ictions, strange kage, therefore, e sales and it dealers carrying

CONCERTO NO. 2") — Wilhelm lin Philharmonic; Cond. Decca DL ...76

ns of Decca's capa- hi-fi standards, let t. A couple of years e by the label of all certos by Kempff cut thru sonic inferiority. e on the tape, as this ply demonstrates. We at Kempff's reading is available of the "Em-peror," satisfying in all respects. Collectors will probably demand the release of the other Kempff performances with equivalent engineering. May be recommended to the most demanding.

MOZART: PIANO CONCERTO NO. 20 IN D MINOR; PIANO CONCERTO NO. 25 IN C (1-12")—Walter Gieseking, Piano; Philharmonia Orchestra; Hans Rosbaud, Cond. Angel 35215 ...76

For many, the peaking Mozart celebration would be less than complete without some new concerto diskings by Gieseking. Here they are, and the reception should be enthusiastic, especially since they exhibit a warmer approach than the pianist's most recent solo etchings. Disk is the first to couple the two works, with the D Minor a "must" in any collection, and the C Major only slightly behind in popularity. A strong Mozart package.

LILY PONS GALA (1-12")—RCA Victor ML 5073 ...75

It was 25 years ago that the petite diva made her Metopera debut, and a number of highly publicized events have marked the milestone. But Columbia's collection of representative coloratura waxings will be most appreciated in the long run. For her many fans the 11 arias and songs presented here will be a prized keepsake. Included are "Bell Song," "Una Voce

JAN 22 1956

Second European Tour Of Symphony Planned

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in co-operation with the International Exchange Program of the American National Theatre and Academy, it was announced today by Robert W. Dowling, Chairman of the Board of A.N.T.A.

The 2nd European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, northern and western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles.

The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

...ony to Visit ...tival On Tour

...burgh, Scot., as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

phony of the Air, which will leave in October for India, the Near East, Greece and Yugoslavia.

The itinerary of the Los Angeles Philharmonic includes Japan, Korea, Hong Kong, Taiwan (Formosa), the Philippines, Thailand, Burma and Indonesia. Special performances for armed forces personnel in the Far East probably will be included.

The orchestra will be under the direction of its conductor, Alfred Wallenstein. A number of American compositions will be included in its repertory. A share of the cost of the tour is being underwritten by citizens of Los Angeles.

[257]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday-Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI, OH

JAN 2

JAN 22 1956

FOREIGN TOUR SET BY 4TH ORCHESTRA

Los Angeles Philharmonic to Join 3 Others in Program Under U. S. Auspices

The Los Angeles Philharmonic Symphony Orchestra will make a ten-week tour of the Far East beginning next April. The tour will be under the auspices of the International Exchange Program of the State Department.

This makes a total of four major United States orchestras that will tour abroad under the program in 1956.

The announcement of the Los Angeles Philharmonic's tour was made yesterday by Robert W. Dowling, chairman of the board of the American National Theatre and Academy. ANTA has been arranging the foreign tours of American performing artists for the State Department.

The New Orleans Philharmonic Symphony Orchestra will tour fifteen Latin-American countries in April and May. Alexander Hillsberg, the orchestra's regular conductor, will direct. This tour was announced in November.

Tours of two other orchestras have been announced in the last five days. They are the Boston Symphony, which will tour Europe in August and September under the direction of Charles Munch, and the Symphony of the Air, which will leave in October for India, the Near East, Greece and Yugoslavia.

The itinerary of the Los Angeles Philharmonic includes Japan, Korea, Hong Kong, Taiwan (Formosa), the Philippines, Thailand, Burma and Indonesia. Special performances for armed forces personnel in the Far East probably will be included.

The orchestra will be under the direction of its conductor, Alfred Wallenstein. A number of American compositions will be included in its repertory. A share of the cost of the tour is being underwritten by citizens of Los Angeles.

...hony to Visit ...stival On Tour

...burgh, Scot., as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed intinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

[257]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 21 1956

BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday-Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: Elegy to the Memory of My Friend, Serge Koussevitzky, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

Koussevitzky Elegy Noble

Howard Hanson's Elegy to the Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The Elegy is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

Beethoven's second "Leonore" Overture is so powerful a distillation of the drama in the opera "Fidelio" that you have to think twice to realize that its successor, "Leonore" No. 3, is even more grand. Mr. Munch achieved the true classic spirit in conducting "Leonore" No. 2. Intensity never got the better of clarity, the tempi, slow and fast, were strikingly exact, and the Boston Symphony tone was at its best of richness and depth. So, too, with Debussy's Impressionist masterpiece, which was as languorously delicate as Beethoven and Brahms were the epitome of classic grandeur. Mr. Munch gestured to Mrs. Dwyer to take a solo part for her exquisite playing of the solo flute.

Next week Mr. Munch will present Debussy's "The Martyrdom of St. Sebastian," with the assistance of the New England Conservatory Chorus, prepared by Lorna Cooke de Varon; soprano Phyllis Curtin, contraltos Florence Kopleff and Catherine Akos, and Arnold Moss as Speaker. Mischa Elman will be soloist in the Mendelssohn Violin Concerto.

Mrs. Koussevitzky

Mrs. Serge Koussevitzky, widow of the Boston Symphony conductor, was present at Symphony Hall yesterday afternoon to hear Charles Munch conduct the orchestra in the Elegy written in memory of her husband by Dr. Howard Hanson. She said afterward:

"I was so very glad to be able to hear Howard Hanson's Elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth."

C. W. D.

BILLBOARD
CINCINNATI,

JAN 2 1

Review... New Ti...

CHOPIN: LES SYLPH...
STRAUSS: GRA...
(1-12")—Boston Pops...
Fiedler, Cond. RCA...

Here's a package w... peal. Continuing his... into the ballet music... risienne," etc.), Arth... Boston Pops offer a... of the oft-recorded... the rarely waxed (o... LP version on the... Ball." Performance... comedy-ballet music... the old fashioned... Chopin are present... high caliber manne... peek-a-boo photo o... ing one toe shoe a... her birthday suit—... display wallop ca... enne's" can-can g...

BEETHOVEN:
SCHUBERT:
(UNFINISHED...

The New York Film Critic... presented awards last night f... outstanding cinematic achiev... ments during 1955. The cer... mony, attended by 300 person... was held at Sardi's Restaurant... A. H. Weiller, motion pictur... editor of The New York Tim... and chairman of the group, mad... presentations. Leon Pearson... film and theatre critic of rad... station WRCA, was the master... of ceremonies.

The winners in the critics' twenty-first annual poll were announced Dec. 27.

Plaques went to:

Ernest Borgnine, voted the year's best actor for his portrayal of a Bronx butcher in Paddy Chayevsky's drama, "Marty."

Harold Hecht, co-producer with Burt Lancaster of "Marty," voted the year's best film.

Anna Magnani, judged the year's best actress for her performance in Tennessee Williams' "The Rose Tattoo." Miss Magnani's award was accepted by Hal Wallis, who produced the Paramount release.

David Lean, British director for his work in "Summertime," Lopert Film Production released by United Artists.

Awards for the best foreign language motion pictures of 195... were accepted by Richard Dav... distributor of the French su... pense drama, "Diabolique," E... Edward Ha...

Go to Borgnine, Marty, Miss Magnani, Others

...ch, Cond. RCA ...80
...popular classical ...formed and re... this is the first ... selections, strange ... package, therefore, ...large sales and it ...all dealers carrying

...IO CONCERTO NO. ...(1-12") — Wilhelm ...Berlin Philharmonic; ..., Cond. Decca DL ...76
...tains of Decca's capa... ...op hi-fi standards, let ...est. A couple of years ...ue by the label of all ...ncertos by Kempff cut ... thru sonic inferiority. ...ere on the tape, as this ...nply demonstrates. We ...hat Kempff's reading is ...t available of the "Em-peror," satisfying in all respects. Collectors will probably demand the release of the other Kempff performances with equivalent engineering. May be recommended to the most demanding.

MOZART: PIANO CONCERTO NO. 20 IN D MINOR; PIANO CONCERTO NO. 25 IN C (1-12")—Walter Gieseking, Piano; Philharmonia Orchestra; Hans Rosbaud, Cond. Angel 35215 ...76

For many, the peaking Mozart celebration would be less than complete without some new concerto diskings by Gieseking. Here they are, and the reception should be enthusiastic, especially since they exhibit a warmer approach than the pianist's most recent solo etchings. Disk is the first to couple the two works, with the D Minor a "must" in any collection, and the C Major only slightly behind in popularity. A strong Mozart package.

LILY PONS GALA (1-12")—RCA Victor ML 5073 ...75

It was 25 years ago that the petite diva made her Metopera debut, and a number of highly publicized events have marked the milestone. But Columbia's collection of representative coloratura waxings will be most appreciated in the long run. For her many fans the 11 arias and songs presented here will be a prized keepsake. Included are "Bell Song," "Una Voce

JAN 22 1956

Boston Symphony to Visit Edinburgh Festival On Tour

Boston, Jan. 22 — The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in co-operation with the International exchange program of the American National Theater and Academy. It is announced by Robert W. Dowling, chairman of the board of ANTA.

A subsidy from the international Exchange program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from it concerts abroad. The international exchange program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

After Tanglewood

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its music director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, whose dates are July 2 to Aug. 12.

Five concerts will be played, Aug. 26-30, in Usher Hall, Edinburgh, Scot., as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4000 miles.

The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London; all other places on the proposed intinerary are cities where the orchestra has not previously played.

At the close of the European tour, about Sept. 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
JAN 22 1956

Hope Deferred, But Not Forever

STORY BY G. Y. LOVERIDGE
PICTURES BY GEORGE N. HUMPHREY

A MAN came into the office the other day, at my request, to tell the story of his life, a life sown with the tares of mischance, among which, nevertheless, the wheat of talent has quickened, sprung, and ripened. The man is George N. Humphrey, who will be playing in the viola section of the Boston Symphony Orchestra in Veterans Memorial Auditorium on Tuesday night.

This is the story:

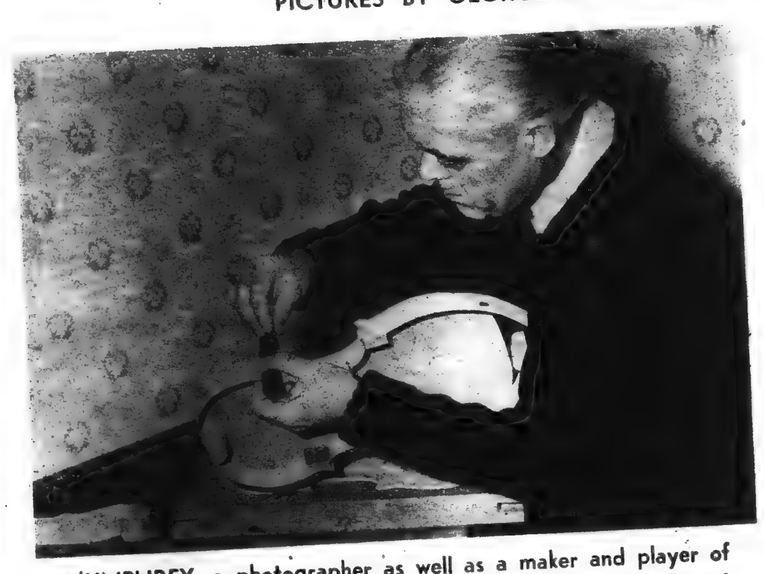
Until he was almost 20 years of age, Mr. Humphrey had no thought of playing a musical instrument. He was born in the Ohio town of Bellaire, near Wheeling, W. Va., attended local schools, and did manual work in steel mills and clerical work for a railroad. In the mills, he held such jobs as tending rack and wheeling out coke dust. "Tending rack" is an occupation in a tube mill. Red-hot, seamless tubing is carried along a conveyor and dumped onto a rack to cool. The tender has to see to it that the pipes do not become tangled.

"One of the pipes hit my belt once and burned it through in an instant," Mr. Humphrey recalled. "My pants fell down and I ran like blazes. I kept that belt for years."

After his high school days, while he was working for the railroad, he decided to give his mother a fine Christmas present, and selected a phonograph with ten records.

"Nine of the records didn't amount to much," he said. "The tenth was a Red Seal of Kreisler playing the *Caprice Viennois*. I avoided that at first, but finally I got to it. I was so impressed that I bought a fiddle so I could try to make the same sounds myself. Then I bought some music to see how it was done. Finally I decided I needed somebody to tell me how. I took some lessons. I was 19½ or 20. At the end of six months, the teacher said he had taught me all he knew.

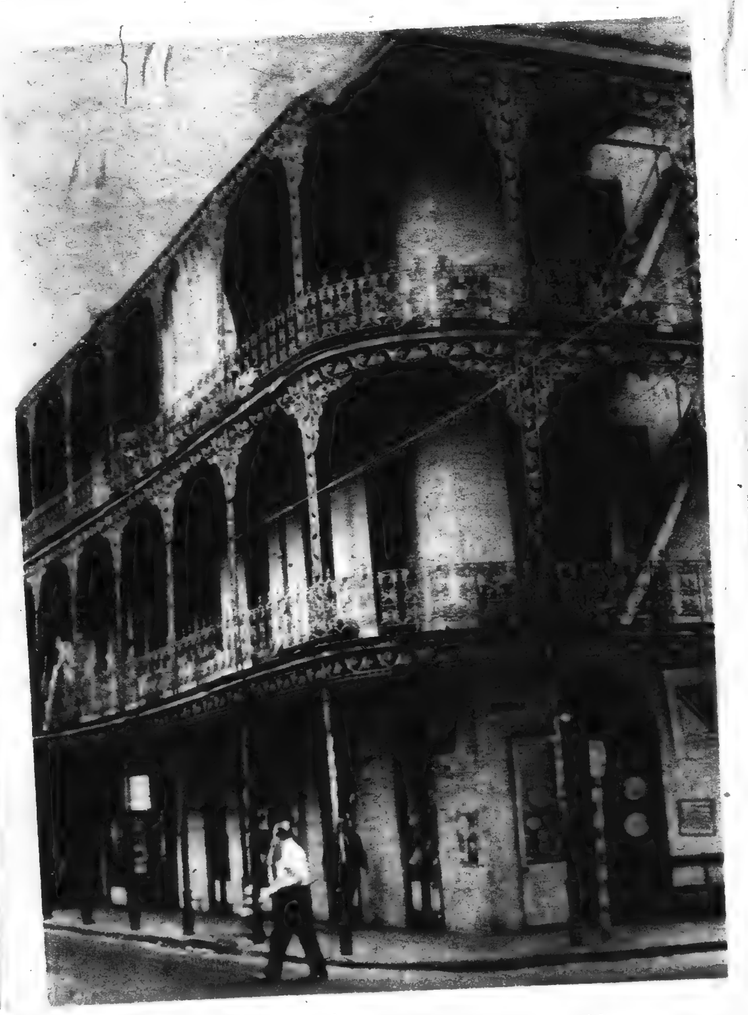
"I thought I'd go away to study, so I wrote to



HUMPHREY, a photographer as well as a maker and player of violas, took this picture of himself making the first attachment of ribs to a viola top. He is checking the correctness of the fit.

—Boston Symphony Orchestra Photo

VIOLA HE MADE is displayed by Humphrey to Walter MacDonald, who is a BSO French horn player.



PICTURE TAKEN near 'Antoine's' in New Orleans while the orchestra was on southern tour.

nal

...nation in Washington and ...e best school. They told me ...nd Conservatory was first and St. Louis second. Boston was 700 ...ay, but I decided it was better to go to ...est than the next best. I asked for a leave ...f absence from the railroad, but they denied it to me. They said music would do them no good if and when I returned. So I severed my connection and came away with all the money I had in the world, enough for tuition and living for the first year.

"I was 21 when I arrived. Eugene Gruenberg was my violin teacher. He immediately told me I had better forget what I knew, and begin over again.

"My first summer vacation, I wheeled coke dust in a steel mill and tried to get more money ahead, but all I could get ahead was $25. I went to the teacher and said I couldn't make it and I'd have to go back home. He arranged a scholarship. Then I was on scholarship for three years. I worked hard. I not only studied the violin but took on the viola at the same time, and got a scholarship in that, too. My big job was to keep each teacher from knowing that I was studying with the other."

What betrayed him was a piece by Bach, the adagio from the Sonata No. 1, in G Minor, for violin alone. By coincidence, both teachers assigned it to him.

"Gruenberg," said Mr. Humphrey, "noticed that I used the fingers of my left hand in a way more French than German (my viola teacher was French), and definitely counter to his directions. Also, the bowing I used at the moment no doubt accompanied the change of fingering, and the bowing alone would have given me away.

"You see, besides the age-old feud between German and French culture, musical and otherwise, there seems to exist a deep conviction on each side that the other side can't properly play or interpret music peculiar to the opposite side. In the case of Bach, 'What can a Frenchman know of Bach, whose very life and culture was so far removed from that of a Frenchman?' said Gruenberg."

Mr. Humphrey had to choose between the two instruments. He chose the viola, which suited his big hands better. Besides, the school was providing the viola scholarship, whereas Gruenberg personally was providing the one for violin.

MR. Humphrey finished his four-year course, clerking for the railroad the last three summers. Upon being graduated, he received a contract to play with the Minneapolis Symphony, his first musical job. It was 1929.

"I stayed one year," he said. "The Depression hit. I'd been promised more money the next year, but it was only a 26-week season. I was getting $50 and they couldn't make it $60. I was married by now. I went back East and saw how horrible things were, men selling apples on the street and all that, and I approached the Curtis Institute, a fairly new institution then, and wanted to enter the viola class. I asked to be heard. They asked how old I was. I said 26. They said 23 was the age limit. And the class was full. I asked Louis Bailly (he had been with the Flonzaley Quartet) to hear me, and he finally consented. He made a special place for me.

"I stayed a year, then thought I should find out what I ought to do, and I went here and there to find a place. Meantime, I was very discouraged. I gave up. I decided music was not for me.

"I hadn't played for four months when, going back to Pittsburgh, I was approached by a chap who asked me to be a member of a string quartet. I talked a great deal to him. I was

...opportunity in music turned up, he began playing chamber music wherever he could, and was, for a time, a member of an ensemble at WNAC. The job continued for 15 weeks and looked promising.

"I had a wife and two children still in Ohio," Mr. Humphrey said. "I hadn't even seen the second child. I went to John Shepard at the radio station and asked how solid the job was, and he said it was good for at least another year and a half.

"The day my wife arrived, I played in the afternoon. That same afternoon, the ensemble got two weeks' notice. Nobody wanted chamber music. That was the winter of 1933.

"Then I became solo violist with the People's Symphony, conducted by Fabien Sevitzky. There was no money in it, but Sevitzky had the Metropolitan Theater, and whenever he could throw something to us, he did. Roxy and His Gang came there with a new tenor, Jan Peerce. I played a week in the orchestra as ...n added viola. At the end of the week, Roxy ...sked me where I played, I said, 'Nowhere.' He ...ffered me a job in New York.

"I thought I'd rather eat in New York than ...tarve in Boston. We had $50. I left $25 with ...y wife and I took the other $25 and went to ...lew York and saw Roxy, and sure enough, he ...epeated his offer. He was just going on a six ...eeks tour. He told me to transfer to the New ...ork union and wait for him to return.

"I lived in an attic at 53rd Street and Lexing...n Avenue. I had some friends there who let ...e in after 11 o'clock at night, when the janitor ...ft. I had to be out before 7 in the morning, ...hen the janitor came back. I lived on 50 ...nts a day, mostly rice, eating in a Chinese ...staurant. This went on for three weeks.

"One day I pick up the newspaper and see a ...g headline: ROXY DROPS DEAD. On the ...age in Philadelphia."

Mr. Humphrey returned to Boston. He ...ayed under the patronage of the ERA (Emer...ncy Relief Administration) in the summer. ...etermined to make one last try, he again ap...oached Koussevitzky.

"I went to his door and knocked. I didn't ...[illegible] position for me. He did, and he made me No. 13 in the viola section, my most lucky number.

"I'm now in my 22nd season."

Mr. Humphrey not only plays violas but makes them. He made his first in 1939, after having tried his hand at repairing one. Another violist, who had a fine instrument out on trial, was crossing a street when a truck bore down on him. The man dodged to safety, but the truck smashed the viola.

"They picked it up with tweezers," said Mr. Humphrey. "It was taken to the shop of a violin-maker. He was going to repair it, as his masterpiece. Then he had to have an emergency operation and he died on the table. His wife chucked the viola into the trash can, case and all. I was helping her clean up the shop and I bought the viola from her for $25. They wanted $600 in New York to put it together. I bought five pounds of special glue at the same time.

"It took me eight weeks to put that thing together again. It was quite a feat. I played it for years, and let others play it. It was a Laurentius Storioni."

When he had saved money enough, he bought a viola made by Gasparo Da Salo, a 16th-century master renowned for his violas. That is the instrument Mr. Humphrey usually plays now.

He himself has made six violas, one violin, and 18 bows. Making instruments has taught him much that is useful in judging instruments he wants to acquire (he owns 10 violas, four or five violins, and a dozen bows). He has sold one viola.

A Humphrey viola took the diploma of honor at the international competition at The Hague in 1949. Before sending it abroad, Mr. Humphrey submitted it to a firm of experts for an insurance appraisal. The experts not only set a value ($600) on it but mistakenly certified that it had been made by a certain craftsman of high repute with whom, as it happened, Mr. Humphrey had had some association.

Mr. Humphrey lives in Arlington with his wife and three sons. Two of the boys are "rather talented," one playing the piano and the other the oboe, but they don't intend to become professional musicians.

[258]

...Butter
...Cream
...gallon of
...LAKES
Lightly Salted

...ontinued

...ore Downs, and a Big Up

trying to find any kind of job. He convinced me I should do a series of five concerts in Pittsburgh. Andrew Mellon was one of the underwriters. He was going to give $200 for the season. We were going to get about $200 apiece for the series.

"I drove 60 miles each way three times a week, getting the gas on credit and promising to pay when I got paid. We finished the concerts and tried to collect. Mellon said he could give only $25, times were so bad. Others gave nothing. Altogether, $65 was collected. They simply handed me the check, and I went and paid on the gas bill, but I stilled owed more, and I needed repairs and my tires were wearing out. I thought I'd seen enough.

"Then I encountered Serge Koussevitzky in the Schenley Hotel in Pittsburgh. I didn't have an appointment. I just happened to meet him. He was there with the orchestra. It was in 1931. I played for him, and he promised me the next position in the Boston Symphony when it occurred. I felt pretty good about that, and thought I ought to get back to Boston. I made a trip over and interviewed Wallace Goodrich and he promised me a class at the conservatory."

WHEN Mr. Humphrey returned in the autumn of 1932, nobody seemed to be studying viola. So he went to work washing dishes in the Arena Restaurant. As no other opportunity in music turned up, he began playing chamber music wherever he could, and was, for a time, a member of an ensemble at WNAC. The job continued for 15 weeks and looked promising.

"I had a wife and two children still in Ohio," Mr. Humphrey said. "I hadn't even seen the second child. I went to John Shepard at the radio station and asked how solid the job was, and he said it was good for at least another year and a half.

"The day my wife arrived, I played in the afternoon. That same afternoon, the ensemble got two weeks' notice. Nobody wanted chamber music. That was the winter of 1933.

"Then I became solo violist with the People's Symphony, conducted by Fabien Sevitzky. There was no money in it, but Sevitzky had the Metropolitan Theater, and whenever he could throw something to us, he did. Roxy and His Gang came there with a new tenor, Jan Peerce. I played a week in the orchestra as an added viola. At the end of the week, Roxy asked me where I played, I said, 'Nowhere.' He offered me a job in New York.

"I thought I'd rather eat in New York than starve in Boston. We had $50. I left $25 with my wife and I took the other $25 and went to New York and saw Roxy, and sure enough, he repeated his offer. He was just going on a six weeks tour. He told me to transfer to the New York union and wait for him to return.

"I lived in an attic at 53rd Street and Lexington Avenue. I had some friends there who let me in after 11 o'clock at night, when the janitor left. I had to be out before 7 in the morning, when the janitor came back. I lived on 50 cents a day, mostly rice, eating in a Chinese restaurant. This went on for three weeks.

"One day I pick up the newspaper and see a big headline: ROXY DROPS DEAD. On the page in Philadelphia."

Mr. Humphrey returned to Boston. He played under the patronage of the ERA (Emergency Relief Administration) in the summer. Determined to make one last try, he again approached Koussevitzky.

"I went to his door and knocked. I didn't have an appointment. I asked him to let me play, and he told me again that there was no vacancy, but I asked him to let me play just so he'd remember me. I played, and he called Mr. Judd (George E. Judd, then manager of the orchestra) and arranged to go before the board of trustees to try to create a position for me. He did, and he made me No. 13 in the viola section, my most lucky number.

"I'm now in my 22nd season."

Mr. Humphrey not only plays violas but makes them. He made his first in 1939, after having tried his hand at repairing one. Another violist, who had a fine instrument out on trial, was crossing a street when a truck bore down on him. The man dodged to safety, but the truck smashed the viola.

"They picked it up with tweezers," said Mr. Humphrey. "It was taken to the shop of a violin-maker. He was going to repair it, as his masterpiece. Then he had to have an emergency operation and he died on the table. His wife chucked the viola into the trash can, case and all. I was helping her clean up the shop and I bought the viola from her for $25. They wanted $600 in New York to put it together. I bought five pounds of special glue at the same time.

"It took me eight weeks to put that thing together again. It was quite a feat. I played it for years, and let others play it. It was a Laurentius Storioni."

When he had saved money enough, he bought a viola made by Gasparo Da Salo, a 16th-century master renowned for his violas. That is the instrument Mr. Humphrey usually plays now.

He himself has made six violas, one violin, and 18 bows. Making instruments has taught him much that is useful in judging instruments he wants to acquire (he owns 10 violas, four or five violins, and a dozen bows). He has sold one viola.

A Humphrey viola took the diploma of honor at the international competition at The Hague in 1949. Before sending it abroad, Mr. Humphrey submitted it to a firm of experts for an insurance appraisal. The experts not only set a value ($600) on it but mistakenly certified that it had been made by a certain craftsman of high repute with whom, as it happened, Mr. Humphrey had had some association.

Mr. Humphrey lives in Arlington with his wife and three sons. Two of the boys are "rather talented," one playing the piano and the other the oboe, but they don't intend to become professional musicians.

ENSEMBLE in Iceland. At the organ is E. Power Biggs. Cellist is Alfred Zighera and oboist is Louis Speyer, both of Boston Symphony.

BLANK PAGE

BLANK PAGE

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JAN 22 1956

BRUCKNER SYMPHONY

'Romantic' in E Flat On LP From Vienna

By JOHN BRIGGS

BRUCKNER'S Fourth Symphony in E flat (Romantic) is, relatively speaking, an infrequently recorded work (there are only five previous LP versions, as against nineteen of the Dvorak "New World" Symphony and twenty-two of Beethoven's "Eroica"). Consequently a new recording of the Bruckner is a welcome addition to the repertory, especially in so excellent a performance as that of the Vienna Philharmonic Orchestra under the direction of Hans Knappertsbusch. (London, two disks.)

Not all musical palates find Bruckner agreeable. Those who do will enjoy this performance. It is the quality of massive, solid grandeur that seems to be the prerogative of musicians of the thoroughgoing Central European school. Mr. Knappertsbusch conducts with authority.

The voluminous Bruckner symphony occupies three sides of the disk. The fourth is rounded out by a thoughtful, musically perceptive performance of the Wagner Siegfried Idyll.

Speaking of works frequently recorded, R. C. A. Victor offers a twenty-fourth version of the Beethoven Fifth Symphony. The new one is by Charles Munch and the Boston Symphony Orchestra. It exhibits admirably the considerable virtues of orchestra and conductor in the way of brilliant tone, sound musicianship and accurate playing.

An excellent performance of the Schubert **Unfinished Symphony** completes the disk. This is the twenty-fifth recorded version of the Schubert work.

BRUCKNER INTERPRETER

Hans Knappertsbusch conducts "Romantic" Symphony

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JAN 22 1956

MAKING FRIENDS

Two Orchestras Go Abroad This Year —They Should Play American Works

By HOWARD TAUBMAN

TWO of America's best orchestras will go abroad this year as emissaries of goodwill. The Boston Symphony will tour in Europe for five weeks beginning in the latter part of August. The Symphony of the Air probably will take off next October. Its itinerary is likely to include India, Pakistan, the Arab countries and possibly Israel, Greece and Yugoslavia.

These junkets will have the blessings and financial support of the Government, expressed through the agency of the International Exchange Program. We have learned that music can make friends for us all over the world and that it can do so in a way not even loans or grants of cash can match.

Bostonians had an opportunity to learn this lesson a long time ago. The orchestra, founded in 1881 by Henry Lee Higginson, a banker with musical ideals, is observing its seventy-fifth season and has been examining its history. John N. Burk, program annotator, has been looking into the past and draws attention to the effect the youthful orchestra had on New York when it appeared here in the Eighties.

In New York

The Boston Symphony paid its first visit to this city on Feb. 14, 1887. Its conductor was Wilhelm Gericke. He had taken over in 1884, and evidently did not think his ensemble ready for New York until he had worked with it for more than two seasons.

The program at Steinway Hall began with Weber's "Oberon" Overture. Then came Handel's Largo, with Franz Kneisel, the concertmaster, standing up to announce the theme alone, and being joined by seventeen other violinists, all on their feet. Kneisel next appeared as soloist in the Beethoven Violin Concerto, and the concert ended with Beethoven's Fifth.

The next morning, The New York Times reviewer, who was W. J. Henderson, though his piece was unsigned, reported that the concert took place "in the presence of a large and cultivated audience which included not only some of its most distinguished patrons of arts in this city, but some of its most accomplished exponents."

Report

The report went on:

"The test was a severe one for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated. The reception and instantaneous recognition of the merit of last night's performance should go far toward re-establishing those peaceful relations which existed between the New England and the Middle States prior to the recent misunderstanding between Eastern poets and Western critics and philosophers."

The Boston Symphony has been coming to New York steadily since 1887. Under its various conductors, notably Karl Muck, Pierre Monteux, Serge Koussevitzky and Charles Munch, it has made a secure place for itself in this city. In the last few years it has spread its net further, touring Europe and crossing our own continent. It is bound to do effective missionary work when it goes abroad this year.

It would be a pity if the orchestra did not get a chance to show what it can do in the Soviet Union. The established itinerary does not include Russia. The orchestra will play at the Edinburgh Festival, in Ireland and England, in the Scandinavian countries and in France, Germany, Austria and possibly Italy. It will be remembered that last summer, just as the Geneva Conference ended, the Boston Symphony president, Henry B. Cabot, declared that the orchestra would be glad to go to Russia if our Government wished it to do so.

Apparently our Government has no objection to such a visit, but it is up to the Russians to request it. Thus far there has been no such request. The Boston Symphony management has kept its tour arrangements flexible, and can still work in some concerts in the Soviet Union. In view of the impression that the American presentation of "Porgy and Bess" has been making in Leningrad and Moscow, one can be certain that the Boston Symphony would be an eye and ear opener.

Regardless of where the Boston Symphony plays, it should be mandatory that at least one American composition be on every program abroad. The same rule should apply to the projected tour of the Symphony of the Air.

No Trivialities

The pieces should not be trivial things chosen merely as lip-service to a principle. The American repertory is sufficiently extensive and representative to speak for us with some authority. It is ridiculous to spend hundreds of thousands of dollars to show off our accomplishments as performers and to give, at the same time, a contemptuous back of the hand to our creative achievements.

The Symphony of the Air is likely to be led by American conductors. One gathers that a search is being made to find the right men. Why not Leonard Bernstein, who is conducting the orchestra's Carnegie Hall concerts this season? If Government officials have doubts about the wisdom of such a choice on the ground that Mr. Bernstein has been successful in Israel and would therefore be wrong for the Arab countries, they are letting themselves be trapped into a confusion of political and artistic motives.

There is another point about the Symphony of the Air's tour that is worth mentioning. It concerns the make-up of the ensemble. Some of the members of this cooperative orchestra have commitments here and may not be able to make the trip. One gathers that the committee of the orchestra has considered inviting women and Negroes to join the band.

Why not? In practically all our orchestras women have won their way on their merits as musicians. As for Negro instrumentalists, they have not reached the ranks of the major ensembles. If there are capable Negro musicians, they have every right to consideration. Color lines are being erased; they never belonged anywhere.

The Symphony of the Air was enormously successful in parts of Asia last year. It should do as well this time, and the addition of Negro players to the ensemble, assuming that they had stature as musicians, would be a benefit to our standing in countries like India.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

JAN 22 1956

PHYLLIS CURTIN, soprano soloist with Charles Munch and the Boston Symphony Orchestra on Friday afternoon and Saturday evening in Debussy's "The Martyrdom of St. Sebastian."

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JAN 22 1956

RESUME: Conductors were to the fore. Those who scored were Ernest Ansermet with the Boston Symphony, Max Rudolf with the New York Philharmonic and Paul Paray with the Philadelphia. At the Metropolitan, Rudolf Kempe led a "Meistersinger" that had "the refinement of art and the glow of life," and Martin Rich led "a well paced and vital "Tales of Hoffmann." . . . Edmond de Stoutz led the Zurich Little Symphony with "finesse and secure discipline." And Siegfried Landau directed the Brooklyn Philharmonia in a performance of Shostakovich's Ninth Symphony that had "crispness and delicacy."

The N. B. C. Opera Theatre's version [illegible] Magic Flute [illegible] warmhearted [illegible] open-minded." . . . Ivan Petrov [illegible] de los Angeles [illegible] admirable voice" and William Horne sustained "lively interest" with Schumann's "Dichterliebe" and "Liederkreis." . . . Tito Gobbi was an "expert" Scarpia at the Metropolitan. . . . Paul Hindemith's Concerto for Trumpet and Bassoon was outstanding at the concert of the Little Orchestra Society. R. PARMENTER

[26]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JAN 22 1956

director, has been named director of Adams Memorial Theater, Williams College, Williamstown, succeeding David C. Bryant Jr., who resigned because of ill health.

The new director was born in London and was educated at Harrow and Oxford. He has served as drama critic for the London Daily Express and has had extensive experience in radio and television with British Broadcasting Co. He was also artistic director of the Royal Court theater in 1952.

Berkshire Briefs

Boston Symphony orchestra which, during the summer months, presents the series of concerts at Tanglewood Lenox,

Concert Association to Conduct Annual Drive

Mrs. Walter Wahlin Is Chairman of Campaign for Members by Pittsfield Group

(Special to The Republican)

Berkshire Hills, Jan. 21—The annual drive for membership in the Pittsfield Community Concert Association will be held during the week of Feb. 6 with Mrs. Walter H. F. Wahlin as general chairman, Benjamin N. Bowers president of the association, has announced. The Pittsfield association always enjoys a fine membership, and the fact that the series of concerts are appreciated and well attended was attested this week when the Baltimore orchestra, under the direction of Massimo Freccia, played before a large audience in Pittsfield High School auditorium. On several occasions the membership drive has been oversubscribed, and it is expected that the response will be equally as good this season.

The chairman for this year's drive is a native of Washington, D. C., and resident of Pittsfield for the past seven years. She is an alumna of Stephens College, where she was a dramatics student, and has been engaged in the radio field for American Broadcasting Company and has done work on both the East and West Coasts. Mrs. Wahlin is a member of Berkshire Hills Girl Scout Council, Altar Guild of St. Stephen's Church, member of the DAR, and has been associated with the pop concerts at the Community Music School.

Plans for the membership drive were mapped out at a meeting Friday at which directors of the association, Mr. Bowers, Mrs. Wahlin, Mrs. Alan B. Grieve, executive secretary, and William

(Continued on Page 6C) 10

[illegible] was named president for the coming year, succeeding Mrs. George M. LaBranche, Jr., of North Egremont and New York City. New officers elected were Mrs. Montgomery Crane, vice-president; Mrs. John E. Mullen, of Sheffield, secretary; Mrs. David Judson of Otis, treasurer. Three members-at-large were added to the executive committee, Mrs. Peter R. Albano, Mrs. Arthur L. Cassel and Mrs. John P. Modolo. Mrs. Mullen was appointed chairman of the flower committee, and Mrs. John M. Francis of North Egremont, publicity chairman.

Mrs. Howard L. Bessette of Sheffield, outgoing treasurer, revealed in her report for the past year that receipts totalled $2325 from the various projects sponsored by the Auxiliary. The money will be used to purchase a light for the operating room, furniture for the sitting room, and lights, curtains and other items for both the nurses and patients rooms.

At the annual meeting of Fairview Hospital board of directors, also held this week, John B. Hull, Jr., was named president succeeding Clarence I. Sweet. Hubbel S. Andrews was elected first vice-president; Mr. Sweet, second vice-president; William F. Flanerty Jr., clerk and secretary of the board. Charles P. Norton was re-elected treasurer, and Mr. Andrews was named assistant treasurer. Named as trustees were George M. L. La Branche, Jr., A. John Tuller and Matthew J. Dempsey. Heading the medical staff of officers for the coming year will be Dr. Thomas F. Ryan. Dr. Albert Chesanow is vice-president, and secretary-treasurer is Dr. William J. Barnes.

Named Drama Head

Giles W. Playfair, English dramatist, author, producer and

School.

The Southern Berkshire Nurses' Group held its annual election of officers this week and elected Miss Sylvia Doty of North Egremont as president. Other officers chosen were Mrs. James Collins of Sheffield, vice-president; Mrs. James Welch, Great Barrington, treasurer; Mrs. John S. Watson, Housatonic, secretary.

The Pittsfield American Legion Auxiliary will meet Monday evening, at 8, at the Legion home.

Mrs. H. Darlington McCandless of New York City has been a guest of Mrs. Delano deWindt of Great Barrington.

G. Willis Peters of New York has been a guest of his sister, Mrs. Edward Peters of Great Barrington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

JAN 22 1956

Musical Events

At the Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening, January 27-28, Charles Munch will revive "The Martyrdom of Saint Sebastian" by Debussy, after the Mystery Play by Gabriele d'Annunzio. Last performed at the Boston Symphony Orchestra concerts during the season 1947-1948, "The Martyrdom of Saint Sebastian" is one of Debussy's late scores. Assisting in the performances this week-end will be the New England Conservatory Chorus, Lorna Cooke de Varon, Conductor, and Phyllis Curtin, soprano, and the contraltos Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program the violinist Mischa Elman will appear as soloist with the Orchestra for the first time in 10 years, playing the Violin Concerto in E Minor by Mendelssohn.

This afternoon at 3 in Symphony Hall Mr. Munch will conduct the Boston Symphony Orchestra in the third concert of this season's Sunday afternoon series. Rudolf Serkin will be the soloist in Brahms' Piano Concerto [illegible] 1 in D Minor. Otherwise, the p[illegible] gram will consist of Beethove[illegible] Second Leonore Overture, [illegible] bussy's "Prelude to the Aft[illegible] noon of a Faun" and Howa[illegible] Hanson's "Elegy to the Memo[illegible] of Serge Koussevitzky," co[illegible] posed for the 75th anniversa[illegible] of the Boston Symphony Orc[illegible] estra.

WASHINGTON D. C.
POST & TIMES HERALD

JAN 22 1956

The Record Player

Out of Russia

OUR Soviet Friends: Victor, Columbia, and Angel records have been involved in some interesting and entirely comprehensible recordings of two highly popular men lately.

Emil Gilels and David Oistrakh, our recent and mildly sensational visitors from Russia, seem to be principally in the Angel camp these days when it comes to European recordings, though each man has some highly creditable disks available on other labels.

Once they got to this country, however, each man signed for some special work with other companies, Oistrakh getting onto two of the biggest competing faces in the works: Victor AND Columbia.

The results are all to the benefit of the record buyer.

FIRST to the violin: Oistrakh and the New York Philharmonic under Mitropoulos have put out Dimitri Shostakovich's recent violin concerto, dedicated to Oistrakh and so far played only by him. On Columbia ML 5077, you may hear the four movements of the work, a beginning Nocturne, a Scherzo, Passacaglia, and Burlesca. I find the Nocturne shallow and empty, but the rest of the concerto builds up in the usual Shostakovichian manner to good effect; without anything fresh or original. The recording is excellent.

For Columbia also, Oistrakh, who was far busier in the recording halls here than Gilels, has made the Mendelssohn E Minor, and the Mozart D Major, with the Philadelphia-Ormandy combine, plus the Vivaldi Double (with Stern, spoken of in these columns recently,) and the Bach E Major. These will be out soon.

For Victor, Oistrakh went into production in New York to re-record the Prokofieff F Minor, and sonatas by Leclair, and Locatelli. The Prokofieff, and the Leclair, are available from Oistrakh and his accompanist, Yampolski, on a Vanguard disk which equals the Victor.

THEN, on Victor, with the Boston Symphony, under Munch, Oistrakh at his peak, gives us a Chausson Poeme, and the Saint-Saens Introduction and Rondo Capriccioso. The other side is filled with the Boston's fine Capulet Fete, and Love Music, from Berlioz' Romeo.

Here Oistrakh is magnificent. I find this the top Chausson, moving under Munch's hand with great plasticity, and music tailored to the Russian's skills with fine art. The Saint-Saens has competition from both Francescatti and Heifetz, but the latter has no such accompaniment as this, and I have a preference for Munch and the Boston over the Philadelphia with Ormandy in this music, plus Oistrakh's slightly more sensuous tone. It is one of the fine records of the new year.

GILELS is newly out on an American-made Angel, one of their few. For Victor, as you know, he did the Tschaikowsky Concerto with Chicago-Reiner. In Angel's New York hails he pressed the Chopin B Flat Minor Sonata, one of the principal achievements of his American tour. It is a superb realization in wax, as it was in the hall.

Here, too, Gilels seems to override his competition. The chief dangers—Rubinstein and Horowitz—have not such fine sound on their older disks, and Gilels' playing has rich poetry as well as technique. He pedals the finale more lightly than in the hall, which is good. His tone sings, and his imagination works reliably. There are qualities in both Horowitz and Rubinstein—matters of yielding here and there—which Gilels ignores. He could use a bit of them. But this is a fine memento of a tour we hope will be repeated before too long.

—Hume

[262]

LADIES FINE QUALITY
Wig-S-Transformation

Miles, ... unity concerts representative, ...ended.

Annual Dance Feb. 11

The fourth annual winter carnival square dance will be held Saturday, Feb. 11, at the Jewish Community Center, Pittsfield, under auspices of Berkshire County Square Dance Association. William B. St. James will be chairman of the affair.

Mrs. S. J. Minneci is chairman of the music committee, and Edward Wilde of Williamstown is chairman of the refreshment committee. Ferris R. Smith is ticket chairman; Maurice Weston, poster chairman, assisted by Kenneth U. Card, Mr. and Mrs. Cedric C. Tillotson, Mrs. Frank E. Eck and Richard Agar. Mrs. Ferris will be in charge of checking, and Rev. Frank C. Van Cleef of publicity.

The dance is held each year by the Park Department of Pittsfield in connection with its annual winter carnival.

Hospital Group Elects

Fairview Hospital Auxiliary of Great Barrington held its annual meeting this week and Mrs. C. Robert Rau was named president for the coming year, succeeding Mrs. George M. LaBranche, Jr., of North Egremont and New York City. New officers elected were Mrs. Montgomery Crane, vice-president; Mrs. John E. Mullen, of Sheffield, secretary; Mrs. David Judson of Otis, treasurer. Three members-at-large were added to the executive committee, Mrs. Peter R. Albano, Mrs. Arthur L. Cassel and Mrs. John P. Modolo. Mrs. Mullen was appointed chairman of the flower committee, and Mrs. John M. Francis of North Egremont, publicity chairman.

Mrs. Howard L. Bessette of Sheffield, outgoing treasurer, revealed in her report for the past year that receipts totalled $2325 from the various projects sponsored by the Auxiliary. The money will be used to purchase a light for the operating room, furniture for the sitting room, and lights, curtains and other items for both the nurses and patients rooms.

At the annual meeting of Fairview Hospital board of directors, also held this week, John B. Hull, Jr., was named president succeeding Clarence I. Sweet. Hubbel S. Andrews was elected first vice-president; Mr. Sweet, second vice-president; William F. Flanerty Jr., clerk and secretary of the board. Charles P. Norton was re-elected treasurer, and Mr. Andrews was named assistant treasurer. Named as trustees were George M. L. La Branche, Jr., A. John Tuller and Matthew J. Dempsey. Heading the medical staff of officers for the coming year will be Dr. Thomas F. Ryan. Dr. Albert Chesanow is vice-president, and secretary-treasurer is Dr. William J. Barnes.

Named Drama Head

Giles W. Playfair, English dramatist, author, producer and director, has been named director of Adams Memorial Theater, Williams College, Williamstown, succeeding David C. Bryant Jr., who resigned because of ill health.

The new director was born in London and was educated at Harrow and Oxford. He has served as drama critic for the London Daily Express and has had extensive experience in radio and television with British Broadcasting Co. He was also artistic director of the Royal Court theater in 1952.

Berkshire Briefs

Boston Symphony orchestra which, during the summer months, presents the series of concerts at Tanglewood, Lenox, is to make a European tour of five weeks during August and September after the conclusion of the concerts at Tanglewood. Several of the European countries will be visited during the musical tour.

Mr. and Mrs. Ira Flaven Doom of Wilmington, Del., has announced the engagement of their daughter, Patricia C., to Stuyvesant Bonsal Pell, son of Rev. and Mrs. Walden Pell, 2d, of St. Andrews School, Middletown, formerly of Lenox. The bride-elect is a graduate of Wilmington Friends School and attended Vassar College, Poughkeepsie, N. Y. She was introduced to society in Wilmington in 1952. Mr. Pell is a graduate of St. Mark's School, Southboro, and Princeton University, class of 1953. He is a member of the Colonial Club and the Princeton Club of New York and holds a reserve commission as Marine Corps lieutenant. Mr. Pell is the grandson of the late Mr. and Mrs. F. Livingston Pell of New York and the late Mr. and Mrs. W. Roscoe Bonsal of Baltimore, Md. and Lenox. His father is former headmaster of Lenox School for Boys and former curate at St. George's Church, Lee. He is now headmaster of the St. Andrew's School.

The Southern Berkshire Nurses' Group held its annual election of officers this week and elected Miss Sylvia Doty of North Egremont as president. Other officers chosen were Mrs. James Collins of Sheffield, vice-president; Mrs. James Welch, Great Barrington, treasurer; Mrs. John S. Watson, Housatonic, secretary.

The Pittsfield American Legion Auxiliary will meet Monday evening, at 8, at the Legion home.

Mrs. H. Darlington McCandless of New York City has been a guest of Mrs. Delano deWindt of Great Barrington.

G. Willis Peters of New York has been a guest of his sister, Mrs. Edward Peters of Great Barrington.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

JAN 22 1956

Musical Events

At the Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening, January 27-28, Charles Munch will revive "The Martyrdom of Saint Sebastian" by Debussy, after the Mystery Play by Gabriele d'Annunzio. Last performed at the Boston Symphony Orchestra concerts during the season 1947-1948, "The Martyrdom of Saint Sebastian" is one of Debussy's late scores. Assisting in the performances this week-end will be the New England Conservatory Chorus, Lorna Cooke de Varon, Conductor, and Phyllis Curtin, soprano, and the contraltos Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program the violinist Mischa Elman will appear as soloist with the Orchestra for the first time in 10 years, playing the Violin Concerto in E Minor by Mendelssohn.

This afternoon at 3 in Symphony Hall Mr. Munch will conduct the Boston Symphony Orchestra in the third concert of this season's Sunday afternoon series. Rudolf Serkin will be the soloist in Brahms' Piano Concerto No. 1 in D Minor. Otherwise, the program will consist of Beethoven's Second Leonore Overture, Debussy's "Prelude to the Afternoon of a Faun" and Howard Hanson's "Elegy to the Memory of Serge Koussevitzky," composed for the 75th anniversary of the Boston Symphony Orchestra.

...C.
...ERALD
6

...er

...out of Russia

OUR Soviet Friends: Victor, Columbia, and Angel records have been involved in some interesting and entirely comprehensible recordings of two highly popular men lately.

Emil Gilels and David Oistrakh, our recent and mildly sensational visitors from Russia, seem to be principally in the Angel camp these days when it comes to European recordings, though each man has some highly creditable disks available on other labels.

Once they got to this country, however, each man signed for some special work with other companies, Oistrakh getting onto two of the biggest competing faces in the works: Victor AND Columbia.

The results are all to the benefit of the record buyer.

FIRST to the violin: Oistrakh and the New York Philharmonic under Mitropoulos have put out Dimitri Shostakovich's recent violin concerto, dedicated to Oistrakh and so far played only by him. On Columbia ML 5077, you may hear the four movements of the work, a beginning Nocturne, a Scherzo, Passacaglia, and Burlesca. I find the Nocturne shallow and empty, but the rest of the concerto builds up in the usual Shostakovichian manner to good effect; without anything fresh or original. The recording is excellent.

For Columbia also, Oistrakh, who was far busier in the recording halls here than Gilels, has made the Mendelssohn E Minor, and the Mozart D Major, with the Philadelphia-Ormandy combine, plus the Vivaldi Double (with Stern, spoken of in these columns recently,) and the Bach E Major. These will be out soon.

For Victor, Oistrakh went into production in New York to re-record the Prokofieff F Minor, and sonatas by Leclair, and Locatelli. The Prokofieff, and the Leclair, are available from Oistrakh and his accompanist, Yampolski, on a Vanguard disk which equals the Victor.

THEN, on Victor, with the Boston Symphony, under Munch, Oistrakh at his peak, gives us a Chausson Poeme, and the Saint-Saens Introduction and Rondo Capriccioso. The other side is filled with the Boston's fine Capulet Fete, and Love Music, from Berlioz' Romeo.

Here Oistrakh is magnificent. I find this the top Chausson, moving under Munch's hand with great plasticity, and music tailored to the Russian's skills with fine art. The Saint-Saens has competition from both Francescatti and Heifetz, but the latter has no such accompaniment as this, and I have a preference for Munch and the Boston over the Philadelphia with Ormandy in this music, plus Oistrakh's slightly more sensuous tone. It is one of the fine records of the new year.

GILELS is newly out on an American-made Angel, one of their few. For Victor, as you know, he did the Tschaikowsky Concerto with Chicago-Reiner. In Angel's New York hails he pressed the Chopin B Flat Minor Sonata, one of the principal achievements of his American tour. It is a superb realization in wax, as it was in the hall.

Here, too, Gilels seems to override his competition. The chief dangers—Rubinstein and Horowitz—have not such fine sound on their older disks, and Gilels' playing has rich poetry as well as technique. He pedals the finale more lightly than in the hall, which is good. His tone sings, and his imagination works reliably. There are qualities in both Horowitz and Rubinstein—matters of yielding here and there—which Gilels ignores. He could use a bit of them. But this is a fine memento of a tour we hope will be repeated before too long.

—Hume

[262]

— ALSO —

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
JAN 22 1956

2 Music Anniversaries

TWO of the four works on Boston Symphony Orchestra's program Tuesday night at 8:15 in Veterans Memorial Auditorium will be in celebration of musical anniversaries, the orchestra's own and that of composer Sibelius. Charles Munch will conduct.

To be heard here for the first time will be "Elegy to the Memory of Serge Koussevitzky," composed for the orchestra's 75th anniversary by Dr. Howard Hanson. It follows another commissioned work, Milhaud's Sixth Symphony, which the orchestra introduced here at its opening concert of the season last November.

The 90th anniversary of Sibelius' birthday (Dec. 8, 1865), now being celebrated around the musical world, will find an echo on the program via the composer's one-movement Seventh Symphony.

A change in the originally announced program is the replacement of Respighi's "Old Dances and Airs for the Lute" by Berlioz' "Roman Carnival" overture. The order follows:

I.
Overture to "The Roman Carnival," Op. 9 ..... Berlioz
"Elegy to the Memory of Serge Koussevitzky" ..... Hanson
Symphony No. 7, in One Movement, Op. 105 ..... Sibelius

II.
Symphony No. 4 in E Minor, Op. 98 ..... Brahms

St. Olaf Choir Coming

In a program of religious music St. Olaf Lutheran Choir of St. Olaf College in Minnesota, will appear in Veterans Memorial Auditorium Thursday night, Feb. 9. The choir, which has been in existence for 53 years and has a current membership of 60, has won international renown through three European tours, the latest last summer. Its records of favorite songs have also spread its fame.

Of interest in the program is the opening group which gives the birth, life, death and resurrection of the Lord as portrayed by four different schools of musicians: Palestrina, Heinrich Schutz, William Byrd and Orlando di Lasso. Olaf C. Christiansen is the choir's director.

School Bands to Play

Sponsored by the Rhode Island Music Festival Association, the 15th annual All-State Band Concert will take place at Hope High School Saturday at 8 p.m.

On hand will be a Senior High School Band of 100, conducted by Dr. Irving Cheyette of the University of Buffalo, and a 110-member Junior High School Band, conducted by Damon Holton, director of music at Norristown, Pa. Students were selected by auditions and come from the schools of Newport, Bristol, Warren, Barrington, East Providence, Pawtucket, Woonsocket, Cranston, Warwick, West Warwick, Coventry, North Kingstown, South Kingstown and Westerly.

The senior band will play "Marcho Poco March," "American Folk Rhapsody," "Beguine for Band," "San Francisco El Grande," "Song of Jupiter," "The Nutmeggers March" and "Stars and Stripes Forever." Selections by the juniors are "Little Jumbo March," "Cinderella Overture," Sarabande and Gavotte, "Kum Suder Todd," "Rumbolero" and "Jugoslav Polka."

Charles M. Hill, music supervisor of North Kingstown schools, is all-state manager. Carrol Thorne, director of the Ward Senior High Band, Westerly, is manager of the senior band; John E. Moran, band director at Aldrich Junior High School, Warwick, of the junior band.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241
JAN 22 1956

Debussy's "Martyrdom of St. Sebastian" for Next Boston Symphony Concerts

At the Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening, Jan. 27-28, Charles Munch will revive "The Martyrdom of Saint Sebastian" by Debussy, after the Mystery Play by Gabriele d'Annunzio. Last performed at the Boston Symphony Orchestra concerts during the season 1947-1948, "The Martyrdom of Saint Sebastian" is one of Debussy's late scores.

Assisting in the performances this week-end will be the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and Phyllis Curtin, soprano, and the contraltos Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program the violinist Mischa Elman will appear as soloist with the orchestra for the first time in 10 years, playing the Violin Concerto in E Minor by Mendelssohn.

This afternoon at 3 o'clock in Symphony Hall Mr. Munch will conduct the Boston Symphony Orchestra in the third concert of this season's Sunday afternoon series. Rudolf Serkin will be the soloist in Brahms' Piano Concerto No. 1 in D Minor. Otherwise, the program will consist of Beethoven's Second Leonore Overture; Debussy's "Prelude to the Afternoon of a Faun" and Howard Hanson's "Elegy to the Memory of Sereg Koussevitzky," composed for the 75th anniversary of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 207[illegible] 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 179,065
JAN 22 1956

Classical Records

Canadian Plays Back 'Goldberg Variations'

By RUTH TRIPP

COUNT KAISERLING'S insomnia is in the news again! Or, to be specific, Bach's amazing remedy for it.

It was in 1742 that Bach (for 40 Louis d'or) wrote his "Goldberg Variations," named for his talented pupil who was in the count's employ and played pleasant music for the nobleman when he was unable to get to sleep. (It seems that all-night radio music is really old stuff.)

The title-page reads "Keyboard Practice consisting in an Aria with Divers Variations for the Harpsichord with 2 Manuals composed for Music Lovers, to Refresh their Spirits —" and if ever the master's intent has been carried out to perfection, it is on a brand new Columbia release by a brand new (to this area) artist, Glenn Gould.

A young Canadian pianist of 23, Glenn Gould plays like a mature artist with years of experience behind him. His understanding of this monumental work is extraordinary, and never does his technical proficiency, which is of the highest order, get in the way of the revelation of Bach's exposition of the canon in all intervals and motions, a four-part fugue and an amazing "quod-libet" in brilliant style. This record is a must for keyboard students.

MOZART'S "Jubilee Edition." is continued in excellent fashion on Epic records. Two disks are devoted to a splendid performance of the Mass in C minor conducted by Rudolf Moralt with the Vienna Symphony Orchestra and the Vienna Chamber Choir. Soloists are Theresa Stich-Randall, soprano; Hildegard Rossi-Majdan, mezzo-soprano; Waldemar Kmentt, tenor, and Walter Raniger, baritone. This is beautiful music devoutly expressed.

Dr. Alfred Einstein's statement in "Mozart, His Character, His Work" (Oxford) may well include these performers as well as the composer. He writes: ". . . the piety of an artist can consist only in his desire to give his utmost."

If your shelves do not contain the great C minor Mass, here is a devoted interpretation of it. The edition here used is by Dr. Bernhard Paumgartner, who is responsible for the entire Epic Mozart "Jubilee Edition."

Let the musicologists debate the merits of this edition as weighed against that of Alois Schmitt and Ernst Lewicki. For lovers of great music, hearing this recording will be a rich reward.

RCA VICTOR has an unusually interesting release of orchestral music played by the Boston Symphony Orchestra under its distinguished conductor, Charles Munch. Debussy's "The Blessed Damozel" is played with Carol Smith, contralto, and the Radcliffe Choral Society, directed by G. Wallace Woodworth, assisting.

On the reverse side is Berlioz's "Summer Nights" with Victoria de los Angeles, soprano, as soloist. The music is ravishing and these are special treasures of refined interpretation.

On Westminster's "Limited Editions" recordings, we have a notable addition to the music of the madrigals. John Dowland's "Ayres for Four Voices" is sung by "The Golden Age Singers," who are assisted by Julian Brean on the lute. Margaret Field-Hyde, soprano, also directs the singing. John Whitworth, counter-tenor (alto); Rene Soames, tenor, and George Clinton complete the group. They achieve some rich vocal effects with artistry.

When one recalls that Dowland received his Bachelor of Music degree from Oxford in 1588, the wonder of the lasting quality of good music becomes all the more impressive. The poems are anonymous but the themes are still universal in appeal.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JAN 22 1956

Music

Visitors to Festivals To Find Travel Smooth

By RAYMOND MORIN, Telegram Music Critic

The Europeans are making sure that no American will have a transportation excuse for not attending their music festivals this Summer.

Perhaps they've heard of that bottle-necked stretch that lies between Tanglewood and the center of Lenox — a mile and a quarter of largo-adagio-lento travel.

According to the German Tourist Information Office, children, foreign travelers and those with automobiles will all be pampered by new regulations of the German Federal Railroads.

Starting in May, the popular "mother-and-child" compartments will stage a comeback, and special family fares will go into effect for families traveling with three or more children.

No one will have an excuse for missing the train because he doesn't read German. All information signs will be in four languages, German, French, English and Italian.

'Piggyback Service'

Those who don't care to drive long distances but still want to have their cars at their festival spots will be able to do so during July and August, when the Bundesbahn experiments with "pibbyback" service.

A motorist merely turns his car over to the station baggage-master, climbs aboard the train, and claims his auto when he disembarks.

This convenient service will be given not only within Germany, but also points in England, Belgium, Scandinavia, Switzerland, and Italy, from two to four times weekly.

SCIENTIFIC MUSICIAN

Science has again made its mark in music. Winner of the eleventh annual Gershwin Memorial Contest is 29-year-old Reginald H. Hall, a civil engineer of Ann Arbor, Mich.

During the last half of the last Century, a group of Russian nationalist composers gave plain proof that music as an avocation can lead to fame. They called themselves "The Five."

Their leader, Mili Balakirew, was a self-taught musician. Cesar Cui was a military engineer — Modeste Moussorgsky was a professional soldier — Nicolai Rimsky-Korsakov, a professional sailor—and Alexander Borodin, a scientist.

Hall's winning composition, "Elegy for Orchestra," was his first attempt at composition for a symphonic group. His work will be performed by the New York Philharmonic this season, conducted by Dimitri Mitropoulos. Furthermore, he has received a cash award of one thousand dollars. A record number of 72 compositions were submitted this year.

To satisfy his interest in popular music, Hall took piano lessons as a youngster. When he studied civil engineering at the University of Maryland, a good deal of his college expenses were paid with money he earned playing with local dance bands.

In 1952 he entered the University of Michigan to study composition. He has the bachelor's and master's degrees. Today he works fulltime for an Ann Arbor engineering concern and pursues his musical interests within the university environs.

He says that he isn't sure whether he wants to abandon engineering and try to earn a living as a composer. Unless he's incurably magnetized by music that should be an easy choice to make.

ETUDE ON DANCE

It's good news to the readers of Etude magazine that Walter Terry has been appointed editor of a newly created regular dance feature in that monthly magazine.

Terry is dance critic and columnist of the New York Herald Tribune, and a good one. I suppose the dance is even more susceptible to technical jargon than music. The writer can really get you mystified with such as entrechat, echappe, jete, pas de trois, rond de jambe, saute, and tour en l'air—which Terry does.

His reviews scrap most of these and he settles down to describing what he saw, didn't see, or wished he had.

Radio and television as well as the lecture hall have tasted the competence and vigor of Terry as lecturer, moderator, and writer, and he has conducted an annual dance laboratory in New York for the past several years.

We look forward to reading his stories in Etude.

CHARLESTON, S. C.
NEWS & COURIER
Circ. D. 50,717 - S. 60,533

JAN 22 1956

Records In Review

RCA Victor To Help Symphony In Celebrating 75th Anniversary

By J. ALBERT FRACHT
Conductor Charleston Symphony

RCA Victor is joining in a 75th anniversary celebration of the Boston Symphony Orchestra by issuing several new recordings.

In the spring of 1881, Henry Higginson, a Boston financier who had studied music during his student days in Vienna, announced the formation of the Boston Symphony Orchestra—an organization of sixty men and a conductor engaged on an annual basis, with Mr. Higginson meeting all deficits out of his own pocket.

In so doing, Mr. Higginson founded the first permanent orchestra in the United States that was assured adequate financial support in order to achieve the highest standard of excellence.

From 1881 until 1919, the year he died, Mr. Higginson built his orchestra with a watchful eye, engaging a series of conductors who brought it to a state of perfection that became a model for other orchestras.

Between 1881 and 1900 (the year the orchestra moved into Symphony Hall, thereafter its permanent home), Mr. Higginson imported from Europe conductors George Henschel, Wilhelm Gericke and Arthur Nikisch, each of whom contributed individually to establishing the standard of perfection that makes the Boston Symphony name synonymous with the best in orchestral performance.

BL 1918, WHEN Karl Muck's tenure as a conductor came to an end, Mr. Higginson had exhausted his own financial resources. Upon his death the following year the orchestra passed from its status as a privately owned organization to that of a public trust.

In the thirty-seven years of its existence under the patronage of Mr. Higginson, the orchestra had made a tremendous impact upon the American musical scene. As early as 1885, it was touring in cities as far west as St. Louis and regularly in Philadelphia and New York. An annual series of supplementary "POPS" concerts had been established.

Today the Boston Symphony Orchestra is the most active orchestra in this country. To its annual fall and winter schedule of approximately 100 concerts per season, the orchestra adds a two-month series of Boston Pops concerts in Symphony Hall each spring under the direction of Arthur Fielder and an annual series of open air concerts on the Esplanade of the Charles River.

SINCE 1936, THE high spot of the Boston Symphony summer activities has been the Berkshire Festival at Tanglewood in Lenox, Mass., where each year a series of concerts has been presented in conjunction with the activities of the Berkshire Music Center, quite unique as a school for experience through performance.

Thus, adding to the symphony's regular fall and winter season the Boston "POPS" season, the Esplanade concerts, and climaxing these activities wit hthe Berkshire Festival, the men of the Boston Symphony perform as a music-making entity for a total of forty-six weeks each year—the longest season of any orchestra in the country.

THE FIRST SYMPHONY orchestra in the nation to make phonograph records, the Boston Symphony's career on records dates back to 1916, when its first discs were made for the Victor Talking Machine Co. The 75th anniversary of the orchestra also signalizes the 40th year of the Boston Symphony's association with RCA Victor.

Through records, as well as weekly broadcasts over the NBC network, the Boston Symphony has increased its audiences tremendously, approximately 400,000 persons hearing the orchestra in person each year, and millions more through radio.

In 1952, two years after Alsatian-born Charles Munch assumed the musical direction of the Boston Symphony, the orchestra made its first tour of Europe. The following year it made a transcontinental tour of the United States, bringing its superb artistry to thousands of people who had only known the orchestra through records and radio broadcasts.

UNDER MR. MUNCH'S baton, the orchestra's programs have been noteworthy for catholicity and for constant alertness to new and important trends in music. Typical of this is the commissioning of fifteen composers of all nationalities to compose new works for performance during the orchestra's Diamond Anniversary year.

RCA Victor, eager to celebrate the 75th anniversary has released several records to honor the event.

A special for 35 cents is called "75th Anniversary Musical History of the Boston Symphony & Boston Pops)" featuring musical shorts under the batons of Karl Muck (1917), Serge Koussevitsky, Charles Munch and Arthur Fiedler. We hear the voices of Milton Cross, Leslie Rogers (librarian of the Boston Symphony), and Arthur Fiedler.

It is fascinating to hear the orchestra under Muck and to realize his genius as a conductor. As a matter of fact, this record has more to offer than historical data. It is highly interesting and entertaining.

THE SYMPHONY UNDER Munch and on RCA LM-1923 meets two great challenges head-on: the "Symphony No. 5, in C Minor, Op. 67" and the "Symphony No. 8, in B Minor ("Unfinished") by Schubert.

These symphonies more often than not mar a gravestone for most conductors and orchestras. We are pleased to report that all is well in Boston. Both conductor and orchestra cover themselves with glory.

THE "POPS" pop all over the field on LM-1919 with the "Graduation Ball" by Johann Strauss, Jr., and the "Les Sylphides" by Chopin. It is with a warm heart and admiration that we join millions of well wishers in saying, "Bless you. May you go on forever, Boston Symphony, and Boston "Pops".

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

JAN 22 1956

New Records Are Issued

Anniversary celebrations seem to be inspiring the record companies these days. At hand, for example, are three commemorative releases variously celebrating the 200th anniversary of Mozart's birth, the 75th birthday of the Boston Symphony Orchestra, and the 25th anniversary of Lily Pons debut with the Metropolitan Opera.

The salute to Charles Munch and the Bostonians comes in a polished and devoted reading of Beethoven's **Fifth Symphony** and Schubert's **Unfinished Symphony** (RCA Victor, $3.98). There are, of course, many versions of both these famous classics in the LP catalogues, but these by Munch & Co. stand high among the best.

And Arthur Fiedler, for more than a quarter of a century maestro of the Boston "Pops" Orchestra, lively offspring of the Boston Symphony, adds his own particular gaiety and charm to the occasion. This is an engaging disk (Victor, $3.98) with a beguiling performance of music by Johann Strauss, Jr., arranged by Antal Dorati for the ballet **Graduation Ball.**

There is also the Anderson-Bodge orchestration of Chopin's music arranged for the ballet **Les Sylphides**—all graceful, spirited and familiar music whose popularity seems perennially assured. It is the sort of thing that maestro Fiedler and the "Pops" have made their specialty and you will find them in top form here.

Joining the anniversary parade, Columbia turns the spotlight on Lily Pons, who made her Metropolitan opera debut just 25 years ago in "Lucia di Lammermoor." The petite diva's fame rests securely on her singing of such coloratura roles as those in "Lakme," "La Sonnambula," "Daughter of the Regiment" and others. As everyone knows, she has sung in concert and opera practically all over the world and has been even more widely heard via movies and radio. Some of her great moments have been recreated in a disk entitled **Lily Pons Gala** (12-inch LP, $4.98).

Therein La Pons, still in fine voice, sings some 11 excerpts. On the list are the "Bell Song" from "Lakme," "Una Voce Poco Fa" from "The Barber," "Je Suis Titania" from "Mignon" and "Tutte le Feste" from "Rigoletto."

Victor's latest contribution to the spate of Mozart anniversary recordings is a rewarding album containing four of the master's finest symphonies (two LPs, $7.98). These are the **Linz Symphony No. 36 in C,** the first to show the influence of Haydn in its solemn introduction; and the three wonderful works which Mozart wrote within a few months in the summer of 1788—**No. 39 in E flat,** notable for its use of the clarinet, then a relatively new orchestral instrument; the affectively troubled **No. 40 in G minor,** called the composer's "Pathetique" Symphony, and the great **"Jupiter" No. 41 in C** with the stirring fugato in its finale, one of Mozart's finest pieces of contrapuntal writing.

All are played superbly by the Chicago Symphony Orchestra under Fritz Reiner.

By EDWIN H. SCHLOSS

[264]

— Also —

GREENSBORO, N. C.
NEWS

JAN 22 1956

Two of Russia's most gifted performing musicians have been on tour in the United States. Also, they have made recordings for RCA Victor. On the left above picture, the Russian violinist, David Oistrakh is shown with Charles Munch conducting the Boston Symphony Orchestra. This was taken at the recording debut with orchestra. The pianist recorded the Tchaikovsky First Piano Concerto of the Russian violinist with an American orchestra.

EL PASO, TEX.
TIMES
Circ. D. 48,374 - S. 65,539
JAN 22 1956

Stern To Play Brahms Work

ISAAC STERN

EL PASO SYMPHONY ORCHESTRA
Orlando Barera, conductor
Isaac Stern, violin soloist
8:30 p.m. Monday in Liberty Hall
Program

Leonore Overture No. 3	Beethoven
Symphony No. 8 in F Major, Opus 93	Beethoven
Violin Concerto in D Major, Opus 77	Brahms

EP Symphony Programs Two Beethoven Works

Isaac Stern will perform Brahms' Concerto for Violin and Orchestra in D Major at El Paso Symphony Orchestra's subscription concert at 8:30 p. m. Monday in Liberty Hall.

Generally recognized as the greatest violinist to have studied exclusively in this country, Stern is fast taking his place among the ranks of the supreme masters of this instrument.

He has appeared with virtually every major symphony orchestra in the United States and with most of the important European organizations.

Conductor Orlando Barera forecast the concert will be the most gala musically of the season. Also programmed are Beethoven's Leonore Overture No. 3 and Beethoven's Symphony No. 8 in F Major.

BIG TOURS

Since 1948, when Stern made his European debut, the fiddler's year-round itinerary has covered at least three continents. He has performed at Prades with Pablo Casals, the cello genius who has refused to perform except on rare occasions since the advent of the Franco dictatorship in Spain.

"Probably the greatest experience of my life," is the way Stern sums up his experiences with Casals.

Stern came up the hard way.

About 13 years ago he was playing 10 concerts a year. Now his tour lists more than 125 concerts a season. In addition to his stage activities, Stern has recorded mainstays of the violin repertory for Columbia Records.

A recent performance of the sacrosanct Beethoven Violin Concerto in New York won him lavish critical priase. Of this appearance with the Philadelphia Orchestra, Irving Kolodin wrote in the Saturday Review: "It was a beautifully vibrant employment of the instrument's capacities and with time could mature into one of the notable statements of this work in our time."

CONDUCTOR THRILLED

Born of Russian parents, he came to San Francisco as an infant. He began playing the piano at 6 and two years later was performing on the fiddle.

At 11, Stern made his San Francisco debut. Pierre Monteux, then conductor of the local orchestra, said: "Such playing I haven't heard since I listened to the young

New Shostakovitch Work Gets Oistrakh Treatment

David Oistrakh and Glen Gould, lions of the violin and piano respectively, hog the show this week in the record department.

Oistrakh is available on both Victor and Columbia pressings of compositions ranging from Saint-Saens' Introduction and Rondo Caprriccioso to a new Shotakovitch fiddle concerto and including sonatas by Prokofieff, Locatelli and LeClair.

[265]

Gould, a 22-year-old Canadian ball of fire, offers Bach's Goldberg Variations on a single Columbia disc.

As both artists leaped into the concert swim with big splashes, the record companies worked like sixty to get these records to the public.

Gould's arrival on the musical scene was not so well-heralded as that of Oistrakh. The Soviet fiddler, in fact, has enjoyed a considerable record reputation since after World War II when Decca released some of his European recordings. Even in the dark days before high fidelity, these performances sounded mighty impressive and his arrival in the United States has been long wished-for.

He is a violinist of prodigious technical equipment, admirable dramatic taste and mellifluous tone. His playing of such well-digested oatmeal as the Saint-Saens work and the less-masticated Chausson "Poeme" (with the Boston Symphony Orchestra directed by Charles Munch) on one of the Victor discs is the work of a mature, master musician. There is no uncertainty in his approach to these works. He avoids the tiresome feeling around for special effects, perverse aproaches or extravagant rhythms—habits that have plagued many a violinist yearning for hysterical press and audience reception. With unerring musicianship and dazzling fingerwork, Oistrakh achieves great performance by adding a third, less tangible, quality: Honesty of purpose, both musical and personal.

In performing the Shostakovtich concerto for American audiences, Oistrakh has done us a grand service. Violin concerto literature is not a prepossessing collection. For that reason any new contribution to it is more than welcome.

The Russian composer has produced a first-rate work.

Scored in four movements (two of them slow), instead of the usual three, the concerto gets going with a nocturne, followed by a scherzo and another slow movement spliced to the final episode by an elaborate cadenza. Capping the work is an aggressive, stormy "burlesca" which finishes off the piece in dashing fashion. Since Shostakovitch wrote his concerto for Oistrakh, it is not surprising to find it a hazardous composition technically.

It is at all times a lofty and serious business. The second slow movement seems to us to be the most effective section but Shostakovitch's lyrical mood has always been his finest moment. Since this is the first work by this composer to reach this country in some time, it is heartening to see he has abandoned the pretentious histrionics of his war-time period.

Not since the Sibelius Violin Concerto has a new work in this form sounded as good.

Dmitri Mitropoulos and the N. Y. Philharmonic-Symphony give Oistrakh manly accompaniment on this recording. If the performance is definitive, other fiddlers should not decline to perform the Shostakovitch. It should give us good listening for years to come.

The Goldberg Variations, heard previously on records in harpsicord recordings, are difficult things to play on the piano. The young artist struggles manfully with this handicap. If he doesn't completely prevail, it's probably not his fault. The piano lacks the sonority range that the harpsichord has and with an artist like Kreisler."

Stern's present repertory includes 14 principal violin concertos, 15 sonatas and about 100 smaller pieces.

Tickets for the Stern appearance are on sale at the symphony box office in the Hilton Hotel. After 7 p. m. Monday they may be purchased at the Liberty Hall ticket window.

HORSE SENSITIVE

Burbank, Calif. — A half gallon of zinc ointment played an important part in the Kanab, Utah, location shooting of Warner Bros.' "The Lone Ranger." The white salve was applied daily to the tender, sensitive nose of the great white stallion Silver, whose skin was burned to the point of blistering by the scorching sun.

Wanda Landowska at the keyboard that antique instrument takes on organ-like qualities. Even so gifted a pianist as Gould cannot cope with this problem.

He plays, however, with cut-diamond clarity. There is no muddiness in the rippling brook of Bach's magnificent variations. With the musicianly qualities Gould has at 22, his future is practically unlimited. It is doubtful that such a work as these variations can reveal fully his stature as a pianist. This can be done, after all, best with works written for that instrument. So it is hoped that Columbia Records will let us hear Gould play some Mozart, Beethoven and Schubert—soon.

Oistrakh has returned to his high niche beyond the Iron Curtain, probably never to return. Gould is with us and will be for a long time. He's a boy to watch. — A.

OISTRAKH RECORDING — *Russian Violinist David Oistrakh and Conductor Charles Munch of the Boston Symphony Orchestra record two works this month on RCA Victor Records.*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JAN 27 1956

On the Record

'Chausson's Poeme, op. 25; Saint-Saens' Introduction and Rondo Capriccioso, op. 28; Berlioz' Romeo and Juliet (instrumental excerpts) played by David Oistrakh, violinist, with the Boston Symphony Orchestra, Charles Munch conducting. Certainly no violinist of today surpasses Oistrakh in technique or virtuosity. His ease of playing no matter at what speed is astounding in its perfection of tone as well as of mood. All three pieces he plays on this recording are an exquisite musical experience and only individual taste can select one above the other. To our ear the Berlioz was most pleasing but that was not on account of the musician but the composer. The Chausson Poeme is lovely in its melodic felicity and the Saint-Saens doubly satisfying, but the excerpts from Romeo and Juliet as Oistrakh plays them are out of this world. This is a recording that will be musically historical. **RCA Victor.**

* * *

Mischa Elman, violinist, with Joseph Seiger, pianist, plays Grieg's Violin Sonata No. 1 in F major and Violin Sonata No. 3 in C minor. Grieg's chamber music is charming, probably because its basis is Norwegian folk music that early took a lovely form with both lively and haunting melodies. It is interesting to note that Grieg, primarily a pianist, rarely blends the two instruments, but rather lets one dominate for a page and then the other. Sonata No. 3 is undoubtedly Grieg's finest chamber music composition, imaginative, dramatic and happy. **London.**

* * *

Pergolesi: Six concertini for strings, Sonata in the style of a concerto, Sinfonia for Violincello and strings, an I Musici recording. Here is some of the loveliest of 18th century music written by a young composer whose death at 26 probably cost the world some extraordinary musical pleasure, and it is ironic that such genius had to be buried in pauper's grave. The eight selections are played with rare sympathy by the chamber group headed by violinist Felix Ayo. They are recorded on four sides and a pamphlet outlining the life of Pergolesi and the compositions contained here is included in the album. **Angel.**

Bidin' My Time, Teddi King sings a bright selection of popular songs with swing and Al Cohn's orchestra. Teddi is pert and so is her voice that records these middle-of-the-road jazz songs with a phrasing technique that is all her own. In her repertoire are, Once Too Often, That Old Feeling, The I'm Not Supposed to Be Blue Blues, Careless Love, For All We Know, When I Grow Too Old to Dream, I'm In Love with the Honorable Mr. So and So and several others that will delight you. **RCA Victor.**

* * *

Pierre Fournier, cellist, and Wilhelm Backhaus, pianist, play Brahms Sonata No. 1 in E minor and Sonata No. 2 in F major. Brahms, the confirmed bachelor, lived for his art and in his later life when he became affluent he still kept to his simple furnished room where he composed excellent chamber music for piano and violin as well as symphonies. The combination of cello and piano is a difficult one because of the problem of retaining the balance between the two instruments. Both performers on this recording prove how successful Brahms was in their interpretation of the sonatas and in the instrumental relationship that they maintain throughout the two interesting and musically satisfying compositions. Of the two the first is the more difficult to play and the second the more eloquent. **London.**

* * *

Hindemith: Quintet for Wind Instruments (Kleine Kammarmusik), Op. 24, No. 2, played by the French Wind Quintet, and **Sonata for Oboe and Piano,** Pierre Pierlot, oboe, and Annie D'Arco, pianist. These two works, spanning an important period in Hindemith's career, carry the essential characteristics of his work—a constant renewal and extension of the melodic line, linear construction and irregular accentuation. The former piece was composed in 1922, just as he was coming to the attention of European music circles, and the latter was completed in 1938, the year he first arrived in America. This disk, superbly recorded, proves the comment once made about Hindemith's works that the listener is an interested bystander who never becomes involved. **Angel.**

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JAN 22 1956

Symphony Season None Too Exciting

By TUCKER KEISER

This week end's pair of concerts marks the mid-point of the Boston Symphony's 75th anniversary season, and a review of the activities is in order.

So far the excitement of a festive year has not materialized, though the concerts on the whole have offered routine substantial fare and for the most part the quality of performance has been what we should expect from one of the top symphonic organizations of the world.

Only three of the 15 new works commissioned for the anniversary have been premiered: Milhaud's Sixth Symphony, Petrassi's Fifth Concerto for Orchestra, and Piston's Sixth Symphony. Both the Milhaud and the Petrassi were resounding duds, the former a rehash of Milhaud that had gone before and the latter an arid exercise in atonal music.

However, the Piston was a hit with audience and musicians. The composer seems to have successfully thrown off the cerebral cliches of the Boulangerie and written from the heart. The Sixth Symphony is destined to take its place beside the composer's "The Incredible Flutist" in the Piston popularity poll. I heartily wish Mr. Munch would play it again before the season is over.

Mr. Munch has provided two memorable afternoons in the series. The first was his Mozart-Schumann concert earlier in the fall; his reading of the Schumann Second Symphony, cleanly articulated by the orchestra and warmly appealing to the heart, can be numbered among the conductor's finest Hub achievements.

The second event that stands out vividly was his performance of the Sibelius Seventh, a work considerably more rugged than the Finn's previous symphonic essays. The conductor's characteristic electrifying intensity is apparently just the right approach to bring this thorny piece off with emotional impact.

We have had three guest conductors who have mightily pleased the audience on one account or another. Richard Burgin's special way with Mahler made a performance of the composer's first symphony especially agreeable.

LOS ANGELES, CALIF.
EXAMINER
Circ. D. 324,905 - S. 671,613
JAN 23 1956

Classics on Discs

By MARILYN LEE

BEETHOVEN: Fifth Symphony and Schubert's "Unfinished" Symphony performed by the Boston Symphony Orchestra; Charles Munch conducting. RCA-Victor. High Fidelity — LP.

Celebrating 75 years of success and good music, the Boston Symphony Orchestra performs the Beethoven Fifth utilizing every bit of tradition and talent available under the baton of conductor Munch. In a word, the performance is polished and certainly far more statuesque in sound than many of the other orchestral works out this week.

Both Schubert's "Unfinished" Symphony and Beethoven's Fifth are beautifully recorded and well interpreted. And it will be a delight for those who already have the two works to discover how fresh and vibrant they sound in this edition, even to the seasoned ear. Credit for this musical magic goes to Munch, who has always kept the quality of his performances at a high level.

RCA-Victor's superb high-fidelity sound reproduction is the biggest asset of the packet. Every note rings clear and crisp and every passage receives the right amount of emphasis and modulation. The album cover is bright and sprightly, too.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 387,398 - S. 460,501
JAN 23 1956

Classical Records

Elman Plays Mozart

By Thomas B. Sherman

MISCHA ELMAN is not distinguished for the purity of his interpretations but his recorded performance of the Mozart Violin Concerto in D Major (K.218) is reasonably free from the alien and sensuous coloring that has often marred his treatment of classic music in the past. Scoops and wails are more prevalent in the A Major Concerto (K.219) on the other side of this recording. His tone has suffered little in the passage of the years. It is notably warm and rounded in both recordings. The New Symphony Orchestra of London conducted by Joseph Krips is associated with Elman. Its playing is admirable in sound and in spirit. (London, one 12-inch LP.)

MISCHA ELMAN

Still another American recording by David Oistrakh offers this outstanding Soviet artist in performances of Chausson's "Poeme" and the Saint-Saens "Introduction and Rondo." He is supported here by the Boston Symphony Orchestra with Charles Munch conducting. (RCA-Victor, one 12-inch LP.) The "Poeme" is treated broadly and with a sustained rhapsodic fervor. The "Introduction and Rondo" is appropriately crisp. These are A-plus performances in every respect on the part of everybody concerned. By way of an extra dividend the recording includes searching treatments of the insrumental excerpts from the Berlioz "Romeo and Juliet."

★ ★ ★

MASS: Mozart's lyrical Mass in C Major has an extraordinary verve in a recording made under the musical direction of Igor Markevitch, who will appear as a guest conductor with the St. Louis Symphony Orchestra next season. The soloists are excellent and Maria Stader, the soprano, with a light, mercurial voice that she employs with a subtle tenderness, is outstanding. The Berlin Philharmonic Orchestra, in both Mass and the Prague Symphony on the offside, is a finely disciplined and alert body of musicians. Results on this record suggest that Markevitch is an aggressive conductor.

A recording of Bach's B Minor Mass by the Choir of the Dreikonig's Kirche of Frankfort and a group of competent soloists is inferior to at least two other recordings now extant. The choral work, however, is highly commendable. The devotional spirit of the music is reflected in the emotional coloring and the mainingful inflection of the group. The Collegium Musicum Orchestra is obviously not a first rank instrumental ensemble; the playing of solo instruments, especially in obbligati, is unsatisfactory. (London-L'Oiseau-Lyre, three 12-inch LPs in album.)

★ ★ ★

ORCHESTRA: L'Orchestre de la Suisse Romanded turns in a richly colored, precisively modeled and rythmically strong version of Stravinsky's "Fire Bird" ballet in its complete form. Ernest Ansermet, an old Stravinsky hand, is the conductor and the reproduction is bright and crisp. (London, one 12-inch LP.)

★ ★ ★

CHAMBER MUSIC: The Budapest String Quartet gives authoritative performances of the Mozart String Quartets in B Flat Major (K.589) and F Major (K.590). "Authoritative" refers to interpretive insight. The playing, however, is open to exception so far as sheer sound is concerned, largely because of the frequently strident, obstrusive tone of the first violin. (Columbia, one 12-inch LP.)

★ ★ ★

FOLK MUSIC: A new recording of Russian folk songs should be more than ordinarily appealing because of the soloists involved. They are leading singers from the Bolshoi Theater and the Kiev Opera. All are good but particularly moving are the lyric tenor, I. Koslowsky, the heroic basso-profundo, Maxim Mihailov, and the mezzo-soprano, Nadeshda Oboukhova. Mme. Oboukhova is 70 years old, but one could never tell it from the warmth, freshness and pliability of her voice. (Vanguard, one 12-inch LP.)

★ ★ ★

BEST SELLERS: Beethoven's Fifth Symphony and Schubert's "Unfinished," the Boston Symphony Orchestra with Charles Munch conducting. (RCA-Victor, one 12-inch LP.) Mozart's opera "The Magic Flue" with Hilde Gueden, Leopold Simoneau and others. (London, three 12-inch LPs in alubum.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 180,559

JAN 25 1956

BOSTON SYMPHONY IS PRAISED BY SOVIET VIOLINIST OISTRAKH

MOSCOW, Jan. 24 (AP)—Violinist David Oistrakh today called the Philadelphia orchestra one of the world's greatest.

Writing in the magazine Soviet Culture on his recent U. S. tour, the Russian virtuoso had high praise for the orchestra and its conductor, Eugene Ormandy.

Oistrakh also praised the Boston Symphony and the New York Philharmonic orchestras, with which he also had appeared as soloist, "with great satisfaction."

"In one time with the Philadelphia and Boston orchestras may be placed still another of the New York Philharmonic. This orchestra is conducted by Dimitri Mitropoulos, known to Soviet music lovers although his performance [illegible] country in 1934," he wrote.

[267]

BALTIMORE, MD.
SUN (Morning)
JAN

U.S. HAS TOP ORCHESTRAS, RUSSIAN SAYS

Oistrakh Gives Chief Praise To Philadelphia And Ormandy

Moscow, Jan. 24 (AP)—The Russian violinist David Oistrakh today called the Philadelphia Orchestra one of the world's greatest.

Writing in the magazine *Soviet Culture* on his recent United States tour, Oistrakh had high praise for the orchestra and its conductor, Eugene Ormandy.

Oistrakh also praised the Boston Symphony and the New York Philharmonic orchestras, with with he also had apeared as soloist "with great satisfaction." But his greatest plaudits were for the Philadelphia musicians and conductor.

"Hardly Another In World"

He said:

"The Philadelphia Orchestra is a most interesting ensemble which unites not only musicians of truly high qualification but also great artists.

"There is hardly another orchestra in the world which may be compared in beauty of tone, flexibility, harmonious ensemble, and abundance of varieties, nuances, and color.

"It is very difficult to imagine that anyone else could fit in as conductor for this orchestra except Eugene Ormandy, a musician of tremendous dispason (high musical concept)."

"Very Sensitive Partner"

"A subtle interpreter, possessing an exceptionally striking individuality, this is a very sensitive partner—an accompanist who feels the slightest wishes and impulses of the soloist and does not burden him with his 'special opinion.'"

Turning to the American organizations with which he played, Oistrakh wrote:

"In one line with the Philadelphia and Boston orchestras may be placed still another—the New York Philharmonic. This orchestra is conducted by Dimitri Mitropoulos, known to Soviet music lovers through his performance in our country in 1934."

Finds Wish To Visit Russia

Oistrakh said many great musicians and prominent cultural leaders in the United States are "thirsting to come to the Soviet Union, knowing they would find in the Soviet people responsive listeners and friends."

He commented on the high interest he found in American listeners on his tour.

Oistrakh said he felt his tour and that of the Soviet pianist Emil Gilels, plus an American company's presentation of "Porgy and Bess" in the Soviet Union, would mark the beginning of a wide and systematic cultural exchange between the two countries—"if they do not remain episodical."

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JAN 25 1956

CULTURAL EXCHANGE ASKED BY OISTRAKH

Special to The New York Times.

MOSCOW, Jan. 24—David Oistrakh, the Soviet violinist who recently toured the United States, called today for "broad and systematic cultural exchanges" between the United States and the Soviet Union. He said such contacts would benefit both countries.

Writing in the newspaper Sovietskaya Kultura, the violinist extolled the Philadelphia Orchestra and its conductor Eugene Ormandy. He termed Mr. Ormandy a musician of "splendid qualities."

Both Mr. Oistrakh and Emil Gilels, Soviet pianist, who also performed in the United States last year, are understood to have urged the Ministry of Culture to arrange a Soviet engagement for the Philadelphia Orchestra. Discussions on this subject are under way here.

Mr. Oistrakh also lavished praise on the Boston Symphony and the New York Philharmonic-Symphony, with whom he appeared during his American tour.

He said it was "especially regrettable" that for almost three and half decades there were almost no contacts between Soviet and American musicians, despite the fact that "Soviet and American schools of music have very much in common."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,858
JAN 25 1956

Music In Review

Boston Symphony Orchestra Wins Concert Audience Praise

The Boston Symphony Orchestra brought cheers and lengthy applause last night from a capacity audience for a superb concert that was directed by Richard Burgin, concert master, who took the podium at the last minute to conduct the program for Charles Munch who was taken ill.

The enthusiastic audience in Veterans Memorial Auditorium, Providence, was thrilled by the masterful playing of this superior orchestra and the dynamic direction of Mr. Burgin. At the close of the concert, Mr. Burgin was recalled time and again.

Among the works played last night was a new classic written especially for the 75th anniversary of the orchestra and heard for the first time in Providence. It was a tribute to Dr. Serge Koussevitzky by Howard Hanson of Wahoo, Neb., and titled "Elegy to the Memory of Serge Koussevitzky, opus 44." It was a solemn, eloquent memorial which opened with a quiet reverence, progressed to a lighter jubilance and ended with a hushed peacefulness that was almost a prayer.

Berlioz Overture Riotous

The opening work was the rousing, riotous "Roman Carnival Overture" by Berlioz. It was played with verve and thunderous crescendos and it was applauded in the same manner.

A noticeable change in last night's concert was the rearrangement of the musicians,—all the bass instruments were on the left of the stage,—cellos in the front, violas next upstage and basses in the right rear; brasses were rear center and woodwinds downstage in the center.

The "Symphony No. 7, opus 105" by Sibelius was a unique composition in the fact that it was a symphonic development of a theme in a compressed form. It was contained all in one movement and resembled a tonal poem and an impression of grandeur in space. It began in a descriptive style that fell into a chattering series of responses on all instruments, progressed to a revery with full sonorous tones from the brasses, then began in a series of clipped chords and provocative sudden attacks. Having expressed them all, the composer gathered them up and hurled them in masses of tonal splendor at the close.

Brahm Symphony Wins Praise

After intermission, the Brahm's magnificent "Symphony No. 7, opus 105" was the only work. It opened with a joyous, almost laughing style and the first movement could be deemed a miniature symphony in itself. The horn quartet entered in the second movement, andante moderato, and were joined by the clarinets in a brief introduction to the entry of all the woodwinds which carried the beautful theme throughout. The horns were boisterously insistent that they be heard through the woodwinds. The third movement, allegro giocoso, was almost a scherzo, a chuckling and slyly laughing, suppressed merriment with the rhythm of a happy dance. The finale was introduced with deep, resonant brass chords, too solemn for a fanfare but more like an organ processional. A thrilling flute solo held the listener in a revery and then the horn quartet climaxed the grandeur of the work. Full powered, perfectly balanced chords punctuated the closing theme and brought many of the listeners to their feet to applaud and cheer.

C.H.L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629
JAN 25 1956

Music

Burgin Conducts the Boston Symphony In Third Concert of Providence Series

By RUTH TRIPP

Richard Burgin, associate conductor of the Boston Symphony Orchestra, conducted the third concert of their Providence series last evening at Veterans Memorial Auditorium. A large and enthusiastic audience gave him an ovation at the conclusion of the fine program and there was general approval of the inspiring manner in which the orchestra performed under his sure direction.

Dr. Charles Munch, conductor of the orchestra, was scheduled to conduct but a mimeographed insert in the program books announced he was ill. There was no change in the program, however.

From the opening notes of the Berlioz Overture to the "Roman Carnival" to the closing notes of the Brahms Symphony No. 4, there was a special quality of insight in the interpretations which indicated it was a good night for playing.

Mr. Burgin has been a favorite here for years and it has been interesting to watch his style on the podium increase in power and grace. His conducting of the Brahms Fourth marked a high point in his career. He may some day again conduct as good a performance but it could scarcely be any better. The music is a masterpiece and Mr. Burgin's command of its intricacies was gratifying.

There were many splendid effects, among them the beautiful entrance of the horn theme in the second movement and in the fourth, the entrancing theme for flute. Throughout the work, there was a beauty of tone color in the strings which gave unusual strength and solidarity to the playing. It may have been due to the changed arrangement of the players. Double basses, cellos and violas were massed at the right of the stage. The depth of tone was beautiful to hear. Brahms is full of dark tone color and the rich quality which these players produced was a rare treat.

The program was a workout for the string players. In the Sibelius Symphony No. 7, written in one movement, there was scarcely a moment when they were not busy with the development of the thematic material. This work is arid in spots and very agreeable in others. Its structure is well planned and certainly there was nothing which Sibelius meant us to hear that Mr. Burgin did not delineate clearly. Quotations from earlier symphonies, devices of accompaniment and idioms exclusively his were abundant. The players delivered this music to us with great vitality.

A new work, written for the 75th anniversary of the Boston Symphony Orchestra by the contemporary American composer, Howard Hanson, was given its first performance in Rhode Island. Titled "Elegie to the Memory of My Friend, Serge Koussevitsky," Op. 44, it proved deeply expressive. I liked it as well as any Hanson work I have heard and, even though it recalled early Sibelius, a thread or two of Richard Strauss or perhaps a bit of Copland, it had much to commend it.

The opening Berlioz "Roman Carnival Overture" was brilliant in every respect. It is warm, appealing music and it set the tempo for a brilliant concert.

[268]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 25 1956

Beausach

Mischa Elman will be the violin soloist for the Boston Symphony concerts Friday afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

JAN 26 1956

What The Wellesley Community Orchestra Offers To Wellesley

Have you heard the Wellesley Community Orchestra?

After the Pops Concert in the Warren School last fall, someone was overheard to say, "Why go to Boston when we have such an orchestra?" Thanks to the contacts of our Conductor, Rolland Tapley, a first violin with the Boston Symphony orchestra, some of today's finest musicians have come to us from Boston. Most recently heard here as soloists are Samuel Mayes, first desk cellist, and Armando Ghitalla, first desk trumpet, both of the Boston Symphony Orchestra.

Mr. Tapley, as Conductor of the Wellesley Community Orchestra, in seven short years has developed a good orchestra of well above average musicians. His personality has played a large part in this success. Losing his parents at an early age, Mr. Tapley was brought up by grandparents in Vermont. His grandmother, to whom he always refers with affection, was wont to sit beside him mornings at his violin practice. Never might he escape for deer hunting with the boys before his time was up. If finger position became careless, she snapped them with a corset stay, but fortunately, never hard enough to harm those skillful fingers.

Later his choice of career lay between that of a Congregational minister or a violinist. The practice paid off because by then his proficiency gained him real satisfaction from music. At 16 he performed as concert soloist in the U.S.A. and Canada. At 18 he joined the Boston Symphony and in a couple of years was chosen Concertmaster of the Esplanade concerts.

When asked, "Why a conductor too?" he explained some of the occupational hazards to muscle and bone from constant violin practice. Although his conducting may be partly an exercise, he does not resort to antics some of us may have seen elsewhere.

Our Concertmistress is Josephine Smith, formerly with Phil Spitalny's All Girl Orchestra. She is wife of Mr. Charles Smith, first desk percussionist with the B.S.O. and they both live in Wellesley. In our Spring Concert program will appear the names of our more than 60 members and the instruments played by each.

Artist members of this orchestra who have appeared as soloists here are Rolland Tapley, Josephine Smith, both violinists, and Isabelle Clore, bassoonist, a student at Wellesley College. A member of the woodwinds section, she was chosen soloist for the orchestra's "Wooden Anniversary" concert.

This winter the orchestra makes five appearances. The two fall Pops Concerts are past. The next event will be the Music Festival when we join with the Community Chorus. Then follows the Youth Concert. In 1951 an article in the **Christian Science Monitor** featured a children's concert given in cooperation with the Council of Wellesley P.T. Associations. For more intelligent enjoyment of that program Mr. Riggs, Director of Musical Education, and Mr. Leach, leader of Wellesley School Bands, chose records to be played in classrooms. Now assemblies are devoted to this preparation and grades 4 to 9 attend the concerts. There was such record attendance that by 1954 a notice was given with regret: NO PARENTS, please.

Your son or daughter may have the opportunity of starring with the W. C. O. Robert Fraser and Paul Knudson, whose father is Clarence Knudson, a violinist with the B.S.O., have both played piano concertos with the W.C.O.

The Spring Concert on April 27 and perhaps our most important musical event, comes last. We extend a cordial invitation to all interested and particularly PARENTS. Admission to all our concerts is FREE. The musicians who bring us this fine music each pay $5.00 dues for the privilege of membership in the W.C.O. In spite of a carefully pared budget and help from the Recreation Dept. under Supt. James H. Grooms, our orchestra asks your help. A letter is being sent you but should it not arrive, please send your contribution to Mr. Harold C. Hart, Chairman of the Patron Drive, 29 Lincoln road, Wellesley Hills, Mass., making checks payable to the WELLESLEY COMMUNITY ORCHESTRA. We thank you.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 26 1956

MISCHA ELMAN will be soloist in the Mendelssohn Concerto with the Boston Symphony at the concerts tomorrow afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 26 1956

Concerts in Prospect

One of Debussy's late scores, "The Martyrdom of Saint Sebastian," will be revived by Charles Munch at the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening. This work, based on the mystery play by Gabriele d'Annunzio, was last performed by the Boston Symphony during the season 1947-48.

Assisting in the forthcoming performances will be the New England Conservatory Chorus, of which Lorna Cooke deVaron is the conductor, and Phyllis Curtin, soprano, together with the contraltos, Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program Mischa Elman will appear as soloist with the Boston Symphony for the first time in 10 years. He will play the Violin Concerto in E minor by Mendelssohn.

* * *

Fleisher Piano Recital

Leon Fleisher, the young American pianist who has appeared with the New York Philharmonic-Symphony, the Boston Symphony Orchestra, and the San Francisco Symphony Orchestra, will give his first Boston recital on Sunday afternoon, Feb. 5, in Jordan Hall.

Mr. Fleisher became a pupil of Artur Schnabel at the age of 10. He was the winner of the International Music Competition, sponsored by Queen Elisabeth of Belgium in 1952. The judges were Artur Rubinstein, Olin Downes, and Robert Casadesus. He made his debut in 1943 with the San Francisco Symphony, Monteux conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 27 1956

Hookailo

Phyllis Curtin is the soprano soloist with the Boston Symphony Orchestra this afternoon and Saturday night in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JAN 26 1956

Concerts Slated For Coming Week By Hub Symphony

At the Boston Symphony Orchestra concerts on Friday afternoon and Saturday evening, Jan. 27 and 28, Charles Munch will revive "The Martyrdom of Saint Sebastian" by Debussy, after the Mystery Play by Gabriele D'Annunzio. Last performed at the Boston Symphony Orchestra concerts during the season 1947-1948, "The Martyrdom of Saint Sebastian" is one of Debussy's late scores.

Assisting in the performances this weekend will be the New England Conservatory

Continued on Page Six

[269]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 25 1956

Beausach

Mischa Elman will be the violin soloist for the Boston Symphony concerts Friday afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 5614

JAN 26 1956

What The Wellesley Community Orchestra Offers To Wellesley

Have you heard the Wellesley Community Orchestra?

After the Pops Concert in the Warren School last fall, someone was overheard to say, "Why go to Boston when we have such an orchestra?". Thanks to the contacts of our Conductor, Rolland Tapley, a first violin with the Boston Symphony orchestra, some of today's finest musicians have come to us from Boston. Most recently heard here as soloists are Samuel Mayes, first desk cellist, and Armando Ghitalla, first desk trumpet, both of the Boston Symphony Orchestra.

Mr. Tapley, as Conductor of the Wellesley Community Orchestra, in seven short years has developed a good orchestra of well above average musicians. His personality has played a large part in this success. Losing his parents at an early age, Mr. Tapley was brought up by grandparents in Vermont. His grandmother, to whom he always refers with affection, was wont to sit beside him mornings at his violin practice. Never might he escape for deer hunting with the boys before his time was up. If finger position became care she snapped them with a co stay, but fortunately, never enough to harm those ski fingers.

Later his choice of career lay between that of a Congregational minister or a violinist. The practice paid off because by then his proficiency gained him real satisfaction from music. At 16 he performed as concert soloist in the U.S.A. and Canada. At 18 he joined the Boston Symphony and in a couple of years was chosen Concertmaster of the Esplanade concerts.

When asked, "Why a conductor too?" he explained some of the occupational hazards to muscle and bone from constant violin practice. Although his conducting may be partly an exercise, he does not resort to antics some of us may have seen elsewhere.

Our Concertmistress is Josephine Smith, formerly with Phil Spitalny's All Girl Orchestra. She is wife of Mr. Charles Smith, first desk percussionist with the B.S.O. and they both live in Wellesley. In our Spring Concert program will appear the names of our more than 60 members and the instruments played by each.

member of the woodwinds section, she was chosen soloist for the orchestra's "Wooden Anniversary" concert.

This winter the orchestra makes five appearances. The two fall Pops Concerts are past. The next event will be the Music Festival when we join with the Community Chorus. Then follows the Youth Concert. In 1951 an article in the **Christian Science Monitor** featured a children's concert given in cooperation with the Council of Wellesley P.T. Associations. For more intelligent enjoyment of that program Mr. Riggs, Director of Musical Education, and Mr. Leach, leader of Wellesley School Bands, chose records to be played in classrooms. Now assemblies are devoted to this preparation and grades 4 to 9 attend the concerts. There was such record attendance that by 1954 a notice was given with regret: NO PARENTS, please.

Your son or daughter may have the opportunity of starring with the W. C. O. Robert Fraser and Paul Knudson, whose father is Clarence Knudson, a violinist with the B.S.O., have both played piano concertos with the W.C.O.

The Spring Concert on April 27 and perhaps our most important musical event, comes last. We extend a cordial invitation to all interested and particularly PARENTS. Admission to all our concerts is FREE. The musicians who bring us this fine music each pay $5.00 dues for the privilege of membership in the W.C.O. In spite of a carefully pared budget and help from the Recreation Dept. under Supt. James H. Grooms, our orchestra asks your help. A letter is being sent you but should it not arrive, please send your contribution to Mr. Harold C. Hart, Chairman of the Patron Drive, 29 Lincoln road, Wellesley Hills, Mass., making checks payable to the WELLESLEY COMMUNITY ORCHESTRA. We thank you.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 26 1956

MISCHA ELMAN will be soloist in the Mendelssohn Concerto with the Boston Symphony at the concerts tomorrow afternoon and Saturday evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 26 1956

Concerts in Prospect

One of Debussy's late scores, "The Martyrdom of Saint Sebastian," will be revived by Charles Munch at the concerts by the Boston Symphony Orchestra Friday afternoon and Saturday evening. This work, based on the mystery play by Gabriele d'Annunzio, was last performed by the Boston Symphony during the season 1947-48.

Assisting in the forthcoming performances will be the New England Conservatory Chorus, of which Lorna Cooke deVaron is the conductor, and Phyllis Curtin, soprano, together with the contraltos, Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program Mischa Elman will appear as soloist with the Boston Symphony for the first time in 10 years. He will play the Violin Concerto in E minor by Mendelssohn.

* * *

Fleisher Piano Recital

Leon Fleisher, the young American pianist who has appeared with the New York Philharmonic-Symphony, the Boston Symphony Orchestra, and the San Francisco Symphony Orchestra, will give his first Boston recital on Sunday afternoon, Feb. 5, in Jordan Hall.

Mr. Fleisher became a pupil of Artur Schnabel at the age of 10. He was the winner of the International Music Competition, sponsored by Queen Elisabeth of Belgium in 1952. The judges were Artur Rubinstein, Olin Downes, and Robert Casadesus. He made his debut in 1943 with the San Francisco Symphony, Monteux conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JAN 27 1956

Hookailo

Phyllis Curtin is the soprano soloist with the Boston Symphony Orchestra this afternoon and Saturday night in Symphony Hall.

Concerts Slated

Continued from Page One

Chorus, Lorna Cooke de Varon, conductor, and Phyllis Curtin, soprano and the contraltos Florence Kopleff and Catherine Akos. Arnold Moss will be the speaker.

In the second half of the program the violinist, Mischa Elman, will appear as soloist with the orchestra for the first time in ten years, playing the Violin Concerto in E minor by Mendelssohn.

[269]

MILLBROOK, N. Y.
ROUND TABLE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 8,769

JAN 27 1956

Boston Symphony To Tour Europe

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced by Robert W. Dowling, Chairman of the Board of A. N. T. A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

K of C GUILD

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 27 1956

Rudolf Serkin al Boston Symphony

Il dodicesimo concerto, avuto luogo al Boston Symphony, venerdi scorso, condotto dal Maestro Charles Munch, ha assunto un aspetto particolare dovuto alla eccellente virtuosita' del pianista Rudolf Serkin, nella selezione in tre tempi in D minore di Brahms.

Serkin, negli assoli al piano concerto è arrivato ad esprimere, dell'ampiezza drammatica di Brahms, caldi e sostenuti accenti psicologici e perfino rappresentativi. Talvolta la sua impulsiva emotivita', sincera ed ampia, qua e la' piena di potere suggestivo che gli perviene dall'agoscia maestosa della musica di Brahms forma, in questo pianista di valore un'armonica fusione di vitalita' e di tecnica. Non si puo' dire altro che bravo, fortemente bravo.

Il concerto è stato iniziato con la overture, "Leonore No. 2" di Beethoven. Il Maestro Charles Munch è di una indussa reputazione. E' inspiegabile come egli abbia, in quella overture, voluto riportare in una scala di tono inferiore i toni bassi della overtura. Beethoven è un uomo che non cade mai in obblio. La vitalita' musicale di Beethoven, anche ad essere assorta in pensieri di futuro, contiene sempre la robustezza del suo volume splendente. Munch non è stato cosi' in Debussy: il "Prelude a' l'Apresmidi d'un Faune" è stato eseguito magistralmente in tutta la sua stesura. In quella delicata e poetica sinfonia il Maestro Munch si esprime in maniera come colui che ha penetrato in lungo e in largo Dekussy.

La "Elegia" di Hanson in memoria di Serge Koussevitsky, piu' che una elegia è un soliloquio a svolgimento fin troppo esiguo e serrato. Una reminiscenza, un colloquio, alla maniera dello sfortunato Delius, con alcuni affiati del Tristano e Isotta di Wagner. In quella pagina musicale è presente anche Stravisky. Piu' che una elegia, Hanson ha scritto una introduzione laica ad una messa solenne.

Esecuzione eccellente.

Venerdi prossimo apparira' al Boston Symphony Mischa Elman.

GIOVANNI BOSCARINI

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 27 1956

Behind the Mike
with
Tony Cordone

Italy should have the Boston Symphony

The Boston Symphony Orchestra will tour Europe for five weeks next August and September. Visits will be made to principal cities in England, Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland and France. So far no arrangements have been made for a visit to Italy. This I can't understand. They will be more than welcome in Italy and I hope that eventually the Italians will have their opportunity to see and hear our great Boston Symphony. It would be a shame if they bypassed the country that produces the most beautiful music in the world.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 27 1956

Boston Symphony to Tour Europe After Festival

At the conclusion of the 1956 Berkshire Festival at Tanglewood, which will take place from July 2 to August 12, the Boston Symphony Orchestra is scheduled to make a five week tour of Europe under the direction of its Music Director, Charles Munch.

A subsidy from the International Exchange Program of the American National Theatre and Academy will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad. To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited.

Pierre Monteux, once regular conductor of the Boston Symphony, will conduct some of the concerts abroad.

The orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans, the only cities to be revisited next summer are Paris and London; all other places on the proposed itinerary are cities where the orchestra has not previously played.

Rudolf Serkin al Boston Symphony

Il dodicesimo concerto, avuto luogo al Boston Symphony, venerdi scorso, condotto dal Maestro Charles Munch, ha assunto un aspetto particolare dovuto alla eccellente virtuosita' del pianista Rudolf Serkin, nella selezione in tre tempi in D minore di Brahms.

Serkin, negli assoli al piano concerto è arrivato ad esprimere, dell'ampiezza drammatica di Brahms, caldi e sostenuti accenti psicologici e perfino rappresentativi. Talvolta la sua impulsiva emotivita', sincera ed ampia, qua e la' piena di potere suggestivo che gli perviene dall'agoscia maestosa della musica di Brahms forma, in questo pianista di valore un'armonica fusione di vitalita' e di tecnica. Non si puo' dire altro che bravo, fortemente bravo.

Il concerto è stato iniziato con la overture, "Leonore No. 2" di Beethoven. Il Maestro Charles Munch è di una indussa reputazione. E' inspiegabile come egli abbia, in quella overture, voluto riportare in una scala di tono inferiore i toni bassi della overtura. Beethoven è un uomo che non cade mai in obblio. La vitalita' musicale di Beethoven, anche ad essere assorta in pensieri di futuro, contiene sempre la robustezza del suo volume splendente. Munch non è stato cosi' in Debussy; il "Prelude a' l'Apresmidi d'un Faune" è stato eseguito magistralmente in tutta la sua stesura. In quella delicata e poetica sinfonia il Maestro Munch si esprime in maniera come colui che ha penetrato in lungo e in largo Dekussy.

La "Elegia" di Hanson in memoria di Serge Koussevitsky, piu' che una elegia è un soliloquio a svolgimento fin troppo esiguo e serrato. Una reminiscenza, un colloquio, alla maniera dello sfortunato Delius, con alcuni affiati del Tristano e Isotta di Wagner. In quella pagina musicale è presente anche Stravisky. Piu' che una elegia, Hanson ha scritto una introduzione laica ad una messa solenne.

Esecuzione eccellente.

Venerdi prossimo apparira' al Boston Symphony Mischa Elman.

GIOVANNI BOSCARINI

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414

JAN 27 1956

Behind the Mike
with
Tony Cordone

Italy should hear the Boston Symphony

The Boston Symphony Orchestra will tour Europe for five weeks next August and September. Visits will be made to principal cities in England, Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland and France. So far no arrangements have been made for a visit to Italy. This I can't understand. They will be more than welcome in Italy and I hope that eventually the Italians will have their opportunity to see and hear our great Boston Symphony. It would be a shame if they bypassed the country that produces the most beautiful music in the world.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JAN 28 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 13th program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos, and Arnold Moss, speaker. Assisting was the New England Conservatory Chorus. A further soloist was Mischa Elman, violinist. The program: "Le Martyre de Saint Sebastien" Debussy; Concerto in E minor, Op. 64 Mendelssohn.

By RUDOLPH ELIE

There is no work in all musical literature I regard with such mingled opinions as Debussy's "Le Martyre de Saint Sebastian."

On the one hand there is the indisputable fact that it is masterwork informed with music of the most subtle character, at once noble and exalted, and of the purest spirit. There is indeed an aura of the rite in it, as if it were Debussy's monument to the spirit of religious awe he felt, not so much in the appointed platform of religious celebration but in the spiritual mysteries of the world about him.

Yet on the other hand I find it a tedious and a wearisome work flawed by over-extension and too much mysticism, both in the music and the text itself. There is no denying it seems to me, that D'Annunzio's text is masterpiece of rhetorical splendor and very little else. His striving for imagery is insistent to the point of suggesting conceit while the whole, with its elaborately sensual symbolism wrapped in a cloak of religious mysticism is not at all above the suspicion of being entirely decadent.

Less Than Noble

However, if D'Annunzio's motives may have been less than noble, Debussy's certainly weren't when he supplied the incidental music. On the contrary—Bach's Passions are not more musically devotional in character than this. Yet Debussy's infatuation with the idea led him into musico-poetic long-windedness. So long as there is speaking or singing it moves, but there are great stretches of orchestral interlude, some of them of the most evocative beauty. Some of them are wonderfully effective, too, as in the startling strokes on the tympani following the words "L'avez-vous-vu?" But there is, for my taste, simply too much of a thickness; I find myself longing for the end.

It was obvious that Mr. Munch does not share my feeling in the matter. This is clearly, for him, a labor of love and he has lavished the greatest attention to the subtle details of the score. First of all, in Arnold Moss, he has a narrator who fully masters the language and the special atmosphere of the piece, never resorting to melodrama but yet powerful of utterance. In Phyllis Curtain he has perhaps the ideal soprano for the role. She sings with unerring taste and distinction and with a purity of vocal quality all the more remarkable for the fact she has to sing the entire role sotto voce — a very difficult accomplishment.

Excellent Contraltos

He has two excellent contraltos in Florence Kopleff and Catherine Akos, most of all, he has one of the best trained choral forces he has had in some time. Although its vocal quality was very admirable, I was particularly impressed with the sensitivity of its French enunciation. This was the work of Madame Simone Riviere of the Conservatory, who appeared on the stage with Mrs. De Varon, the chorus' conductor, at the end. There were a few inconsequential orchestral mishaps but all in all it was a memorable performance —if the work itself appeals, as it certainly seemed to to the enthusiastic audience.

Mischa Elman, who has not appeared with this orchestra for 11 years, supplied a violent contrast with the Mendelssohn. The years have not diminished the powers of this dynamic virtuoso, who sailed through the work in good style, revealing all the old Elman tone, on the G string in particular. He used a little more portamento, or sliding from tone to tone than I admire (mostly in the first movement) and once or twice he seemed at odds with the tempos, but it was good to see and hear him again after so many years. He was vigorously applauded at the end of a bright and vigorous performance.

Two interesting Mozart Works will be given next week along with Copland's Symphonic Ode, 1955, and Brahms' Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JAN 28 1956

BOSTON SYMPHONY ORCHESTRA

Debussy's "St. Sebastian"

This week the Boston Symphony Orchestra, Charles Munch music director, is presenting at Symphony Hall the 13th pair of concerts in the Friday afternoon–Saturday evening series. The program: Music for "The Martyrdom of St. Sebastian," mystery play, by Gabriele d'Annunzio, the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisting, and with the following soloists: Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos, and Arnold Moss, Speaker; Violin Concerto in E minor, Mendelssohn (Mischa Elman, soloist).

BY CYRUS DURGIN

"The Martyrdom of St. Sebastian," in a certain sense, could be called Debussy's "Parsifal." The French composer, somewhat like Wagner, turned rather late in life to a religious legend as the source of a musical art work.

With the "St. Sebastian," as with "Parsifal," the result was a blend of drama and piety, put largely in terms of musical austerity, yet with sensuous touches. Each composer was known primarily as a creator of basically sensuous music characterized by depth of passion, intensely expressed.

"St. Sebastian," like "Parsifal," is, accordingly, a special sort of work with a special purpose. There is no more close kinship, except superficially, between "St. Sebastian" and "La Demoiselle Elue" or "Pelleas et Melisande" than between "Parsifal" and "Tristan" or the "Meistersinger." Here, however, comparison must end, for the artistic natures of the two men were far apart.

One's regard for "St. Sebastian," as for "Parsifal," naturally is colored by this specialty of purpose. The product of a decadent period in art, "St. Sebastian" is the more tenuous and synthetic, as is d'Annunzio's text. The dominant element of mysticism to my way of thinking is preciously, artificially set forth. For this reason I never have been able to regard "St. Sebastian" as an expressive entity.

Has Much Beauty

The enormous skill of the orchestral writing is evident, and it has much beauty, warm, glowing colors, and frequently a degree of power. Most of the vocal portions have always left me cold, and so they did again yesterday, despite the best of Phyllis Curtin's singing, which was delicate and lustrous in sound, and the dramatic speaking by Arnold Moss.

Yet as a work practically unique in its creator's achievements, "St. Sebastian" should be revived from time to time. The performances this week are the first here since Mr. Munch conducted it in March, 1948, as guest, a year before he became regular conductor of the Boston Symphony. Then, as again now, he treated the score with fire and dignity and produced splendid performances.

Much credit is due Mrs. de Varon for her excellent preparation of the New England Conservatory Chorus, which sang with really superb tone and style. Misses Kopleff and Akos were fully up to their parts. Miss Curtin had trouble with very high notes, and some of her work was less than her best. But her best, when evident, was praiseworthy.

Concerto Pleasing

The Mendelssohn Violin Concerto proved a good contrast to "St. Sebastian," and the performance of it, from Mr. Elman, orchestra and conductor, was pleasing. The word is carefully chosen, for while no exception should be taken to Mr. Elman's playing in any way, it did not show the strength, the luminous tonal beauty or the expressive ardor which others have brought to the popular masterpiece. Nonetheless, this was a thoroughly competent performance, and it was rewarded with enthusiastic applause.

Next week Mr. Munch will continue the Mozart bi-centennial observance with that composer's Adagio and Fugue for Strings (K. 546) and four movements from the Serenade in B-Flat (K. 361) for 13 Wind Instruments.

The program will include first performance of Aaron Copland's Symphonic Ode, composed for the orchestra's 75th Anniversary, and the Fourth Symphony of Brahms. The Copland work is a revision of the Symphonic Ode he wrote for the Boston Symphony's 50th Anniversary in 1930-31.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JAN 28 1956

Music Review

By TUCKER KEISER

Performances of "The Martyrdom of St. Sebastian," played yesterday afternoon at Symphony Hall by the Boston Symphony Orchestra, have apparently been rare, but even so, I should say, have been excessively frequent. After more than an hour of polite acceptance of Debussy's muted inanities, I understand why the courteous French coined that very French word, ennui; they, more than others, have need of a term for extreme, though urbane, boredom.

The orchestra and the New England Conservatory Chorus were in very fine form; the composer alone is responsible for the spineless, pseudo-religious score which makes one suspect that the archer-saint must have bled skim-milk. Perhaps D'Annunzio's poetry shares the responsibility; he asks one to observe "how blue is the sky, how red the blood" in a passage which suggests the martyrdom was just the most picturesque and pretty sight ever.

There is something false and artificial about the whole work and it is a genuine pity that so much talent was wasted in the large scale presentation. Assisting artists were Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos, and Arnold Moss as the speaker. This is to be recorded —striking evidence that they're scraping the bottom of the barrel for repertory.

After 75 minutes of gauzy pianissimos, the loudest sound coming from the audience turning pages following the anemic text, the direct tonic-dominant harmonies of Mendelssohn's Violin Concerto appeared startlingly bold and venturesome, and Mischa Elman's sweepingly romantic delineation of the solo part sounded practically Promethean.

[271]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872,
JAN 28 1956

Debussy Choral Work at Symphony

Munch Conducts 'Martyre de St. Sébastien'

By Harold Rogers

Only two composers — Debussy and Mendelssohn—are listed for the concerts this weekend by the Boston Symphony Orchestra. Yesterday, however —the 27th of January—was the 200th anniversary of Mozart's birth; and one could not help wondering by what strange mysteries of the concert world his music did not find a place on the program.

This important date was not completely overlooked. John N. Burk prepared an engaging Entr'Acte on Mozart for the concert bulletin. Perhaps it was some behind-the-scenes counterpart of a traffic jam that prevented Mozart's music from being heard. Yet Mischa Elman has Mozart concertos in his repertoire (he recently recorded two of them for London). There does not seem to be a compelling reason why the Mendelssohn Violin Concerto—favorite that it is—had to be played.

Charles Munch evidently plans to compensate next week by offering two Mozart works —the Adagio and Fugue for String Orchestra, K. 546, and the Serenade in B-flat major for 13 Wind Instruments, K. 361. The program will be filled out with the first performance of Aaron Copland's Symphonic Ode, 1955, composed for the orchestra's 75th anniversary, and with Brahms's Fourth Symphony.

* * *

But to return to this week's program. Yesterday afternoon Mr. Munch revived Debussy's music for "Le Martyre de Saint Sébastien," composed for the mystery play by the Italian poet, Gabriele d'Annunzio. He has assembled vast and excellent forces for this production—the large New England Conservatory Chorus (trained and polished by their conductor, Lorna Cooke deVaron); the eloquent voices of Phyllis Curtin, soprano, and Florence Kopleff and Catherine Akos, contraltos; plus the superb narration by one of our able actors, Arnold Moss.

Mr. Moss's French is a joy to the ear; his timing was gauged to elicit the full force of drama from each line. During the first two or three solos Miss Curtin employed commendable restraint, but her singing was often covered by the orchestra. Only in her final solo did she allow us to hear the vividly clear voice that many of us know and love so well. The contraltos, though in minor roles, turned in major performances.

Each listener, however, may have his own special response to this work, depending on his religious and cultural background. As a piece of music it has Debussy's masterful touch in every bar. As a work of religious expression it obviously embodies an essence of Roman Catholic mysticism as stated by a French composer; and indeed, the French are apparently more adept than other races in capturing this super-earthly mood in music.

* * *

We find not so much direct inspiration as an ecstatic reverie of symbolical visions evoked by the human mind and heart. Those who are adjusted to a contemplative religious experience will doubtless find much that is appealing in Debussy's vast plateaus of musical meditation. Others may simply find themselves impatient, longing for climaxes that seldom arrive or for a tonal variety that never appears.

One cannot help being impressed when he reviews Elman's amazing career. He first played with the Boston Symphony in 1909 when he was 18. It would be a pleasure to say that he is performing as well as he ever did, but during the Mendelssohn concerto yesterday it was sadly obvious that he does not. Even so, he is still a remarkable musician.

Bruno

Renata Tebaldi, soprano, will make her Boston recital debut in Symphony Hall Wednesday evening.

BILLBOARD
CINCINNATI, OHIO
JAN 28 1956

• Review Spotlight on .

ALBUMS

Popular

THE HI-FI NIGHTINGALE (1-12")—Caterina Valente. Decca DL 8203

Decca's bi-lingual canary sings a variety of exotic standards—ranging in style from cool to sultry, and mostly sung in charmingly accented English. Several of the sides have been released as singles—notably her first big click, "Malaguena," and her most recent waxings, "Siboney" and "Temptation." Lush backing is provided by Werner Muller, Monaco Ball, and Paul Durand; while Kurt Edelhagen contributes some pleasantly cool jazz. Best of the lot are the aforementioned sides released as singles. Should be a strong seller.

Classical

RIMSKY - KORSAKOFF: SCHEHERAZADE (1-12")—Pittsburgh Symphony; William Steinberg, Cond. Capitol P 8305

This is one piece of repertoire that seems to have an unending appeal for disk buyers. Any number of versions have been best-sellers at one time or another. This one should also move rapidly. It is a superbly recorded platter, unusually faithful in sound, and Steinberg injects an attractive personal note in his shaping of the many melodies. With Capitol now at $3.98, and the cover girl on this pack sporting an exposed navel, Cap's "Scheherazade" should step up rapidly.

75th ANNIVERSARY: A MUSICAL HISTORY OF THE BOSTON SYMPHONY AND BOSTON POPS (1-12")—Karl Muck, Serge Koussevitzky, Charles Munch and Arthur Fiedler, Conds. RCA Victor SRL 12-11

At 98 cents, this has to move in sizeable quantities. It should, in fact, appeal to many different buyers for many different reasons. One side offers standard symphonic excerpts while the other has some of the more popular samples of the Boston "Pops" repertoire, including "Jalousie," "Cafe Parisienne," etc. Milton Cross narrates aspects of the ork's history and compares early and late recording sounds and interpretations. The issue, of course, ties in with the big Boston anniversary push and its special profit inducements. National plugging will sell this automatically.

TCHAIKOVSKY: SYMPHONY NO. 4 (1-12")—Philadelphia Orchestra; Eugene Ormandy, Cond. Columbia ML 5074

A perennial favorite recorded in stunning sound. It's strictly in the meat and potatoes class and that can only mean heavy action for a large cross section of dealers. There's no problem here and stores should make sure stock requirements are adequate.

Chamber Music

MOZART: QUARTETS NOS. 20, 21, 22 AND 23 (2-12") — Budapest String Quartet. Columbia SL 228.

In the chamber music category, especially this Mozart year, this package rates at the very top in sales expectancy. Budapest collectors are a dedicated crew and this set, for many, is likely to be the prized edition in their libraries. The performances are of the expected high caliber, the sound is live and transparent, the notes authoritative. This set also marks the return of violinist Alexander Schneider to the group. Must merchandise for classical disk departments.

BILLBOARD
CINCINNATI, OHIO
JAN 28 1956

TRUTH'S OUT

Camden Gets Okay to Use Real Names

NEW YORK, Jan. 21. — RCA Camden, Victor's bargain-priced subsidiary label, this week obtained the green light to use the real names of the Boston Symphony, Arturo Toscanini and the New York Philharmonic on its reissue series. This follows by several weeks the okay of the Emanuel Feuermann estate which permitted the diskery to use the name of the late cellist.

In effect, these agreements with several of the best-known names in music provide Camden with a set of line "leaders," or the type of merchandise that can help open the doors to a class market.

While Boston Symphony and Boston Pops recordings have been available on Camden previously, these groups had been identified as the Centennial Symphony and the Festival Concert Orchestra, respectively. All recordings, of course, are reissues from old shellac versions whose musical merit is considered compensatory for the outdated technical standards.

Toscanini's approval, a plum long sought by Camden, covers

(Continued on page 24)

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975
JAN 28 1956

Boston Symphony to Give Anniversary Concert Here

World-Famous Orchestra Has Been in Existence 75 Years; Appearance at Auditorium Feb. 6 Part of 1955-56 Community Concert Series

The Boston Symphony Orchestra, under the direction of Charles Munch, will appear at the Auditorium on Monday Feb. 6, at 8.30. This concert is the 3d in a series presented by the Junior League of Springfield in a Community Concert.

An anniversary year for the orchestra, it was established seventy-five years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music Hall until 1900, when Symphony Hall was completed especially for Boston's Berkshire Music Center in 1940 to provide an opportunity for music study through performance.

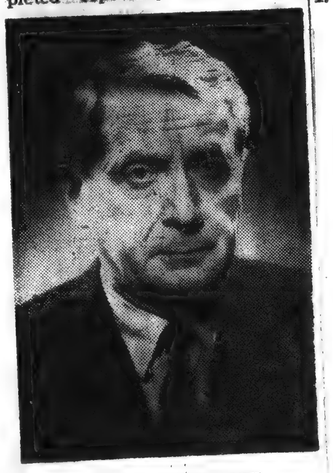
The program for this 3d concert of the series includes a special anniversary composition. The program follows:

I

1. Roman Carnival Overture .....Berlioz
2. Afternoon of a Faun .....Debussy
3. Anniversary Piece, 6th Symphony .....Piston

II

1. 4th Symphony .....Brahms



CHARLES MUNCH

own orchestra. Since 1949, Charles Munch has been conductor and is the 12th to date. Other directors have included Serge Koussevitzky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie Hall, Constitution Hall in Washington, besides numerous single concerts in other cities such as the one planned here on Feb. 6.

Several offshoots have grown from the parent organization. The Boston Pops was established in 1885 as an informal popular repertory type, with food and beverage served at tables instead of a formal seating arrangements. These concerts usually begin in May and continue nightly for 9 weeks at Symphony Hall. Arthur Fiedler has been conductor since 1930. The Esplanade concerts were founded in 1929 by Mr. Fiedler and are open-air concerts held on the Charles River embankment for three weeks following the Pops season. In 1936 the Boston Symphony Orchestra first appeared at the Berkshire Festival in Lenox. At Tanglewood Serge Koussevitzky, director at that time, initiated the

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JAN 29 1956

Met's Roberta To Sing 'Lucia'

Highlight of the Met's 12th week, in addition to the return of "La Boheme" to the repertory tomorrow night, will be Wednesday evening's "Lucia di Lammermoor" with Roberta Peters essaying the title role for the first time. Mario Ortica will sing his first Riccardo at the opera house in Thursday's "Un Ballo in Maschera" and Lily Pons will be heard in her first Gilda of the season in Friday evening's "Rigoletto" . . . Dimitri Metropoulos will conduct the Philharmonic-Symphony Thursday night and Friday afternoon in the first performances anywhere of Samuel Barber's "Medea's Meditation and Dance of Vengeance." The work is a major revision of an earlier score written for dancer Martha Graham . . . Pianist Robert Schrade will give a recital at Carnegie Hall Wednesday evening . . . I Musici, the Italian chamber orchestra, will give its final Town Hall concert Friday night . . . The initial New York performance of Peter Iona Korn's "In Medias Res" will be given at 3 P. M. today by the City Symphony Orchestra at the Museum of Natural History . . . The Boston Symphony will be heard at Carnegie Hall on the evenings of Feb. 8 and 11.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JAN 29 1956

NEW WORKS: At each of the three Monday evening concerts the Claremont String Quartet will give at the Museum of Modern Art, it will offer the United States première of a Russian quartet. Shostakovich's No. 4 will be played on Feb. 20 and his No. 5 on March 5, and Gliere's No. 4 on March 26. . . . On Friday the Boston Symphony under Charles Munch will give the first performance of Aaron Copland's "Symphonic Ode, 1955," a reworking for the orchestra's seventy-fifth anniversary of a work he wrote twenty-five years ago for the orchestra's fiftieth anniversary. . . . Mary Howe's "Rock" will have its United States première on Tuesday when the National Symphony Orchestra plays it in Baltimore. R. PARMENTER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753
JAN 29 1956

Second Thoughts in Music

Mozart Music Program At First Church Tonight

Dr. Charles Schilling and Group to Present Special Event; Boston Symphony Here Feb. 6; Roland Pomerat Heard in Organ Recital

By WILLARD M. CLARK

On Feb. 6 in the Auditorium, the Boston Symphony Orchestra will appear under the auspices of the Springfield Community Concerts Association. Charles Munch will conduct. The Boston orchestra is a prime favorite hereabouts and has appeared more often on the Community Concerts Series than any other.

The orchestra is observing its 75th anniversary and, as part of the observance many new works have been commissioned. According to the program at hand, we shall hear one of these commissioned works, namely the sixth symphony by the American composer and Harvard professor Walter Piston. Prof. Piston's works are given respected hearing when ever played. His first orchestral work to be prominently played was a "Symphonic Piece" first introduced by the Boston Orchestra under Serge Koussevitsky in 1928. He has been a Guggenheim Fellow and is an elected member of the American Academy of Arts and Sciences. His second symphony received the New York Critics Circle Award in 1954 and his third symphony the Pulitzer Prize in 1948.

The program will open with the "Roman Carnival" Overture by Berlioz. Other numbers will be "The Afternoon of a Faun" by Debussy and the fourth symphony of Brahms.

DALLAS, TEX.
NEWS
Circ. D. 190,894 - S. 197,563
JAN 29 1956

Records in Review

Together at Last

Victor is to be eternally blessed for reissuing on long play discs Sergei Rachmaninov's own recordings of the four piano concertos and the Paganini Rhapsody. They were done with the Philadelphia Orchestra some fifteen years ago with Stokowski and Ormandy conducting. The sound, while slightly "perspective," is good balance for the transference.

(RCA-Victor, three 12-inch discs, LP.)

BALLET SUITES: The Boston Pops Orchestra with Arthur Fiedler conducting gives the orchestrated Chopin that makes up the "Les Sylphides" score and the Dorati arrangement of Johann Strauss II music for "Graduation Ball." The "Sylphides" music has been arranged and rearranged. This is presumably a new job and, while dressy, is full-throated and shimmering.

(RCA-Victor, 12-inch, LP).

CLEMENTI: Muzio Clementi, 1752-1832, has been associated so long with the piano student, that his 100-odd sonatas have been neglected as permanent contributions to music. Vladimir Horowitz recorded the G Minor, Opus 34, No 2, the F Minor, Opus 14, No 3 and the F Sharp Minor, Opus 26, No 2 last March. They haven't the elan of contemporary Mozart or the imagination of Chopin, but they are inspired, nevertheless, by big thematic thoughts and the soundest kind of writing. Horowitz gives them a certain technical magic.

(RCA-Victor, 12-inch, LP).

JOHN ROSENFIELD

[273]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930
JAN 29 1956

Was It Good—or Awful?

Symphony Concert Divides the Critics

By TUCKER KEISER

No other concert by the Boston Symphony Orchestra this season caused quite as much heated comment as the one Charles Munch conducted last week end. There appears to be no middle ground; a listener thought it either exceptionally exciting or artistically arid. Everyone agrees that the choice of selections was admirable; the quality of performance, however, elicited a divided response, a critical schism.

Since I belonged to the group which found little to praise, I went back to Symphony Hall on Sunday afternoon to hear the program again. I was curious to see whether I would be as appalled the second time through, or whether the conductor would characteristically vary his interpretation in a third public performance of the same pieces.

My reaction—save that the initial shock of the violent Beethoven and Brahms readings was cushioned by slightly more familiarity—was identical. There was a noticeable slackening in the physical tension but the readings remained extraordinarily capricious.

Mr. Munch apparently believes that the power and intensity of a forceful composition cannot be emphasized too much; the truth of the matter seems to be that too much tension suggests strain rather than strength.

Ominous staccato outbursts followed by interminable pauses replace the dramatic effect evidently desired by the composer with distorted melodrama; startlingly abrupt tempi indications prove what a responsive instrument the orchestra is but seem to spring from nervous impetuosities rather than judicious decisions.

The Beethoven "Leonora" Overture No. 2 emerged as caricature of the original, infinitely more fascinating to watch than satisfying to hear.

Tom Helmore comes here in "Debut," opening Feb. 6 at the Wilbur.

Debussy's "Afternoon of a Faun" made a programmatic contrast with the Beethoven but the work was as excessively feeble as the Beethoven was excessively brutal. The orchestra had no alternative but to follow the languorous direction. The resulting performance gave no semblance of the voluptuousness that is the essence of Debussy's popular score.

The composition stands in no need of "interpretation." The French Impressionists, writing for some of the worst orchestras in the world, saw to that. It falls easily under the player's fingers. Certain great conductors have, to be sure, directed it vividly and compellingly. However, a languorous posture was not their communicative method.

I shall remember the deeply felt, poetic projection of Brahms' full-bodied Concerto in D minor just two years ago by Leon Fleisher and Pierre Monteux, long after I have forgotten the frenzied energy of the Serkin-Munch edition. The latter was crude, designed to bring forth bravos by sheer noise.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 869,241
JAN 29 1956

Symphony to Play Copland, Mozart

At the next concerts of the Boston Symphony Orchestra this coming week-end, Friday afternoon and Saturday evening, Charles Munch will continue his season-long observance of the 200th anniversary of the birth of Mozart with two of the Austrian master's works—the Adagio and Fugue in C Minor for String Orchestra, and four movements from the Serenade in E Flat Major for Woodwinds.

Otherwise the program will consist of the first performances of Aaron Copland's "Symphonic Ode, 1955," composed for the 75th anniversary of the Boston Symphony Orchestra (a re-working of the "Symphonic Ode" written by Copland 25 years ago for the orchestra's 50th anniversary), and the Fourth Symphony by Brahms.

SYRACUSE, N. Y.
HERALD-AMERICAN
JAN 29 1956

Woman Conductor For 'Brigadoon' Feb. 4

Murray Bernthal, Famous Artists executive, announces that Suzanne Wigg will conduct the orchestra next Saturday night in Central High School auditorium when "Brigadoon," musical show, is presented by a touring company. The touring orchestra will be augmented by members of Local 78, according to Bernthal.

Among the numerous song hits is the title song "Brigadoon", "Waiting for My Dearie", "The Heather on the Hill", "Come to Me, Bend to Me", "Almost Like Being in Love." Syracusans remember the Broadway production of "Brigadoon" with Priscilla Gillette in a leading role. Miss Gillette studied voice in Syracuse University College of Fine Arts. She since has had numerous Broadway engagements.

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, following the summer season in "Tanglewood," Lenox, Mass. The tour is in cooperation with the International Exchange program of the American National Theater and Academy. Charles Munch is music director of the orchestra; Robert W. Dowling is chairman of the board of the A.N.T.A. A subsidy from the International Exchange program will help cover the cost of transportation of the Orchestra's 104 men and their instruments by air as well as to help defray deficits to the orchestra from its concerts abroad.

The Berkshire Festival in "Tanglewood" runs from July 2 to Aug. 12. On the European tour, five concerts will be played in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival. The Boston's tour abroad will offer concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles, visiting some 25 centers and covering more than 4,000 miles.

Director Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. At the close of the European tour, about Sept. 25, the Boston Symphony will open its 76th season in Symphony Hall, Boston, with Mr. Munch starting his eighth year as music director.

PORTLAND, ORE.
OREGONIAN
Circ. D. 236,289 - S. 294,216
JAN 29 1956

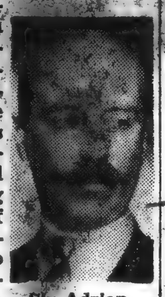
A Spate of Tchaikovsky . . .

In the Groove

Classical

BY HILMAR GRONDAHL

Fourth by Ormandy: Here is a musically intelligent handling of strong emotional force by fairly strict discipline and a marvelous instrumental ensemble. Ormandy and the Philadelphians produce a vividly colored and highly exciting performance of E-minor symphony; best to date in instrumental beauty. Columbia.



Sir Adrian

Third Suite by Boult: Composed between the Fourth and Fifth symphonies, the seldom-heard G-major suite for orchestra is a playing by Sir Adrian Boult and the Paris Conservatory orchestra that is apt to a turn into a passion for Hi-Fi addicts. What sound! What integration! There is good music in the score, too, although not consistently interesting. London

Fifth by Mitropoulos: Here is the whopper of the year. For a conductor of Mitropoulos' stature to go so maudlin over the sentiment of this score is shocking. Really frenetic violence to tempi and rhythms. Even the French horn gets a loose rein in the second movement and wanders aimlessly about. What a mess! Columbia.

Sixth by Rodzinski: This Polish-born conductor knows his Russian composers. He gets a high degree of the emotional impact by dynamic emphasis and rhythmic impulse. A good straight forward reading with the Philharmonic Symphony of London for Westminster.

West Sings Schubert: Lucretia West, a native American with European and N. Y. City Opera experience, follows up her first disc of spirituals with fifteen Schubert lieder with Leo Taubmann at the piano. A voice of attractive warmth and richness used with more than ordinary intelligence. Her selection shows both taste and ability. Westminster.

Fiedler Plays Ballets: Arthur Fiedler is on his way to Portland with his Boston Pops orchestra while RCA Victor releases a recently cut disc on which "Les Sylphides" and "Graduation Ball" are played by the same ensemble. There are excellent performances, especially the one of Strauss music.

Two Violin Concertos: The ever popular Mendelssohn E-minor concerto and the less known Dvorak score in A-minor are performed on a single Epic disc by Arthur Grumiaux and Thomas Magyar and the Vienna Symphony. In the one case Moralt conducts, in the other Wilhelm Loibner. Not the best playing of either concerto, but both of sincerety and skill, and together a bargain in fine music.

George London Sings: One of the most expressive bass-baritone singers in opera today, London does nine operatic excerpts with Jean More and the Columbia Symphony, which call attention to his admirable diversity and solid musicianship. Choice are the two numbers each from "Meistersinger" and "Boris"; others are the "Falstaff" and "Otello" pieces.

French String Quartets: The Curtis String quartet, having delivered first rate readings for Westminster of Brahms, Smetana, and Dvorak, go now to the French impressionists and combine the Debussy and Ravel scores on one disc. Their playing has style, felicity and skill; they are on experienced ensemble which knows what it is about.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321
JAN 29 1956

Boston Symphony Lists Program

The program of the Boston Symphony, which The Philadelphia Forum will present at the Academy of Music Feb. 9, will include Berlioz' "Roman Carnival Overture;" Debussy's "Afternoon of a Faun;" the first Philadelphia performance of Walter Piston's Sixth Symphony, commissioned in celebration of the Bostonians' 75th anniversary, and the Brahms Symphony No. 4 in E Minor. Charles Munch wil conduct the program.

William K. Huff, executive director of The Forum, a division of The Philadelphia Inquirer Charities, Inc., also has announced that Walter Gieseking will play his piano recital at the Academy March 26. It had been rumored that Gieseking, injured recently in a bus accident in Germany, had canceled his American tour. The pianist also will be heard in New York with the New York Philharmonic Symphony on March 20.

[274]

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

JAN 29 1956

Among The New Records

Those ever-welcome visitors from the Gilbert and Sullivan repertory—Nanki-Poo, Pooh-bah, Yum-Yum and other citizens of Titipu; Major-General Stanley and his daughters from Penzance, and other diverting characters well known to loyal Savoyards will be visiting Philadelphia for the next two weeks. It is fitting then, that London Records should be calling attention afresh to its splendid series of Gilbert and Sullivan recordings a la Carte.

The cast in the recordings include a number of former Cartesians now retired. The inimitable Martyn Green and such experts as the late Darrell Fancourt are not with the present company. But talented newcomers are taking their place with Peter Pratt enacting the old Green parts and Donald Adams replacing Fancourt.

The D'Oyly Carte Company is known on both sides of the Atlantic as the true custodian of the genuine G & S tradition and its recordings, sponsored by London, offer (among others) particularly joyous and captivating versions of **The Mikado** and **The Pirates of Penzance** (two LPs each with libretto, $9.96). Of course a number of the other Savoy operettas are also available.

OISTRAKH ON 2 DISCS

Recordings of David Oistrakh's performances have been appearing under numerous labels since the Soviet violinist appeared in these precincts some months ago. RCA Victor joins the parade with two fine disks devoted to the Oistrakhian talent ($3.98 each).

One offers Prokofieff's **Sonata No. 1 in F Minor**, dedicated to Oistrakh and frequently played by him—music of lucid design and freshness with haunting passages for muted strings. Opposite are **Leclair's Sonata No. 3 in D** and the **Locatelli-Ysaye Sonata in F minor**, engaging 18th-century works.

The other Victor item offers Oistrakh's performance of **Chausson's Poeme** and the **Introduction and Rondo Capriccioso** by Saint-Saens with the Boston Symphony Orchestra under Charles Munch. On the other side Munch and the Bostonians play excerpts from Berlioz's **Romeo and Juliet**. Needless to say, the Oistrakh performances are among the finest to be heard on disks today, deft, polished and exciting and almost incredible in their technical perfection.

and the **Suite No. 3 in G** played by the Paris Conservatoire Orchestra under Sir Adrian Boult (London, $3.98).

Ormandy and the Philadelphians recorded the Tchaikovsky Fourth a mighty good edition that was, too. The Mitropoulos Fifth has much to recommend it also. The G-major Suite is comparatively off the beaten track. Sir Adrian and the Parisians give it a masterful publication.

By EDWIN H. SCHLOSS

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,234

JAN 29 1956

A Look At the Arts

By E.J.D.

A Report on a Boston Symphony Program

A visit to Symphony Hall these days is always interesting, since the Boston Symphony is celebrating its 75th anniversary, and many of the programs feature new music especially commissioned for this anniversary year by the Koussevitsky Music Foundation.

Last Sunday, we attended the symphony concert which offered Beethoven's "Overture, Leonore, No. 3," Debussy's "Prelude a l'Apres-midi d'une Faune," Howard Hanson's "Elegy to the Memory of Serge Koussevitsky," and Brahms' "Piano Concerto No. 1 in D Minor," with Rudolf Serkin as soloist.

Koussevitsky

Mr. Hanson's tribute to the late conductor of the Boston Symphony proved to be an obviously heart-felt work by a composer who owes much to the subject of his composition. Mr. Hanson's symphonies were premiered by Koussevitsky and the Boston Symphony; consequently, the "Elegy" is patently a work of gratitude, based on a single melodic theme and making good use of the string and horn sections which were so dear to Koussevitsky's heart. Although the work probably will never achieve classic stature, it makes for pleasant listening, and the orchestra, under Charles Munch, performed it impeccably.

Certainly, there is nothing new to be said about the "Leonore" overture or the Debussy "L'Apres-midi," except that for the latter Mr. Munch has a special affinity, as he has for most French music.

The real excitement of the program (and a great personal triumph it was) was the appearance of Mr. Serkin at the keyboard to do the Brahms Concerto. Serkin is a wonderfully dedicated musician. We suppose there are pianists at large who have more showy techniques, but none is able to communicate the very heart of a work any more deeply than Serkin. His performance, though sometimes uneven in tone quality, was so communicative, so obviously in love with the work, itself, that it brought the audience to its feet for a sustained ovation at the end.

As for the Boston Symphony itself, its string section sounds thinner in tone than under Koussevitsky (it has, in other words, a more French sound), but it remains the superbly-disciplined group that it has been for so many years. If there are better orchestras in the world, we have not heard them.

HERE AND THERE—Paul Hindemith's opera, "Mathis der Mahler," will receive its American premiere on Feb. 17, 18 and 19 at Boston University Theater. It will be presented by students of the university's opera department under the direction of Sarah Caldwell . . . The Boston Symphony will tour in 25 European cities in August and September . . . Epic Records has added the complete "Don Giovanni" to its Mozart jubilee year releases. Bass-baritone George London sings the title role.

John Gielgud and Jennifer Jones will co-star in a movie remake the "The Barrets of Wimpole Street" . . . Anita Loos' new musical, "The Amazing Adele" folded during its Boston try-out . . . Harold Hecht and Burt Lancaster have paid $400,000 for screen rights to Irwin Shaw's new, unpublished novel "Lucy Crown" . . . Pianist Seymour Lipkin, who plays on Feb. 12 at the Jewish Community Center, received rave notices for his recent Town Hall, New York recital. Especially laudatory were reviews in the New York Times and the New Yorker.

[275]

New England Newsclip Agency, Inc.
Box 5078, Boston 6 • RIchmond 2-4200

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,348

JAN 29 1956

Records On Review

Ormandy Batons 2 Rachmaninoff Compositions

By STELLA MILLS

There is no accounting for the taste of music lovers, and the same goes for composers in regards to their own brain children. With such magnificent works as the "Piano Concerto No. 2" and the second symphony from which to choose, Rachmaninoff more than once declared that his symphony for orchestra, chorus and solo voices, "The Bells, Op. 35," was his favorite.

Now, of course, a person has a perfect right to his own opinion—but you or I have the same right to differ. Why not hear "The Bells," recorded by Columbia, and judge for yourselves? You may possibly come out on the side of Rachmaninoff, after all. Ormandy conducts the Philadelphia Orchestra in this recording, assisted by Frances Yoend, David Lloyd and Mack Harrell, with the Temple University Choir. As you may suspect, the work was inspired by Poe's poem of the same name.

For the coupling, Ormandy and the Philadelphians play Rachmaninoff's "Isle of the Dead," a composition which, in your reviewer's opinion, has more solidity and substance than "The Bells." "Isle of the Dead" was inspired by the painting of Boecklin, a painting, incidentally, which impressed me greatly as a child, and very likely accounts for my partiality to the music. Sumptuous sound in these recordings. Every subtle nuance is brought out with peerless artistry.

Rachmaninoff's music for solo piano has fared rather badly since the advent of long play discs, but the new MGM recording of the composer's "Piano Sonata No. 1 in D Minor" may well be a move in the right direction. Since it was recorded under the supervision of the Rachmaninoff Society, one can at least hope that more may be forthcoming.

This sonata was written in the early months of 1907, the year which also brought forth the "Isle of the Dead" and the second symphony. The neglect which it has received may be due to the overshadowing of these two bigger works: or for the fact that no single virtuoso of giant stature has included it in his normal concert repertoire. It's full of contrasting ideas, darkness and light, and has been compared by some critics with the Liszt "B-Minor Sonata." Warren Perry Thew gives us a sparkling, brilliant performance on this MGM disc. Very well done.

In commemoration of the 75th anniversary of the Boston Symphony Orchestra, RCA Victor is releasing a recording that couples Beethoven's "Fifth Symphony" and the Schubert "Unfinished Symphony," both under the direction of Charles Munch.

Your reviewer confesses a rather juvenile attitude in regards Beethoven's "Fifth"—she presumes to judge the merits of the particular conductorial interpretation by the first eight notes, the "fate knocking at the door" theme.

Some conductors hold the fourth and eighth notes unnecessarily long: others seem to rush pell-mell, as if they were afraid to linger at all.

Happily, Munch satisfies my sense of proportion in this passage, and indeed the whole performance is excellently executed. The "Unfinished," while it seemingly might be warmer in spots, also receives a fine performance. Incidentally, congratulations to the Boston Symphony in this their Diamond anniversary year.

NEW ORLEANS, LA.
Times Picayune States
Circ. D. 273,711
JAN 29 1956

Russian violinist David Oistrakh plays as Charles Munch conducts the Boston Symphony Orchestra at the sensational instrumentalist's recording debut with an American orchestra.

THE DISC-COURSE

Firms Rush Oistrakh Recordings to Market

By ED BROOKS

RCA Victor and Columbia have been racing David Oistraka discs to the market place, each boasting various "firsts," in an effort to capitalize on the tremendous hit the great Russian violinist recently made in his first appearance in this country.

Oistrakh's visit to the US, of course, was heralded by discs he made in front of, and behind, the Iron Curtain, but these are the first recordings he has made in this nation.

Now RCA Victor comes up with "the first US record" by Oistrakh, as well as the artist's first recording in this country "with ochestral accompaniment." Columbia contents itself with its release of Oistrakh playing the never-before-recorded new Shostakovich Concerto, done with the New York Philharmonic-Symphony under the baton of Dimitri Mitropoulos.

Regardless of the speed records broken in getting these discs on shop counters, they contain some wonderful Oistrakh playing.

Shostakovich

The major work, of course, is the new Shostakovich Concerto on Columbia (ML 5077), dedicated to Oistrakh and premiered in Leningrad only last October. It was recorded the day after its braadcast Jan. 1 on CBS radio.

Its unconventionel four movements, with no scoring for trumpets or trombones, are tailored to Oistrakh, his bow singing beautifully in the opening Nocture; sparkling in the interestingly nervous excitement of the Scherzo; a striking cadenza growing out of a dark orchestral opening of the third, Passacaglia, leading directly into the fourth, Burlesca, Oistrakh dazzling in its madly paced folk - character exhuberance. It's the best, new violin concerto we've heard in recent years and recording fidelity is excellent.

Prokofieff Sonata

RCA Victor's "first record" (LM-1987) features Oistrakh with piano accompanist Vladimir Yampolsky in Prokofieff's Sonata No. 1 in F Minor, Op. 80, fresh, clean and brilliant, plus the delicate claccicism of the Leclair Sonata No. 3 and the Locatelli Sonata in F Minor. Oistrakh is marvelous in the vital rhythms and variations, subtly enchanting in one entire movement for muted strings, in the Prokofieff, dedicated to him in 1946. Utmost realism in disc fidelity.

Victor's "first with orchestra" features Oistrakh with the Boston Symphony, conducted by Charles Munch (LM-1988), in the Chausson Poeme and Saint-Saens' Introduction and Rondo Capriccioso. The turnover is the Boston, without Oistrakh, in excerpts from Berlios' "Romeo and Juliet," one festively fiery, the other a flowing beauty.

The superb heart of the disc, however, is the Oistrakh side. His masterly bowing is a particular joy in the long lines of the melodic Chausson. The familiar Saint-Saens is performed with exquisite precision and ultimate taste. Sound, on this side, is most agreeable.

* * *

Glenn Guild

Columbia, with a fanfare, presents the first recording by Glenn Gould, 22-year-old Canadian pianist, Bach's "Goldberg Variations" (ML-5060). It is apparent from the first that Gould has a quality of incisive delineation rare indeed, an impression which grows as the variations unfold. The glowing recital reviews which prompted this recording apparently were well founded. We would like to hear more of his work on discs. Good fidelity.

MIAMI, FLA.
HERALD
Circ. D. 244,295 - S. 284,929
JAN 29 1956

Tops in Pops

Mozart Isn't Exactly Pops But He's Definitely Tops!

By Nixon Smiley

I AM MORE than ever a Mozart fan after hearing a two-record set of four of his symphonies—Nos. 36, 39, 40 and 41—just released by RCA Victor.

These are truly great recordings of renditions by the Chicago Symphony Orchestra with Fritz Reiner conducting.

Not knowing one note of music from another, I am not in a position to argue with sharp-eared musicians about interpretation. Therefore, I would not go out on a limb and say whether the Chicago Symphony's rendition is the best possible. I will say that, to my ears, these records give more satisfaction than any other playing of a Mozart symphony that I have ever heard.

I am, however, merely a low-brow Mozart fan, enjoying his music not for its alleged perfection, of which I know nothing, but simply for its pleasant contact with my ears.

★ ★ ★

IT'S A MUSIC that has nothing to sell, no theories to expound, no faiths to exhort, no sentimentalities to weep over, no political creeds to excite either the proletariat or the bejeweled matron, and no moral to take or to leave. It's just pleasant, good music, and that's it.

The last three of Mozart's symphonies represent a phenomena in creative art which critics say has never been equaled. They were written within six weeks, between June 26 and Aug. 10, 1788. Technically, they are said to equal the best in music—or any other creative art, for that matter.

Mozart was born in 1756, and it's in connection with the 200th anniversary of his birth that RCA Victor has issued these recordings—and to make money, of course.

★ ★ ★

HOW VASTLY different was another recording RCA Victor has just released. It's a long-playing record containing three sonatas by Prokofieff, Leclair and Locatelli-Ysaye. It's hard to understand why "Tops in Pops" would receive this record for review, since it is long-hair all the way.

The recordings were done by David Oistrakh, Russian violinist who toured this country at the same time the Russian pianist Gilels was here.

The Prokofieff piece, his Sonata No. 1, is modern in the strict sense of the word, and is even more long-hair than the sonatas of Leclair and Locatelli-Ysave, who, incidentally, died the same year, 1764. Certainly the untrained listener would never recognize Prokofieff's sonata as having been written by the same author as "Peter and the Wolf."

When my wife and I listened to the Prokofieff side for the first time, we remarked that it sounded like the violinist was practicing before beginning the Leclair and Locatelli-Ysaye pieces.

There's no getting around it, though, this fellow Oistrakh is good. I'm figuring that the record will "grow" on us.

★ ★ ★

JUST A MITE less long-hair is another RCA long playing record made by Oistrakh, accompanied by the Boston Symphony orchestra, with Charles Munch conducting.

This one contains three selections from French composers, and for violin reproduction on high fidelity equipment you won't find anything that tops them.

They are Earnest Chausson's famous violin piece, Poeme; Saint-Saens' Introduction and Rondo Capriccioso, a piece which separates the men from the boys in violin playing, and Berlioz' Romeo and Juliet, which displays not only the talent of the violinist but that of the composer as well.

It was a real experience to listen to this record, despite the fact that some of the music I had never heard before.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JAN 30 1956

Boston Orchestra To Play Feb. 6

The Boston Symphony Orchestra under the direction of Charles Munch will appear at the Municipal Auditorium on Monday, Feb. 6, at 8:30. This concert is the third in a series presented by the Junior League of Springfield in a community concert.

An anniversary year for the orchestra; it was established 75 years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music Hall until 1900 when Symphony Hall was completed especially for Boston's own orchestra. Since 1949 Charles Munch has been conductor and is 121th to date. Other directors have included Serge Koussevitzky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie Hall, in Washington, besides numerous single concerts in other cities such as [illegible] one planned here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free

JAN 31 1956

BOSTON SYMPHONY AT AUDITORIUM MONDAY, FEB. 6

The Boston Symphony orchestra under the direction of Charles Munch will be presented by the Junior League of Springfield, in a concert at the Municipal auditorium on Monday, February 6, at 8.30 p. m. The program for this third concert of the series includes a special anniversary composition in honor of the establishment of the Boston Symphony orchestra 75 years ago. The program follows:

Part I—1. Roman Carnival Overture, Berlioz; 2. Afternoon of a Faun, DeBussy; 3. Anniversary Piece, 6th Symphony, Piston. Part II — 4th Symphony, Brahms.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courier-Gazette
ROCKLAND, Me.
Tri-Weekly Ind. Rep.
Circ. 6401

JAN 31 1956

The Symphony of the Air is to tour the Near East, according to an announcement just released. The tour will include India, the Near East, Greece and Yugoslavia, starting next fall. Last spring they toured the Far East and it was felt that created considerable good will for this country, so this second major overseas tour will be under State Department auspices. It will be sponsored by the International Exchange program of the American National Theatre and Academy, the professional agency of the State Department for assisting foreign tours of American performing artists. No decision has yet been reached as to conductors for the tour.

* * *

And the Boston Symphony is to tour Europe—a 5 -week summer itinerary already planned. Charles Munch and Pierre Monteux will conduct. They make the tour under the same auspices as the Symphony of the Air (the former NBC Symphony.) The orchestra will leave for Europe at the conclusion of the Berkshire Music Festival which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival. The orchestra will then travel for four weeks' performing in about 25 cities.

* * *

The opera "The Magic Flute" will be restored to the Metropolitan Opera repertory on the evening of Feb. 23, in a spectacular [illegible] age of Gruber, to the Walter, world-famous as interpreter of Mozart's music, will conduct this revival. The opera will be sung in an excellent English text, and an all-American cast will 'embrace such artists as Lucine Amara, Roberta Peters, Laurel Hurley, Brian Sullivan, Theodor Uppman, George London and Jerome Hines.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JAN 30 1956

Boston Orchestra To Play Feb. 6

The Boston Symphony Orchestra under the direction of Charles Munch will appear at the Municipal Auditorium on Monday, Feb. 6, at 8:30. This concert is the third in a series presented by the Junior League of Springfield in a community concert.

An anniversary year for the orchestra; it was established 75 years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music Hall until 1900 when Symphony Hall was completed especially for Boston's own orchestra. Since 1949 Charles Munch has been conductor and is 12th to date. Other directors have included Serge Koussevitzky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie Hall, in Washington, besides numerous single concerts in other cities such as the one planned here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free

JAN 31 1956

BOSTON SYMPHONY AT AUDITORIUM MONDAY, FEB. 6

The Boston Symphony orchestra under the direction of Charles Munch will be presented by the Junior League of Springfield, in a concert at the Municipal auditorium on Monday, February 6, at 8.30 p. m. The program for this third concert of the series includes a special anniversary composition in

Sale.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courier-Gazette
ROCKLAND, Me.
Tri-Weekly Ind. Rep.
Circ. 6401

JAN 31 1956

The Symphony of the Air is to tour the Near East, according to an announcement just released. The tour will include India, the Near East, Greece and Yugoslavia, starting next fall. Last spring they toured the Far East and it was felt that created considerable good will for this country, so this second major overseas tour will be under State Department auspices. It will be sponsored by the International Exchange program of the American National Theatre and Academy, the professional agency of the State Department for assisting foreign tours of American performing artists. No decision has yet been reached as to conductors for the tour.

* * *

And the Boston Symphony is to tour Europe—a 5 -week summer itinerary already planned. Charles Munch and Pierre Monteux will conduct. They make the tour under the same auspices as the Symphony of the Air (the former NBC Symphony.) The orchestra will leave for Europe at the conclusion of the Berkshire Music Festival which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival. The orchestra will then travel for four weeks' performing in about 25 cities.

* * *

The opera "The Magic Flute" will be restored to the Metropolitan Opera repertory on the evening of Feb. 23, in a spectacular new production, planned and presented in celebration of Mozart's 200th anniversary year. The event will be under the patronage of His Excellency, Dr. Kar; Gruber, Ambassador of Austria to the United States. Bruno Walter, world-famous as interpreter of Mozart's music, will conduct this revival. The opera will be sung in an excellent English text, and an all-American cast will 'embrace such artists as Lucine Amara, Roberta Peters, Laurel Hurley, Brian Sullivan, Theodor Uppman, George London and Jerome Hines.

BLANK PAGE

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 1 1956

Boston Symphony Has 1954-55 Deficit

The Boston Symphony closed the 1954-55 season with an operating deficit of $302,456 (before contributions and investment income) compared to an operating deficit the preceding season of $273,624. Of the 1954-55 season deficit, $255,965 is charged to winter, Pops, and Esplanade concerts, and the remainder, $46,491, to Berkshire activities. The total deficit for the season after gifts, contributions, and other income, was $92,000. This sum has been charged to the Serge Koussevitzky 25th Anniversary Surplus Fund.

Boston Symphony Gives Premiere of Hanson Work

Boston.—Charles Munch returned to the conductor's stand of the Boston Symphony on Jan. 20, after a three week's mid-season respite. He brought with him another of the new scores commissioned by the orchestra and the Koussevitzky Music Foundation for the Boston Symphony's 75th Anniversary. This was Howard Hanson's "Elegy in Memory of My Friend, Serge Koussevitzky", Op. 44, and it received its first performance.

The elegy is a noble work, real music, neither of funereal cast nor of intellectual dryness, but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever may be its instrumental complications, the outward aspect is of simplicity. I think Serge Koussevitzky would have liked it, for it is the sort of music in which he, as interpreter, excelled. The scoring is for large orchestra, in an idiom basically tonal, and wherein the dissonance seems due to the contrapuntal flow of voices, and serves an expressive purpose. It "sings" rhapsodically, from start to finish. Hanson has composed works bigger than this but none, I believe, so admirably proportioned, so compact and skillfully disposed for orchestra.

Mrs. Serge Koussevitzky, widow of the conductor, was in the audience. She had this to say of the music written in memory of her husband:

"I was so very glad to hear the elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth".

This concert was one of remarkable — perhaps even great — music-making. It included Beethoven's "Leonore" Overture No. 2, which Mr. Munch conducted with true classic spirit and high intensity; the Debussy masterpiece, "The Afternoon of a Faun", a marvel of languorous delicacy with the solo flute part splendidly voiced by Doriot Anthony Dwyer, and the D minor Piano Concerto of Brahms.

The latter, with Rudolf Serkin as soloist, was one of those classically sculptured re-creations that occur but seldom. Conductor, orchestra, and soloist were at one in temperament, mood, style, and technical precision. The performance was right on the gleaming level of perfection—muscular, virile, never coarse and "singing" all the way. The audience, at the end, spontaneously burst into loud applause and cries of "Bravo!".

Ernest Ansermet, our respected and admired Swiss guest for a fortnight, ended his Boston stay with the concerts of Jan. 6 and 7. He presented Bartok's "Music for Strings, Percussion, and Celesta", Stravinsky's Symphonies for Wind Instruments, which was new to these concerts, and Cesar Franck's D minor Symphony. All were done with elegance.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 1 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free
FEB 2 1956

Boston Symphony At Auditorium Monday Evening

The Boston Symphony Orchestra under the direction of Charles Munch will appear at the Municipal auditorium on Monday, February 6, at 8.30. This concert is the third in a series presented by the Junior League of Springfield, in a community concert.

An anniversary year for the orchestra, it was established 75 years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music hall until 1900, when Symphony hall was completed especially for Boston's own orchestra. Since 1949 Charles Munch has been conductor and is the 12th to date. Other directors have included Serge Koussevitsky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie hall, Constitution hall in Washington, besides numerous single concerts in other cities such as the one planned here on February 6.

Several offshoots have grown from the parent organization. The Boston Pops was established in 1885 as an informal popular repertory type, with food and beverage served at tables instead of a formal seating arrangement. These concerts usually begin in May and continue nightly for nine weeks at Symphony hall. Arthur Fiedler has been conductor since 1930. The Esplanade concerts were founded in 1929 by Mr. Fiedler and are open air concerts held on the Charles River embankment for three weeks following the Pops season. In 1936 the Boston Symphony orchestra first appeared at the Berkshire festival in Lenox. Here at Tanglewood Serge Koussevitsky, director at that time, initiated the Berkshire Music Center in 1940, to provide an opportunity for music study through performance

In conjunction with its 75th anniversary, the orchestra will tour Europe for five weeks at the conclusion of the Berkshire festival this year. It will perform in about 25 cities during the months of August and September. Pierre Monteux has been invited to help conduct some of the concerts. This is the second European tour for the orchestra. The previous tour was arranged in 1952.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
New Era
DEEP RIVER, Conn.
Weekly Non-Partisan
Circ. 3995
FEB 2 1956

Seven Syr

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for Aug. 9th through Sept. 8th, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of the three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor and Pierre Monteux, its former maestro. To mark its 75th anniversary and fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

JAMESTOWN, N. Y.
POST-JOURNAL
Circ. D. 26,009
FEB 3 1956

Say It with Music

The announcements that four famous American orchestras will go on tours of Europe, South America and Asia this year means that we have an opportunity to do a lot of good will spreading among the masses. For music is the universal language.

The Los Angeles Philharmonic will make a ten-week tour of the Far East beginning in April, under auspices of the International Exchange Program of the State Department. The New Orleans Philharmonic will tour 15 Latin-American countries in April and May. The Boston Symphony will tour Europe in August and September and the Symphony of the Air will leave in October for India, the Near East, Greece and Yugoslavia. Particularly intriguing, we feel, are the efforts now being made to book the Boston Symphony for concerts behind the Iron Curtain. Should the Russians allow this we feel this great musical organization could do more in a few concerts to discredit the lies about America than any form of argument.

The importance of such tours abroad have been proven. The tremendous success of the Orchestra of the Air on its tour of the Far East, including Japan, Burma and the Philippines was an eye-opener. It will be recalled that Walter Hendl, conductor of the Chautauqua Symphony Orchestra, was one of the two men who wielded the baton in these concerts which turned out spectacular crowds and appreciation which amazed the American musicians.

In addition American jazz music has been spread abroad by touring bands, notably the quite recent one of Louis Armstrong. We understand he may make a tour behind the Iron Curtain. Surely, the presentation of Porgy and Bess in Russia by an American company was well received.

[279]

Boston Symphony Has 1954-55 Deficit

The Boston Symphony closed the 1954-55 season with an operating deficit of $302,456 (before contributions and investment income) compared to an operating deficit the preceding season of $273,624. Of the 1954-55 season deficit, $255,965 is charged to winter, Pops, and Esplanade concerts, and the remainder, $46,491, to Berkshire activities. The total deficit for the season after gifts, contributions, and other income, was $92,000. This sum has been charged to the Serge Koussevitzky 25th Anniversary Surplus Fund.

Boston Symphony Gives Premiere of Hanson Work

Boston.—Charles Munch returned to the conductor's stand of the Boston Symphony on Jan. 20, after a three week's mid-season respite. He brought with him another of the new scores commissioned by the orchestra and the Koussevitzky Music Foundation for the Boston Symphony's 75th Anniversary. This was Howard Hanson's "Elegy in Memory of My Friend, Serge Koussevitzky", Op. 44, and it received its first performance.

The elegy is a noble work, real music, neither of funereal cast nor of intellectual dryness, but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever may be its instrumental complications, the outward aspect is of simplicity. I think Serge Koussevitzky would have liked it, for it is the sort of music in which he, as interpreter, excelled. The scoring is for large orchestra, in an idiom basically tonal, and wherein the dissonance seems due to the contrapuntal flow of voices, and serves an expressive purpose. It "sings" rhapsodically, from start to finish. Hanson has composed works bigger than this but none, I believe, so admirably proportioned, so compact and skillfully disposed for orchestra.

Mrs. Serge Koussevitzky, widow of the conductor, was in the audience. She had this to say of the music written in memory of her husband:

"I was so very glad to hear the elegy. I was deeply moved by it, and I think it is a work extremely beautiful and of great feeling, as well as technical mastery. I know that Mr. Munch, when he received the score, was immediately taken by it. I know, too, that Howard Hanson wrote it with great sincerity and depth".

This concert was one of remarkable — perhaps even great — music-making. It included Beethoven's "Leonore" Overture No. 2, which Mr. [illegible] conducted with true classic [illegible] high intensity; the Debussy [illegible]piece, "The Afternoon of a [illegible] a marvel of languorous delight, the solo flute part splendidly voiced by Doriot Anthony [illegible] and the D minor Piano Concerto of Brahms.

The latter, with Rudolf Serkin as soloist, was one of those classically sculptured re-creations that occur but seldom. Conductor, orchestra, and soloist were at one in temperament, mood, style, and technical precision. The performance was right on the gleaming level of perfection—muscular, virile, never coarse and "singing" all the way. The audience, at the end, spontaneously burst into loud applause and cries of "Bravo!".

Ernest Ansermet, our respected and admired Swiss guest for a fortnight, ended his Boston stay with the concerts of Jan. 6 and 7. He presented Bartok's "Music for Strings, Percussion, and Celesta", Stravinsky's Symphonies for Wind Instruments, which was new to these concerts, and Cesar Franck's D minor Symphony. All were done with elegance.

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 1 [illegible]6

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free
FEB 2 1956

Boston Symphony At Auditorium Monday Evening

The Boston Symphony Orchestra under the direction of Charles Munch will appear at the Municipal auditorium on Monday, February 6, at 8:30. This concert is the third in a series presented by the Junior League of Springfield, in a community concert.

An anniversary year for the orchestra, it was established 75 years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music hall until 1900, when Symphony hall was completed especially for Boston's own orchestra. Since 1949 Charles Munch has been conductor and is the 12th to date. Other directors have included Serge Koussevitsky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie hall, Constitution hall in Washington, besides numerous single concerts in other cities such as the one planned here on February 6.

Several offshoots have grown from the parent organization. The Boston Pops was established in 1885 as an informal popular repertory type, with food and beverage served at tables instead of a formal seating arrangement. These concerts usually begin in May and continue nightly for nine weeks at Symphony hall. Arthur Fiedler has been conductor since 1930. The Esplanade concerts were founded in 1929 by Mr. Fiedler and are open air concerts held on the Charles River embankment for three weeks following the Pops season. In 1936 the Boston Symphony orchestra first appeared at the Berkshire festival in Lenox. Here at Tanglewood Serge Koussevitsky, director at that time, initiated the Berkshire Music Center in 1940, to provide an opportunity for music study through performance.

In conjunction with its 75th anniversary, the orchestra will tour Europe for five weeks at the conclusion of the Berkshire festival this year. It will perform in about 25 cities during the months of August and September. Pierre Monteux has been invited to help conduct some of the concerts. This is the second European tour for the orchestra. The previous tour was arranged in 1952.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
New Era
DEEP RIVER, Conn.
Weekly Non-Partisan
Circ. 3995
FEB 2 1956

Seven Syr[illegible]

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for Aug. 9th through Sept. 8th, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of this three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor and Pierre Monteux, its former maestro. To mark its 75th anniversary and fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

JAMESTOWN, N. Y.
POST-JOURNAL
Circ. D. 26,009
FEB 3 1956

Say It with Music

The announcements that four famous American orchestras will go on tours of Europe, South America and Asia this year means that we have an opportunity to do a lot of good will spreading among the masses. For music is the universal language.

The Los Angeles Philharmonic will make a ten-week tour of the Far East beginning in April, under auspices of the International Exchange Program of the State Department. The New Orleans Philharmonic will tour 15 Latin-[illegible] April and May. The Boston Symphony will tour Europe in August and September and the Symphony of the Air will leave in October for India, the Near East, Greece and Yugoslavia. Particularly intriguing, we feel, are the efforts now being made to book the Boston Symphony for concerts behind the Iron Curtain. Should the Russians allow this we feel this great musical organization could do more in a few concerts to discredit the lies about America than any form of argument.

The importance of such tours abroad have been proven. The tremendous success of the Orchestra of the Air on its tour of the Far East, including Japan, Burma and the Philippines was an eye-opener. It will be recalled that Walter Hendl, conductor of the Chautauqua Symphony Orchestra, was one of the two men who wielded the baton in these concerts which turned out spectacular crowds and appreciation which amazed the American musicians.

In addition American jazz music has been spread abroad by touring bands, notably the quite recent one of Louis Armstrong. We understand he may make a tour behind the Iron Curtain. Surely, the presentation of Porgy and Bess in Russia by an American company was well received.

[279]

INFORMATION OBSCURED

Boston Symphony Has 1954-55 Deficit

The Boston Symphony closed the 1954-55 season with an operating deficit of $302,456 (before contributions and investment income) compared to an operating deficit the preceding season of $273,624. Of the 1954-55 season deficit, $255,965 is charged to winter, Pops, and Esplanade concerts, and the remainder, $46,491, to Berkshire activities. The total deficit for the season after gifts, contributions, and other income, was $92,000. This sum has been charged to the Serge Koussevitzky 25th Anniversary Surplus Fund.

Boston Symphony Give
Premiere of Hanson W

Boston.—Charles Munch returned to the conductor's stand of the Boston Symphony on Jan. 20, after a three week's mid-season respite. He brought with him another of the new scores commissioned by the orchestra and the Koussevitzky Music Foundation for the Boston Symphony's 75th Anniversary. This was Howard Hanson's "Elegy in Memory of My Friend, Serge Koussevitzky", Op. 44, and it received its first performance.

The elegy is a noble work, real music, neither of funereal cast nor of intellectual dryness, but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever may be its instrumental complications, the outward aspect is of simplicity. I think Serge Koussevitzky would have liked it, for it

the sort of
interpreter,
for large or
ically tona
nance seer
flow of
sive pur
from
posed
none
por
dis

virtually all of the greatest
around today.
Leading off on Nov. 30
mon Goldberg, presented by
Friends of Chamber Mus
fine small orchestra. He re
splendid triumph of last sea
ing Bach, Mozart and Schube
the second unaccompanied sona
Bartok.
With David Oistrakh as so
with the Minneapolis Symphony,
the Tchaikovsky Concerto, two d
later, came the most exciting sy
phony concert of the season, whi
an overflow crowd cheered enthu
iastically. The next week Jascha Hei
fetz played with great insight the
Concerto on an all-Sibelius concert;
for this observance the composer sent
his good wishes.
Still to be heard are Rafael Druian,
Yehudi Menuhin and Isaac Stern in
concertos, while Zino Francescatti
played a recital on the University
artists course on Jan. 24.

Pianists, Too

But pianists, and good ones too,
have not been lacking in local con-
certs either. Geza Anda was heard

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free
FEB 2 1956

Boston Symphony At Auditorium Monday Evening

The Boston Symphony Orchestra under the direction of Charles Munch will appear at the Municipal auditorium on Monday, February 6, at 8:30. This concert is the third in a series presented by the Junior League of Springfield, in a community concert.

An anniversary year for the orchestra, it was established 75 years ago in 1881 by Col. Henry L. Higginson and concerts were given at Boston Music hall until 1900, when Symphony hall was completed especially for Boston's own orchestra. Since 1949 Charles Munch has been conductor and is the 12th to date. Other directors have included Serge Koussevitsky and Pierre Monteux. Each year a strenuous season is planned by the concert director for concert series in Boston, Harvard, Providence, Carnegie hall, Constitution hall in Washington, besides numerous single concerts in other cities such as the one planned here on February 6.

Several offshoots have grown from the parent organization. The Boston Pops was established in 1885 as an informal popular repertory type, with food and beverage served at tables instead of a formal seating arrangement. These concerts usually begin in May and continue nightly for nine weeks at Symphony hall. Arthur Fiedler has been conducter since 1930. The Esplanade concerts were founded in 1929 by Mr. Fiedler and are open air concerts held on the Charles River embankment for three weeks, following the Pops season. In 1936 the Boston Symphony orchestra first appeared at the Berkshire festival in Lenox. Here at Tanglewood Serge Koussevitsky, director at that time, initiated the Berkshire Music Center in 1940, to provide an opportunity for music study through performance.

In conjunction with its 75th anniversary, the orchestra will tour Europe for five weeks at the conclusion of the Berkshire festival this year. It will perform in about 25 cities during the months of August and September. Pierre Monteux has been invited to help conduct some of the concerts. This is the second European tour for the orchestra. The previous tour was announced in 1952.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
New Era
DEEP RIVER, Conn.
Weekly Non-Partisan
Circ. 3995
FEB 2 1956

Seven Syr

Seven symphony orchestras and programs of drama, ballet, opera and chamber music will be featured at the Edinburgh Festival, scheduled for Aug. 9th through Sept. 8th, the British Travel Association has announced.

The Scottish capital, sometimes called "the festival city of the world," will celebrate the 10th anniversary of its great music drama fete. Artists from at least six countries, including the United States, will take part.

Some highlights of the three-week event include five successive concerts by the Boston Symphony, the Ram Gopal Indian Ballet, the Stratford Ontario Festival Company from Canada and the Piccolo Teatro of Italy.

The Boston Symphony will alternately play under the direction of Charles Munch, permanent conductor and Pierre Monteux, its former maestro. To mark its 75th anniversary and fifth anniversary of the death of Serge Koussevitsky, the orchestra has commissioned several new works from distinguished composers.

JAMESTOWN, N. Y.
POST-JOURNAL
Circ. D. 26,009
FEB 3 1956

Say It with Music

The announcements that four famous American orchestras will go on tours of Europe, South America and Asia this year means that we have an opportunity to do a lot of good will spreading among the masses. For music is the universal language.

The Los Angeles Philharmonic will make a ten-week tour of the Far East beginning in April, under auspices of the International Exchange Program of the State Department. The New Orleans Philharmonic will tour 15 Latin-Am[illegible] April and May. The Boston Symphony will tour Europe in August and September and the Symphony of the Air will leave in October for India, the Near East, Greece and Yugoslavia. Particularly intriguing, we feel, are the efforts now being made to book the Boston Symphony for concerts behind the Iron Curtain. Should the Russians allow this we feel this great musical organization could do more in a few concerts to discredit the lies about America than any form of argument.

The importance of such tours abroad have been proven. The tremendous success of the Orchestra of the Air on its tour of the Far East, including Japan, Burma and the Philippines was an eye-opener. It will be recalled that Walter Hendl, conductor of the Chautauqua Symphony Orchestra, was one of the two men who wielded the baton in these concerts which turned out spectacular crowds and appreciation which amazed the American musicians.

In addition American jazz music has been spread abroad by touring bands, notably the quite recent one of Louis Armstrong. We understand he may make a tour behind the Iron Curtain. Surely, the presentation of Porgy and Bess in Russia by an American company was well received.

[279]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000
FEB 4 1956

BOSTON SYMPHONY — Premiere of New Copland Ode

The Boston Symphony Orchestra played yesterday the first concert of the 14th program in the Friday afternoon-Saturday evening series. Charles Munch conducted the following program: Adagio and Fugue in C minor (K. 546), four movements from the Serenade in B-flat (K. 361) for 13 Wind Instruments, Mozart; Symphonic Ode (revised for the 75th anniversary of the Boston Symphony Orchestra, upon commission; first performance of this version), Aaron Copland; Symphony No. 4, in E minor, Brahms.

By CYRUS DURGIN

When Aaron Copland was requested to compose for the 75th Anniversary of the Boston Symphony, he responded by revising the abstract Symphonic Ode which he had been commissioned to write for the Orchestra's 50th anniversary.

He cut down the size of the orchestra, he says, and made certain modification, but "the overall shape and character of the Ode has remained unaltered."

Mr. Copland was present to hear first performance of the revision yesterday and he seemed quite pleased. That was more than some of the audience felt, for few new works this season have prompted so much resentment, to judge by the number of questions directed my way in the lobby.

"I'm certainly going to be interested to read what you say in tomorrow's paper" became a frequent remark at intermission and after the concert.

Composers in the past have revised their music for the better, notably Sibelius. But I think that the principle of going back to old music and tinkering with it should be avoided.

What Copland might have given us with a fresh score we shall never know.

What he has given us in this revision is a large, economy-sized work with a lot of mechanistic rhythmic play, a fierce amount of wild dissonance, and a sense of academic dryness. It is often cheerfully and obstinately ear-blasting in its loudness.

It is a sort of Copland compendium without the point, direct progress and ascertainable shape and style of his best music. His best, to my mind, has been his theatre music, like the "Appalachian Suite" and "Billy the Kid"; his music created under the spell of place and/or mood, quasi-descriptive, like "El Salon Mexico" and "Danzon Cubano," mood music like "Quiet City" and some of his movie scores. The abstract, academic Copland has appealed to me, at least, far less.

I thought I could detect little fragments or mannerisms from the Copland titles noted in the preceding paragraph. Whether those works influenced the new version of the Ode, or whether the original Ode foreshadowed them, I cannot say, nor is the question more important than that of the hen and the egg.

Perhaps the revised Ode looks like a million notes (bank or musical!) upon paper, but what comes out of the instruments, for all the obvious writing skill, is ponderous and cold; professorial, in a way rhetorical and almost de-humanized.

Mr. Munch continues his Mozart bi-centennial observance this week, and quite ingeniously, displaying the strings and the winds in different pieces.

Both works were beautifully done, clear, clean and yet full-bodied. I wish we could hear the Adagio and Fugue more often, the Fugue especially, which is completely enthralling.

The conductor may have given a finer and more spaciously-proportioned account of Brahms' E minor Symphony, but if so I have forgotten it. During his Boston years, Mr. Munch always has been at his best with this Symphony, but yesterday his reading had a notable degree of soft relaxation, especially the first movement and andante, together with the healthy vigor always his.

Next week the orchestra will be out of town. Pierre Monteux will be guest conductor Feb. 17 and 18, in this program: Festival Overture (first performance at these concerts), Isadore Freed; Violin Concerto (David Abel, soloist), Brahms; "Istar" Variations, d'Indy; Suite from "Der Rosenkavalier," Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
FEB 4 1956

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 75th season in Symphony Hall yesterday afternoon, performing the following program: Adagio and Fugue (K.546); Serenade in B-flat for 13 Winds (K.361) Mozart. Symphonic Ode ..... Copeland Symphony No. 4 in E Minor, Op. 98 Brahms

By RUDOLPH ELIE

Another of the works prepared for the 75th season of the Boston Symphony orchestra appeared on the program yesterday, a work that was originally commissioned for the 50th anniversary.

Regrettably enough our files do not record Phillip Hale's report on the premiere of the work; Mr. Hale's vast corpus of criticism was a gift to the Public Library, a wise but inconvenient bequest. I have no doubt, however, that the Symphonic Ode, here presented in a revision that does not alter the content or the contours of the piece, was received with a good deal less enthusiasm than it was yesterday — and its reception yesterday was hardly ecstatic.

Harmless Enough

Yet a torrent of harmonic innovation has gone under the bridge in 25 years. What might have seemed an avalanche of dissonance, not to say a chaotic rhythmical impulse and a thorough-going unpleasantness of melodic material then, was harmless enough on this occasion. The ear has adjusted to unfamiliar "new" harmonic and rhythmic values in 25 years, though, in its own subtle way, still finds the jagged intervals of Mr. Copeland's melody unmelodic.

Yet there is an abundance of melody in this work. There are, indeed, many moments of high attraction, and interest never flags in the bold colors of the fabric. The overall character of the Ode is in fact bold despite the several sections of a more reposeful nature, one of them suggesting "my roots lie in an American folksong." There are many phrases and orchestral procedures suggesting the later Copland, too, but this is at once the first important utterance of a developing composer (Copland was 29 when he composed it) and a work of great significance in the sense its influence is still being felt.

Though the basic structure of the Ode is clear enough and it develops lucidly, the quality that stands between it and ready acceptance is the seeming lack of forward movement. It conveys a sense of going in fits and starts, and the listener has just got interested in a start when there's a fit. This rhythmic complexity (so complex that the Boston Symphony couldn't play it and didn't bring it out until 1932 after the composer had simplified the mensural notation) jars the overall continuity of the musical thought, at least from the listener's point of view.

Final Peroration

It may also be said the composer, in his youthful exuberance, overdid the final peroration in which he piles one brass climax on another in a rising platform of tonal pressure that in the end defeats its purpose. Still and all there's a sense of grandeur in the conception, and it was more than appropriate to bring it out again 22 years after. Mr. Copeland was in the audience and managed to get two bows, about one less than par for the course when a composer is present.

The Adagio, which began the concert, seems to me one of the most tragic concepts in all Mozart. There is throughout this brief essay a hush of impending catastrophe that even the ensuing fugue doesn't quite erase. The B flat major Serenade which followed, on the other hand, is sheer good fun as Mozart, in his happiest vein (once through the introductory largo) gives the 13 woodwinds a charming outing. My own personal feeling about it as a performance was mixed: it didn't seem to me Mr. Munch brought out the necessary tonal opulence, nor was there much vitality in the reading, especially in the first movement. One false entrance provided a minor flaw but otherwise these 13 players played like the virtuosi they are.

The concert came to an end with Brahms' Fourth in an heroic conception. The orchestra is out of town next week returning on February 17 with Pierre Monteux offering works by Freed, D'Indy and Strauss. David Abel will be the soloist in Brahms' Violin Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839
FEB 4 1956

Music Review

BY TUCKER KEISER

The feature of this week-end's air of concerts by the Boston Symphony is the first performance of Aaron Copland's Symphonic Ode, one of the works commissioned for the 75th anniversary of the orchestra.

Originally Mr. Copland composed the Ode for the 50th anniversary celebration held under the direction of Serge Koussevitzky. However, 25 years later he has revised the piece and resubmitted it for the current season. During those years the composer has grown in stature as a creative artist; he is now acknowledged as the country's foremost composer and one of the most popular composers in the world.

Though his style has become warmer in expressiveness and tighter in construction since he wrote the first version, he has found little to change. A cut has been restored, the orchestration somewhat compressed, and tonality adjusted for easier performance in the brass.

The Symphonic Ode is an entertaining piece, very festive in character. Despite the fact that there are five distinct dramatically contrasting sections, the piece exhibits remarkable unity, and the composer has wisely kept it in one movement.

The opening section possesses an imposing grandeur of thought, the succeeding slow section suggests endless vistas, and the third part is a tricky study in rhythmic complexities. The final section shows strong jazz influences in its ebullient good humor.

The concert opened with a fuzzy reading of Mozart's Adagio and Fugue, continued with a fussy performance of his Serenade for wind instruments, and closed with Brahms' Fourth Symphony, a rendition that needed less vivo and more cantabile.

[280]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

FEB 4 1956

Monteux to Conduct

The Boston Symphony Orchestra will play in Springfield, New London, New York, Philadelphia and Brooklyn during the coming week. When the orchestra returns to Boston next week, Pierre Monteux will be the guest conductor for two weeks.

Mr. Monteux' first concert will be in Sanders' Theater, Cambridge, on Tuesday evening, Feb. 14. The program will consist of the "Festival Overture" by the American composer, Isadore Freed; Brahms' Third Symphony in F Major; D'Indy's "Istar" Variations and a Suite from the opera "Der Rosenkavalier" by Richard Strauss.

At the Friday afternoon-Saturday evening concerts on Feb. 17-18 Mr. Monteux will conduct the Freed, D'Indy and Strauss works and in addition the young American violinist, David Abel, will make his first appearances at these concerts playing the Violin Concerto in D Major by Brahms.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

FEB 4 1956

-Ode by Copland at Symphony

Revised Work on Program With Mozart and Brahms

By Harold Rogers

A little more than 25 years ago—in preparation for the 50th anniversary of the Boston Symphony Orchestra—Aaron Copland was commissioned to write a new work, and he composed his Symphonic Ode. Though it was not introduced by Koussevitzky until 1932, the composer had completed it in 1929.

For the current celebration of the orchestra's 75th anniversary Mr. Copland was given another commission. But instead of writing a new work, he resurrected his Symphonic Ode and revised it. Whether it is a better piece now or not, I cannot say, not having heard the original, but one thing was clearly evident when Charles Munch conducted it yesterday afternoon. Mr. Copland should have used this commission to give us a new work, a work bearing the fruits of his maturity.

If this pièce de résistance still meets with resistance, it does so for different reasons than it may have when first heard. Though there has never been one jot of insincerity in Mr. Copland's pen, his earlier experimental explorations made him something of an enfant terrible. Some of his works composed in the 1920's—his Piano Concerto, for instance, and even this Symphonic Ode—were shockers, and they doubtless had a salutary effect upon listeners in that they loosened them up from complacent listening and adjusted their ears for things to come.

* * *

Well, even if ears are still not completely adjusted, times have changed. We are no longer shocked by things we hear in the concert hall, but we are often amused. And the amusing thing about Mr. Copland's Symphonic Ode is that it is no longer avant garde, it is old-fashioned.

Would it not then have been better for the cause of American music if Mr. Copland had given us a new work? He has long since explored his new sounds, his elliptical rhythms, his polytonalities. He is now one of the two or three leading American composers—the only serious American composer, it is said, who can live on the income from his music. He has blazed his trail. Here was an opportunity for him to show us where it has led him, and he did not use it.

* * *

One is beginning to wonder if much is gained when an organization like the Boston Symphony commissions 15 new works in celebration of an anniversary. At the beginning of this season we eagerly looked forward to a feast of novelties, and so far, with the exception of Walter Piston's Sixth Symphony, we have had a series of dissappointments. Such a large amount of money should not be spent for potboilers.

Perhaps more masterpieces would be produced if the commissions were offered to talented young composers who had not yet made their names. Young composers, especially if a struggle is involved, are often inspired to great things by the offer of a commission. The commissioning organization may not have the prestige of noted names on its programs, but it would gain far more for the cause of music.

Mr. Munch opened his program yesterday with two Mozart pieces, both of which he has conducted here before. The first was the Adagio and Fugue for Strings, a noble work of tragic mien, and the second was the Serenade in B-flat for 13 Winds, charming outdoor music as shallow as the Adagio and Fugue is deep. Both were commendably played.

And the concluding selection was a stirring reading of the Brahms Fourth Symphony. There is now a marvelous poignance to be felt in Mr. Munch's approach to an adagio or an andante movement. He has learned, and rather recently, how to sustain a buoyant singing quality at a slow tempo. This was especially evident yesterday in the Andante moderato of the Brahms.

Paul Winik

Trudi Salomon will be the piano soloist with the Civic Symphony of Boston Thursday evening in Jordan Hall.

Civic Symphony Concert

BALTIMORE, MD.
AMERICAN
S. 327,581
FEB 5 1956

Boston Symphony Orchestra Celebrates Its 75th Year With New Records

By RECORDER

A Boston financier, Henry L. Higginson, in 1881 was looking for a worthwhile place to put his money and indulge in a rich man's hobby. He founded an orchestra.

From the first the orchestra was fortunate in the choice of its conductors. Its third, Arthur Nikisch, who came at the age of thirty-four, raised the whole art of conducting.

When the moment came to obtain a conductor who could make the orchestra as illustrious as the finest in the new or the old world, Dr. Karl Muck in 1906 was chosen. Under his hand the Boston Symphony came to stand for musical perfection the world over.

In 1919 Pierre Monteux succeeded Muck. Mr. Monteux had brought Diaghilev's famed Ballet Russe to America. After five years, Serge Koussevitsky, the Russian leader then cutting a brilliant swathe in Western Europe, became conductor. In the next quarter of a century his name and that of the orchestra became inseparably associated.

WHEN DR. Koussevitsky retired in 1949, Charles Munch, who had conducted the Paris Symphony, was engaged.

This month the 75th anniversary of the Boston Symphony is being celebrated, record-wise, with a coupling of Schubert's "Unfinished" and Beethoven's Fifth, the first time the two popular symphonies have been made available on a single long-playing disc (RCA Victor).

Also the orchestra, which has been instrumental in contributing to the present popularity of Brahms, has commissioned 15 composers of all nationalities to compose new works for performance during the orchestra's diamond anniversary year.

Three years after the symphony, the Boston Pops Orchestra was founded in 1885. Mr. Fiedler became its regular conductor in 1930. A measure of its success can be gleamed from their recording association with RCA Victor since 1935. Over 9,000,000 single records and over 3,000,000 albums have been sold, including the million seller "Jalousie."

[281]

Feb. 4, 1956 TORONTO DAILY STAR

TURNTABLE TALK

By HUGH THOMSON

This business of record-reviewing is filled wtih surprises. Three stand out this past week.

The first two are Victor LP's (long-plays) by the Boston Symphony orchestra under Charles Munch. One is of **Berlioz's Fantastic Symphony,** catalog number LM-1900. The other contains **Beethoven's 5th Symphony** and **Schubert's "Unfinished" Symphony** and is LM-1923. The third is a London LP (LL-1162) of **Rimsky-Korsakov's Scheherazade** by the Paris Conservatory orchestra under Ernest Ansermet. Every one of these works has been recorded many times over and, in many instances, splendidly. Why then, the surprises in these versions?

First of all, I knew **Munch's** excellent interpretation of the **Fantastic Symphony.** A few summers ago I went to the Berkshire music festival at Tanglewood, Mass., and attended all rehearsals and the final performance of this phenomenal composition by an arch-romantic. Of course, it was played by the Boston Symphony orchestra under Munch's baton. What a revelation it was! He makes it a most exciting experience.

It's fashionable to call anything smacking of the sentimental, "corny," so I suppose I am that when I say I heard Munch and his splendid Bostonians project this brilliant score out to thousands on the lawn in front of the music shed on a beautiful moonlit night. I took along a folding camp-chair and sat on the terrace because the big shed was filled long before concert-time. I shall never forget that performance in that ideal setting!

That's why I relished hearing it again, even though in the dead of winter and via the phonograph. But you don't have to have had my Tanglewood experience to relish Munch's Boston "Fantastic."

Hard-Driving Munch

Munch is essentially a hard-driving conductor, much on the order of Mitropoulos. That's why I knew he'd fare all right in **Beethoven's** tough-fibred **5th symphony,** on the second Boston LP under discussion. He gives a very sound, if not highly inspired interpretation. If you want that, suggest you look up London LP LL-912 of the Amsterdam **Concertgebouw** orchestra under **Eric Kleiber.** It takes two sides of a 12-inch disc but is, I feel, very much worth the price.

But I had grave misgivings when I slipped on **Munch's** Boston-baked performance of **Schubert's "Unfinished" symphony.** Schubert was what the younger set today would call "a sweet guy." Everything he touched turned to song. Even when he "went symphonic" and tried for epic utterance, the drama in his music sings.

There's a drama in his "Unfinished," and yet it is not the stentorian drama of Beethoven. Above all, Schubert must sing. A 20th-century, hard-driving maestro like Munch could very easily put both feet through this score, if you follow.

But—wonder of wonders!—the excitable Frenchman draws on some hidden resources of poise and lyricism in his nature and turns out a thoroughly engaging Schubert "Unfinished." Why, he even allows himself a few languishing "rallentandos" with which to close sections!

Now let's turn to the third surprise LP of the week: Scheherazade by the Paris Conservatory orchestra conducted by Ansermet. Let me clear a point at once. This is a new recording. The older Scheherazade by the same orchestra and conductor on a previous London LP was a disappointing dubbing job from 78 rpm masters.

Tales Without Fantasy

I have the feeling too many conductors, on records and at concerts, anxious to make a big splash, turn this work which is something of a dazzler into a three-ring circus. Not only can the orchestra show off its prowess in it, but there are juicy solos distributed among the first-deskers.

But they often lose sight of one salient feature, and that is the implicit fantasy in the score which is, after all, about the Arabian Nights.

Stokowski caught its fantasy in an old 78 rpm album back in the days when he conducted the Philadelphia orchestra. Now, I suggest, Ansermet does, too. His touch is lighter than most conductors' in this work and more imaginative.

Perhaps it's a debatable interpretation, I don't know. You may wince, too, at the saxophone tone the French players invariably give to French horns. Some of you will recall this effect during the visit of the famous band of the French Republic Guards in Maple Leaf Gardens.

However, I happen to relish this Ansermet version of Scheherazade from Paris, and suggest you try it. Certainly there's no dearth of recorded Scheherazades and there's one for every taste.

Here is white-hot news for all true Canadians of Irish or Scottish persuasion. Angel Records has issued two LP's redolent of the soil of bonny Scotland and the emerald isle.

One is by the **Irish Festival Singers** directed by Kitty O'Callaghan and is Angel-35025. Side one has patriotic ballads and songs by the late Sir Hamilton Harty; side two songs by Thomas Moore and C. V. Stanford.

The other is Angel-35256 entitled **"Burns Night."** It comprises well-loved songs and poems of Bobbie Burns by the Saltire Music Group directed, incongruously enough, by Hans Oppenheim. The speakers are Ian Gilmour and Meta Forrest.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 647,807 - S. 1,146,321

FEB 5 1956

Forum Presenting Boston Symphony

The Boston Symphony Orchestra, celebrating its 75th anniversary, will be heard at the Academy of Music Thursday evening in a concert sponsored by The Philadelphia Forum, a division of The Philadelphia Inquirer Charities, Inc.

Charles Munch, the Bostonians' conductor since the fall of 1949, will be on the podium, leading his men in three familiar works and a new composition, Walter Piston's Sixth Symphony, commissioned especially for the anniversary year. The familiar items to be played Thursday evening are Berlioz' "Roman Carnival Overture," Debussy's "Afternoon of a Faun" and Brahms' Symphony No. 4 in E Minor.

Munch is the 10th regular conductor of the Boston Symphony since its founding in 1881 by Henry Lee Higginson. During the 20th century, the orchestra has been directed by such famous maestros as Wilhelm Gericke, Max Fiedler, Henri Rabaud, Pierre Monteux and Serge Koussevitzky, the last-named in charge from 1924 until his retirement in 1949 when Munch assumed directorial chores.

During Munch's illustrious career as maestro and violinist, he has served as concertmaster of the Strasbourg Orchestra, has played under such masters as Furtwaengler, Walter and Toscanini, founded the Orchestre Symphonique de Paris, and conducted the Paris Conservatory Orchestra.

Summing up the life of a musician in his book, "I Am a Conductor," Munch wrote: "In the end it is the public that writes our history, elects the masterpieces and the great interpreters. It is hard to please. There is only this one valid and certain way to keep its favor: to practice your art with frankness and joy, and to love music above everything else in the world."

Maestro Charles Munch rehearses the Boston Symphony for Thursday's concert at the Academy under the sponsorship of the Philadelphia Forum.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

FEB 5 1956

Boston Orchestra

The Boston Symphony Orchestra, directed by Charles Munch, comes to Carnegie Hall, Wednesday evening and Saturday afternoon. Two scores commissioned to celebrate the group's 75th anniversary will be introduced here —Aaron Copland's "Symphonic Ode, 1955" on Wednesday and Howard Hanson's "Elegy to the Memory of Serge Koussevitsky" on Saturday.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

FEB 5 1956

AMERICAN COMPOSER

Boston Symphony plays Aaron Copland's "Symphonic Ode, 1955" at Carnegie Hall on Wednesday night.

[282]

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,904 - S. 176,679

FEB 5 1956

Boston Symphony Orchestra Celebrates 75th Anniversary

The Boston Symphony Orchestra is celebrating its seventy-fifth anniversary with the current concert season under the conductorship of Charles Munch.

The orchestra, which was founded in 1881 by Henry L. Higginson, a Boston financier, long has been known as one of the most resplendent of American orchestras and as one of the outstanding musical organizations in the world.

Through its concert appearances, broadcasts (Mondays, 8:15 P. M., NBC-Radio) and recordings the Boston Symphony has won one of the greatest followings in the world of music.

In honor of its seventy-fifth anniversary, the orchestra, its music director, Charles Munch, and the Serge Koussevitsky Music Foundation in the Library of Congress have jointly commissioned 15 new works by leading contemporary composers. Many of these are being heard on the NBC broadcast series. Works for symphony orchestras of approximately 20-30 minutes in length have been written by six European composers, eight from the United States and one from South America.

The Boston Symphony since its beginning has figured prominently in introducing new works. Early conductors such as Georg Henschel, Arthur Nikisch and Wilhelm Gericke succeeded, over opposition, in making Brahms popular. Karl Muck brought forward such composers as Richard Strauss and Debussy. Koussevitsky was musical godfather to a host of American composers.

Under the direction of Charles Munch since 1949, the Boston Symphony Orchestra has continued its interest in new music. The repertory for the past five years has included almost 30 premieres, as well as performances of many other contemporary works by American and European composers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

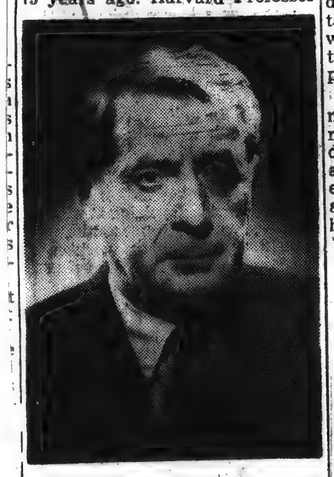
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

FEB 5 1956

Boston Symphony Here For Monday Night Concert

Walter Piston's 'Anniversary Piece' to Be Heard In Program at Auditorium

Tomorrow night at 8:30, Charles Munch will direct the Boston Symphony Orchestra at the Municipal Auditorium in a program commemorating the anniversary of the orchestra's establishment 75 years ago. Harvard Professor



CHARLES MUNCH

Walter Piston's "Anniversary Piece" from his sixth symphony will be played in honor of the occasion. This third concert in a series sponsored by the Junior League of Springfield, will be followed on March 14 by Anna Russell, who closes the present season.

To make the music of the Boston Symphony Orchestra available to students and people of limited means, its founder, Col. Higginson, 75 years ago opened the final Friday rehearsal each week to all comers by the payment of a small fee at the door. The Friday "rehearsals" have long since become concerts, with only the rush seats in the second balcony surviving as reminders of the original intention.

But in recent years the same need has arisen as the five series in Greater Boston are subscribed in advance of the season, thus excluding many music lovers. The answer has been the opening of the final rehearsals on Wednesday or Thursday evenings of certain weeks in much the same way as before. The preceeds are turned over to the orchestra's pension fund.

Students come with scores or notebooks and watch the orchestra actually at work. The audible directions of the conductor hold a facination for this eager audience. Charles Munch is amiable about receiving young visitors in his green room, and needs at times to be defended against autograph seekers.

In his younger days, he was pursued by what could be called an early French version of the "bob-sox"—they were called "Munchettes." Before he came to Boston, a poll was taken by the French magazine "Elle" in which 10,000 women readers were asked, "What man would you like to have dinner with tonight of you could make your choice?"

Winston Churchill took first place, but Charles Munch ran a close second, thereby beating the French screen idol, Jean Marais, and President Auriol, and Gary Cooper, who were mentioned.

MARINES END SERIES

PHILADELPHIA PA.
BULLETIN

FEB 5 1956

Yugoslav B
Boston Sym

By MAX de SCHAUENSEE

VARIETY is the keynote to the coming week of music in Philadelphia. The Academy of Music will play host to four different groups and will open its doors on five different occasions to welcome music lovers to its plushy depths.

Two major orchestras, a highly regarded ballet company, and a local and esteemed choral group will hold sway with programs, which, for variety and interest, should hold the attention of all those interested in music and dance.

The Boston Symphony and our own Philadelphia Orchestra will both be heard during the week, and the Yugoslav National Ballet, which received very enthusiastic reviews from New York's admirably informed ballet critics, as well as the Philadelphia Junger Maennerchor, one of the city's oldest institutions, will all claim at least a portion of the spotlight.

VISITS by the Boston Symphony are always events in Philadelphia. It is ever interesting to hear Charles Munch and his distinguished group, and to draw the inevitable comparisons and to indulge in the absorbing discussions involving the Boston players, our own great resident orchestra, and other orchestras, who are heard here during the musical season.

The Boston Symphony and its dynamic conductor will be presented at the Academy on Thursday by the Philadelphia Forum, as the New England group celebrates its 75th season of notable music-making. This is also Mr. Munch's seventh season since he succeeded the late and lamented Serge Koussevitzky in this all-important post.

Mr. Munch's program for the Academy opens with Berlioz' ebullient "Roman Carnival" Overture, followed by Debussy's "Afternoon of a Faun"—a piece which seems to conserve an enduring popularity.

Walter Piston's Symphony No. 6, commissioned for this 75th anniversary season by the Koussevitzky Foundation, will receive its first performance in this city. The program ends with Brahms' autumnal Symphony No. 4.

A FTER

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 15,164

FEB 6 1956

Superlative Performance At Christ Church Presented By Boston Woodwind Quintet

A "Sweet concordance of sound" issued from the Boston Woodwind Quintet, solo instrumentalists of the Boston Symphony orchestra, who presented a superlative performance in Christ church yesterday afternoon at the first vesper hour of music of the season.

The musicians, Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; James Stagliano, French horn; Sherman Walt, bassoon; and Ralph Gomberg, oboe, played with that relaxed ease that comes with mastery of the instrument and is a delight to listeners.

The Beethoven Quintet, opus 71, in four movements, was played with finesse and sensitivity. Likewise the limpid flow of Haydn's happy Quintet in C Major, although not on a par with the Beethoven, and demanding less of the performers, was serene and pleasant.

Telemann's "Overture" was brilliant and spirited.

The chief merit of "Lento Assai," by a contemporary composer, Irving Fine, was that it was short. To ears not yet attuned to modern dissonances, such combinations of noise are perplexing, and yet are probably here to stay, as abstract and nonobjective art are solidly entrenched in the world of the painter.

It was courageous of the group to offer this number and if such pieces do not always find favor, it should be remembered that neither did Beethoven's work find popular appeal at once. The modern artist (in any art field) attempts to interpret the modern era and push ahead beyond the borders of what has been accomplished. When one looks only backward, and ceases to look forward, then one is indeed dead, whether artist or listener.

Another modern number, Scherzo, opus 48 by Eugene Bozza, was strongly reminiscent of Rimsky-Korsakoff's "Flight of the Bumblebee," in its chromatic sweep that was breath-taking.

The artists played together with a perfection of unity that made the performance a rare musical treat.

Donald G. Wilcox, organist and choir director, played a Cesar Franck Prelude, Fugue and Variation, and the choirs sang an anthem, "Behold, Now Praise the Lord."

Rev. A. Vincent Bennett, DD, rector, offered prayers at the worship service.

The vesper hour of music is one in a series made possible by the music fund established by the late Charles T. Crocker and Mrs. Fay B. Crocker.

[283]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
FEB 7 1956

Meets Boston Symphony Director

Charles Munch, conducted the Boston Symphony Orchestra last night in a concert sponsored by the Springfield Community Concert Association. Before the performance Mrs. Charles C. O'Neill of the Junior League Concert Committee, introduced him to a young admirer, Linda Burham, a violinist in the Young [illegible]'s Sy[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
FEB 7 1956

NEW LONDON, Conn.
Independent Republican
Circ. 23,095
FEB 8 1956

MAGNIFICENCE MARKS MUSIC LED BY MUNCH

Boston Symphony Plays At Its Best in Auditorium Concert

By WILLARD M. CLARK

The Springfield Community Concert Association presented the Boston Symphony Orchestra, Charles Munch conducting, in the Auditorium last night. Although the audience was smaller than usual, those who braved the storm were treated to a program which ranged from Berlioz to Brahms, from Debussy to Walter Piston, played with the magnificence of which the Boston orchestra is capable when at its best. Mr. Munch was very much in the mood last night and his men responded handsomely.

New Piston Symphony

This is the 75th anniversary of the orchestra. As part of the observance, a number of new works have been commissioned. Last night we heard one of them, the sixth symphony of Walter Piston. It proved entirely listenable, often very effective.

The two inner movements seemed the best. There is a swift and lightsome Scherzo and a lovely Adagio in which the solo cello is featured. Piston, knowing the orchestra intimately, wrote to bring out its salient characteristics. There were masses of tone piled one on top of the other; magnificent crescendi and then contrasts through passages of slow and mysterious beauty. There were even phrases in the Scherzo which caused chuckles.

The program opened with a rousing performance of the overture, "The Roman Carnival," by Hector Berlioz. Mr. Munch has made the music of Berlioz very much his own and he brings to it the drive and breadth of feel- which it must have to be effective.

Applause for Miss Anthony

A lovely performance of Debussy's "The Afternoon of a Faun" followed the Berlioz. It was a multi-colored performance, finely [illegible]nt. The exquisite flute p[illegible] played by Doriot Anthony [illegible] so finely played that Mr. [illegible] was prompted to ask he[illegible] to ris[illegible]

The concluding number was the "Symphony No. 4 in E Minor" by Brahms. It was a rugged performance, rich in detail and beautifully clear from beginning to end. Mr. Munch kept a brisk pace and there was never a slackening of the onward surge. It was a broad-scaled performance, always affirmative.

KANSAS CITY, MO.
STAR
Circ. D. 344,071 - S. 361,503
FEB 8 1956

Beer and Music.

I WOULD like to comment on a letter appearing in last Friday's "Speaking the Public Mind" by Mary Nell Coffman expressing concern that the Philharmonic musicians were being turned into beer hall players by the Pretzel concerts.

She had attended the concerts in the Music Hall where people who appreciate the finer things congregate (In hoc signo vinces—from the cigarette of the same name). If Miss Coffman could leave her Ivory Tower for a few minutes, she would realize that the Pretzel popular concerts provide a source of revenue which makes the Music Hall appearances possible.

I might also add that the Boston orchestra, which has hardly reached the depths of beer hall players, serves beer at its pops concerts and that the Boston Pops are a very old and established concert series.

As for myself, I enjoy playing the Pretzel concerts. It's relaxing and enjoyable—and the beer is good and cold.

BEN UDELL.
Tympanist with Philharmonic,
5017 West Seventieth.
Prairie Village.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
FEB 7 1956

Tribute to Orchestra

To the Editor of The Herald:

The performance of DeBussy's Le Martyre de Saint Sebastien by the Boston Symphony Orchestra and other artists week before last was an exceptional artistic event. My wife and I, who were among the many thousand radio listeners, wish to express our thanks and congratulations to everyone who took part in this remarkable performance. The orchestra, the New England Conservatory Chorus, the Misses Curtin, Kopliff and Atkos, and Mr. Moss, all pulled together to make an almost perfect synthesis of instrumental and vocal music, prose and poetry, Hellenism and Christianity.

Under the inspired leadership of Mr. Muench, a singularly beautiful, sincere and unified performance was given. It was an artistic experience that will stay with us always.

SAMUEL ELIOT MORISON.
Cambridge

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
FEB 7 1956

Boston Symphony Again Scores in College Series

By HARRY R. HAZARD

Last night at Palmer Auditorium the Boston Symphony Orchestra, under its regular conductor, Charles Munch, played to a capacity house during the third event of the 1955-56 Connecticut College concert series. With but one exception, the works were selected from among the better known orchestral masterpieces of the 19th and 20th centuries. Only Aaron Copland's Symphonic Ode, composed in 75th anniversary celebration of the Boston Symphony Orchestra's founding, provided the touch of novelty. As the identical program will be presented tonight at New York's Carnegie Hall, those among us who may feel a sting of discriminatory condescension on the part of concert managers toward "rural" audiences can smoothe our feathers and be consoled.

In matter of fact, however, the thrice familiar composition is by no means the easiest to play effectively, nor does its inclusion on a program necessarily imply artistic laziness or compliance with assumed dictates of conservative public taste. To infuse an old war horse like Richard Strauss's early opus Don Juan with real life and vitality, to bring into aural perspective its marvelous details so often submerged in coarse grained instrumental racket, to make it sound fresh and new and wonderful in all of its youthful arrogance as it did last night despite the anticipatory listening of the seasoned concert goer, requires the greatest insight and imagination on the part of a conductor and the utmost skill and sympathy on the part of his men.

The darkly colored, tightly knit, lyrically beautiful yet strangely remote Seventh Symphony of Jan Sibelius which Munch included as the major offering on the first half of his concert provided much opportunity for thrilling display of the fine string playing for which the orchestra is so justly famous, and evidenced especially also the excellence of its brass. But Munch's conception of the work does not seem to be quite the unified package turned out by Beecham or Collins on currently available recordings.

Of Debussy's Prelude to the Afternoon of a Faun, and Beethoven's Overture, Leonore No. 2 which also were played, little need be said that the performances were very good, as was to be expected. Munch's dynamic rendition, however, did make abundantly obvious the reason why Beethoven rejected the overture as a fitting prologue to his opera Fidelio, Any subsequent dramatic development must seem anticlimactic by comparison with this supercharged music.

Aaron Copland's Symphonic Ode, dedicated to the memory of Serge and Natalie Koussevitzky, a recent revision of a work originally created in 1928-29 on the occasion of the Boston's 50th anniversary season, is characterized by energetic rythmic patterns, fragmentary, often jazzy melodic elements, and above all brilliant orchestration. One is frequently reminded of Music for the Theatre, El Salon Mexico, and to a lesser degree the familiar ballet scores like Billy the Kid and Rodeo, for in this piece Copland has employed repeatedly most of his more effective devices and techniques. The Ode is brassy and loud — five percussionists, for instance, are kept busy most of the time during its execution. Lyrical moments are few. It is a wonderful display piece for a virtuoso orchestra like the Boston, but to this listener it does not represent Copland at his best and most lasting. In his conducting of the work, Munch exploited to the full the resources of the Boston Symphony. The results were indeed impressive.

CHARLES MUNCH

Boston Orchestra In Fine Concert

Magnificent music was superbly played by the Boston Symphony Orchestra last night thrilling a capacity audience in Springfield Municipal Auditorium.

Rain, sleet and snow did not prevent area music lovers from attending, and even the most critical must state emphatically that any trials and tribulations encountered in traveling to and from the auditorium were as nothing compared to the enjoyment afforded by the sterling performance. The Boston unit is one of the finest in the country, and their playing last night was a delightful demonstration of their prowess.

Highlight of the evening was a sonorous and strong interpretation of Brahms Symphony No. 4. Director Charles Munch himself could not hold back a nod of approval at the close of the Allegro, and the powerful intertwining of theme and variations in the Allegro energico passionato was pulse - thumping in effect. Yet nowhere did Mr. Munch allow effects for their own sake to motivate his shaping of the masterpiece—always every element was coordinated for the final expressive end, colored and vital.

One of the most interesting works on the program was the newly composed Symphony No. 6 by Piston, with its modern harmonics and dissonances and fluidity of movement. The adagio was played with a melting serenity, and the energetic finale received rousing treatment. In the program notes, Composer Piston remarks that the work was composed expressly for the Boston Symphony. Handling of the work by Mr. Munch et al showed that no impediments were admitted to the happy union of symphony and orchestra.

The evening opened with a winsome and appealing reading of the Berlioz "Roman Carnival Overture." Mr. Munch has a special affinity for the works of the French composer, as was demonstrated two summers ago at Tanglewood, and his tender care of the well known overture was thoughtful and expressive. The English horn solo was especially gratifying.

The Debussy "Prelude to the Afternon at a Faun" was a further indication of Mr. Munch's comradeship with composers of his native land, for the playing of the Debussy score was airy and shimmering, a musical revelation.

At the close of the concert, the audience wildly acclaimed the more than 100 musicians, and one wished that for once the group's strictures against encores would be lifted.

On March 14, Anna Russell, one of the funniest musical comics in the world, will be featured as the final attraction of the Community Concert Series.—C.F.L.

[284]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966
FEB 7 1956

Meets Boston Symphony Director

Charles Munch, conducted the Boston Symphony Orchestra last night in a concert sponsored by the Springfield Community Concert Association. Before the performance Mrs. Charles C. O'Neill of the Junior League Concert Committee, introduced him to a young admirer, Linda Burham, a violinist in the Young People's Symphony.

KANSAS CITY, MO.
STAR
Circ. D. 344,071 - S. 361,503
FEB 8 1956

Beer and Music.

I WOULD like to comment on a letter appearing in last Friday's "Speaking the Public Mind" by Mary Nell Coffman expressing concern that the Philharmonic musicians were being turned into beer hall players by the Pretzel concerts.

She had attended the concerts in the Music Hall where people who appreciate the finer things congregate (In hoc signo vinces—from the cigarette of the same name). If Miss Coffman could leave her Ivory Tower for a few minutes, she would realize that the Pretzel popular concerts provide a source of revenue which makes the Music Hall appearances possible.

I might also add that the Boston orchestra, which has hardly reached the depths of beer hall players, serves beer at its pops concerts and that the Boston Pops are a very old and established concert series.

As for myself, I enjoy playing the Pretzel concerts. It's relaxing and enjoyable—and the beer is good and cold.

BEN UDELL.
Tympanist with Philharmonic,
5017 West Seventieth.
Prairie Village.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559
FEB 7 1956

Tribute to Orchestra

To the Editor of The Herald:

The performance of DeBussy's Le Martyre de Saint Sebastien by the Boston Symphony Orchestra and other artists week before last was an exceptional artistic event. My wife and I, who were among the many thousand radio listeners, wish to express our thanks and congratulations to everyone who took part in this remarkable performance. The orchestra, the New England Conservatory Chorus, the Misses Curtin, Koplitt and Atkos, and Mr. Moss, all pulled together to make an almost perfect synthesis of instrumental and vocal music, prose and poetry, Hellenism and Christianity.

Under the inspired leadership of Mr. Muench, a singularly beautiful, sincere and unified performance was given. It was an artistic experience that will stay with us always.

SAMUEL ELIOT MORISON.
Cambridge

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825
FEB 7 1956

Boston Orchestra In Fine Concert

Magnificent music was superbly played by the Boston Symphony Orchestra last night thrilling a capacity audience in Springfield Municipal Auditorium.

Rain, sleet and snow did not prevent area music lovers from attending, and even the most critical must state emphatically that any trials and tribulations encountered in traveling to and from the auditorium were as nothing compared to the enjoyment afforded by the sterling performance. The Boston unit is one of the finest in the country, and their playing last night was a delightful demonstration of their prowess.

Highlight of the evening was a sonorous and strong interpretation of Brahms Symphony No. 4. Director Charles Munch himself could not hold back a nod of approval at the close of the Allegro, and the powerful intertwining of theme and variations in the Allegro energico passionato was pulse - thumping in effect. Yet nowhere did Mr. Munch allow effects for their own sake to motivate his shaping of the masterpiece—always every element was coordinated for the final expressive end, colored and vital.

One of the most interesting works on the program was the newly composed Symphony No. 6 by Piston, with its modern harmonics and dissonances and fluidity of movement. The adagio was played with a melting serenity, and the energetic finale received rousing treatment. In the program notes, Composer Piston remarks that the work was composed expressly for the Boston Symphony. Handling of the work by Mr. Munch et al showed that no impediments were admitted to the happy union of symphony and orchestra.

The evening opened with a winsome and appealing reading of the Berlioz "Roman Carnival Overture." Mr. Munch has a special affinity for the works of the French composer, as was demonstrated two summers ago at Tanglewood, and his tender care of the well known overture was thoughtful and expressive. The English horn solo was especially gratifying.

The Debussy "Prelude to the Afternon at a Faun" was a further indication of Mr. Munch's comradeship with composers of his native land, for the playing of the Debussy score was airy and shimmering, a musical revelation.

At the close of the concert, the audience wildly acclaimed the more than 100 musicians, and one wished that for once the group's strictures against encores would be lifted.

On March 14, Anna Russell, one of the funniest musical comics in the world, will be featured as the final attraction of the Community Concert Series.—G.F.L.

LED BY MUNCH

Boston Symphony Plays At Its Best in Auditorium Concert

By WILLARD M. CLARK

The Springfield Community Concert Association presented the Boston Symphony Orchestra, Charles Munch conducting, in the Auditorium last night. Although the audience was smaller than usual, those who braved the storm were treated to a program which ranged from Berlioz to Brahms, from Debussy to Walter Piston, played with the magnificence of which the Boston orchestra is capable when at its best. Mr. Munch was very much in the mood last night and his men responded handsomely.

New Piston Symphony

This is the 75th anniversary of the orchestra. As part of the observance, a number of new works have been commissioned. Last night we heard one of them, the sixth symphony of Walter Piston. It proved entirely listenable, often very effective.

The two inner movements seemed the best. There is a swift and lightsome Scherzo and a lovely Adagio in which the solo cello is featured. Piston, knowing the orchestra intimately, wrote to bring out its salient characteristics. There were masses of tone piled one on top of the other; magnificent crescendi and then contrasts through passages of slow and mysterious beauty. There were even phrases in the Scherzo which caused chuckles.

The program opened with a rousing performance of the overture, "The Roman Carnival," by Hector Berlioz. Mr. Munch has made the music of Berlioz very much his own and he brings to it the drive and breadth of feeling it must have to be effective.

Applause for Miss Anthony

A lovely performance of Debussy's "The Afternoon of a Faun" followed the Berlioz. It was a multicolored performance, finely [illegible]. The exquisite flute p[illegible] played by Doriot Anthony [illegible] so finely played that Mr. [illegible] was prompted to ask her to [illegible].

The concluding number was the "Symphony No. 4 in E Minor" by Brahms. It was a rugged performance, rich in detail and beautifully clear from beginning to end. Mr. Munch kept a brisk pace and there was never a slackening of the onward surge. It was a broad-scaled performance, always affirmative.

[illegible]oston Symphony Again Scores in College Series

By HARRY R. HAZARD

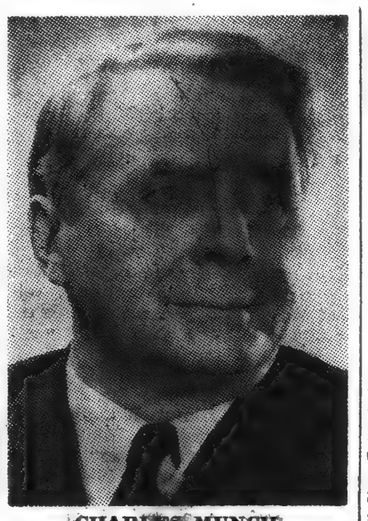
Last night at Palmer Auditorium the Boston Symphony Orchestra, under its regular conductor, Charles Munch, played to a capacity house during the third event of the 1955-56 Connecticut College concert series. With but one exception, the works were selected from among the better known orchestral masterpieces of the 19th and 20th centuries. Only Aaron Copland's, Symphonic Ode, composed in 75th anniversary celebration of the Boston Symphony Orchestra's founding, provided the touch of novelty. As the identical program will be presented tonight at New York's Carnegie Hall, those among us who may feel a sting of discriminatory condescension on the part of concert managers toward "rural" audiences can smoothe our feathers and be consoled.

In matter of fact, however, the thrice familiar composition is by no means the easiest to play effectively, nor does its inclusion on a program necessarily imply artistic laziness or compliance with assumed dictates of conservative public taste. To infuse an old war horse like Richard Strauss's early opus Don Juan with real life and vitality, to bring into aural perspective its marvelous details so often submerged in coarse grained instrumental racket, to make it sound fresh and new and wonderful in all of its youthful arrogance as it did last night despite the anticipatory listening of the seasoned concert goer, requires the greatest insight and imagination on the part of a conductor and the utmost skill and sympathy on the part of his men.

The darkly colored, tightly knit, lyrically beautiful yet strangely remote Seventh Symphony of Jan Sibelius which Munch included as the major offering on the first half of his concert provided much opportunity for thrilling display of the fine string playing for which the orchestra is so justly famous, and evidenced especially also the excellence of its brass. But Munch's conception of the work does not seem to be quite the unified package turned out by Beecham or Collins on currently available recordings.

Of Debussy's Prelude to the Afternoon of a Faun, and Beethoven's Overture, Leonore No. 2 which also were played, little need be said that the performances were very good, as was to be expected. Munch's dynamic rendition, however, did make abundantly obvious the reason why Beethoven rejected the overture as a fitting prologue to his opera Fidelio, Any subsequent dramatic development must seem anticlimactic by comparison with this supercharged music.

Aaron Copland's Symphonic Ode, dedicated to the memory of Serge and Natalie Koussevitzky, a recent revision of a work originally created in 1928-29 on the occasion of the Boston's 50th anniversary season, is characterized by energetic rythmic patterns, fragmentary, often jazzy melodic elements, and above all brilliant orchestration. One is frequently reminded of Music for the Theatre, El Salon Mexico, and to a lesser degree the familiar ballet scores like Billy the Kid and Rodeo, for in this piece Copland has employed repeatedly most of his more effective devices and techniques. The Ode is brassy and loud — five percussionists, for instance, are kept busy most of the time during its execution. Lyrical moments are few. It is a wonderful display piece for a virtuoso orchestra like the Boston, but to this listener it does not represent Copland at his best and most lasting. In his conducting of the work, Munch exploited to the full the resources of the Boston Symphony. The results were indeed impressive.



CHARLES MUNCH

[284]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish
BOSTON,
We[illegible] Northeastern
[illegible]rc. 20,000
FEB 8 1956

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MOZART, COPELAND, BRAHMS

A "Junior Miss" size blizzard resulted in a relatively large number of empty seats last Saturday night at Symphony Hall, and so much the worse for those who missed an extremely satisfying program which consisted of the Adagio and Fugue for String Orchestra, K. 546 and the Serenade in B-flat Major for thirteen Wind Instruments, K. 361, of Mozart; the first performance of Aaron Copland's Symphonic Ode, as revised for the 75th anniversary of the Boston Symphony Orchestra; and Brahms' Symphony No 4 in E Minor.

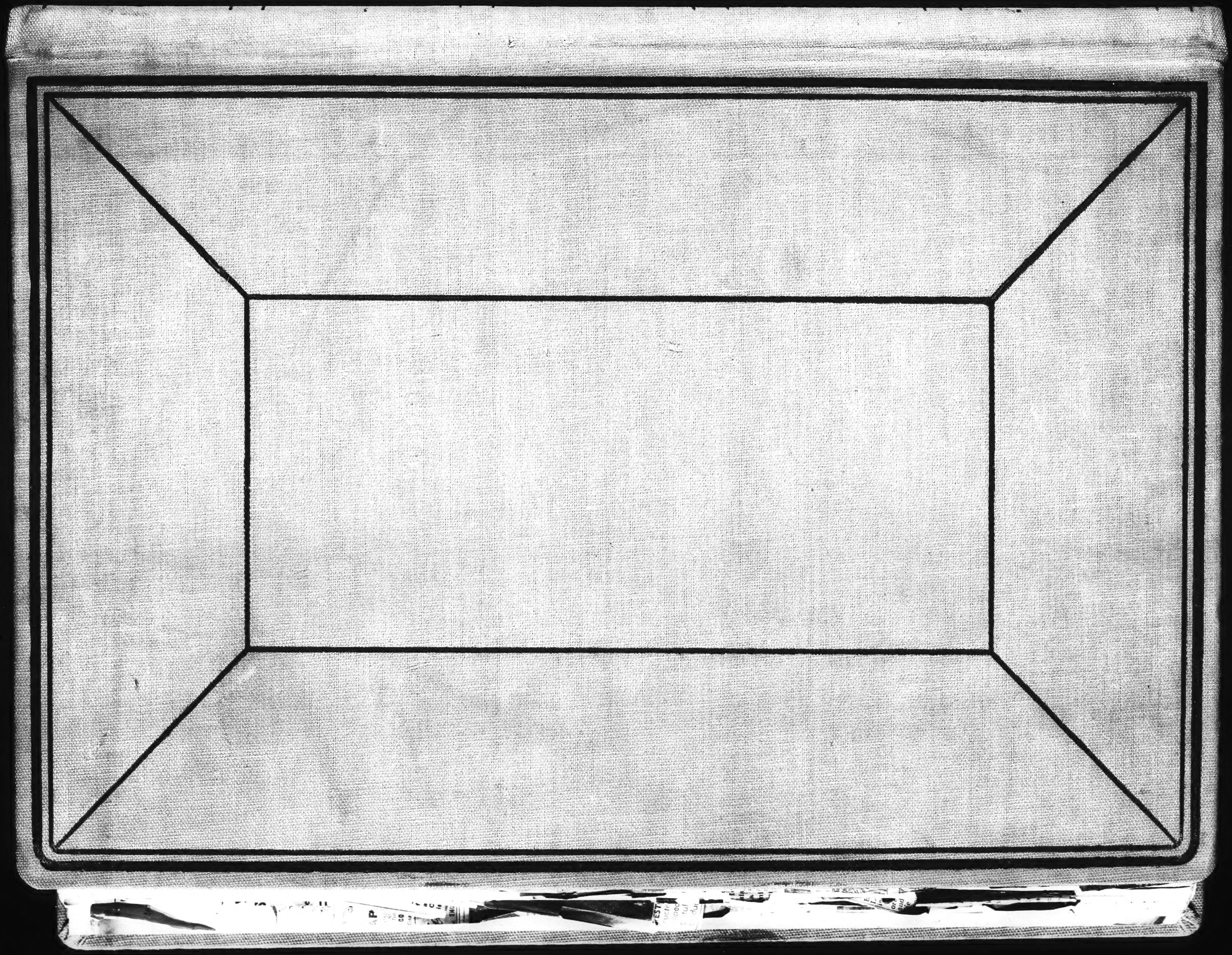
The Adagio and Fugue stems from Mozart's first acquaintance with the music of Johann Sebastian Bach. After arranging some of the Leipzig master's works for string groups, he had begun to incorporate some elements of Bach's style into certain of his own pieces, one of which was a fugue for two pianos. Later he arranged this work for strings and added a prelude very much in the old French overture style of Handel and Bach, the whole retaining withal Mozart's own unmistakable hallmark. The result is surely one of Mozart's deeper and more hauntingly beautiful works. I am not, however, altogether persuaded that Mr Munch's practice of employing the full string section does it full justice, for this forces the Adagio to sound overly rich and unnecessarily thickens the sinuous chromatic lines of the Fugue.

The B-flat Serenade in its original form consists of seven movements, of which Mr. Munch performed a sensibly chosen four. The dozen-odd Mozart serenades range in quality from something pretty close to the "Ach, du lieber Augustine" school of writing to small-scale masterpieces in the interweaving of melody, color and mood, such as the one in B-flat. The performance here produced a crisp,balanced, admirably transparent twenty minutes of ready pleasure. For some reason an extra oboe appeared in the group, and it may be that so enjoyable is this music to play that Mr. Munch was unable to resist the importunities of his entire oboe section to participate.

Aaron Copland is one of the few contemporary American composers whose personal idiom permeates all of his work and makes it possible to savor those of his compositions which otherwise on first hearing would be too complex or diffuse to apprehend very meaningfully. This was the situation with the Symphonic Ode, which in its earlier incarnation had done duty for the orchestra's 50th anniversary twenty-five years ago. As such, it contains a great deal of the jazz technique which influenced Copland's music of that period. Otherwise, it was very much in the precise concentrated, metallic style which, as has been pointed out, characterizes Copeland's early "non-functional" compositions. Actually the piece seemed on initial listening to merit all the mileage that Copland is getting out of it. The rendition was yet another example of those feats of orchestral virtuosity we have long come to take for granted in Boston.

One has to take Mr. Munch's Brahms on his own terms, which, among other things, usually involves some highly individualized notions of tempo. For one who accepts these terms a Munch performance of the 4th Symphony, with the tremendous inevitability of its opening movement, the wistfulness in the main theme and the breadth of the second subject of the Andante, the furious energy of the scherzo and the endless resourcefulness of the passacaglia can be a powerful experience. Clearly, on the basis of the ovation, the entire audience more than accepted the proffered terms.

This week the orchestra is on tour but will return next weekend with Pierre Monteux as conductor in a program that includes the "Festival Overture" by the American composer, Isadore Freed, D'Indy's "Istar" Variations, a Suite from Strauss' "Der Rosenkavalier" and Brahms' violin concerto, in which the young American violinist David Abel, will make his first appearance at these concerts.



END OF VOLUME

END OF REEL

PLEASE REWIND